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MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

SCREEN CLASSICS
(Inc.)
presents

THE GREAT VICTORY
WILSON or the KAISER
THE FALL OF THE
HOHENZOLLERNS
A Triumph by MAXWELL KARGER
THE NEW METRO
CLEAN-UP ATTRACTIONS

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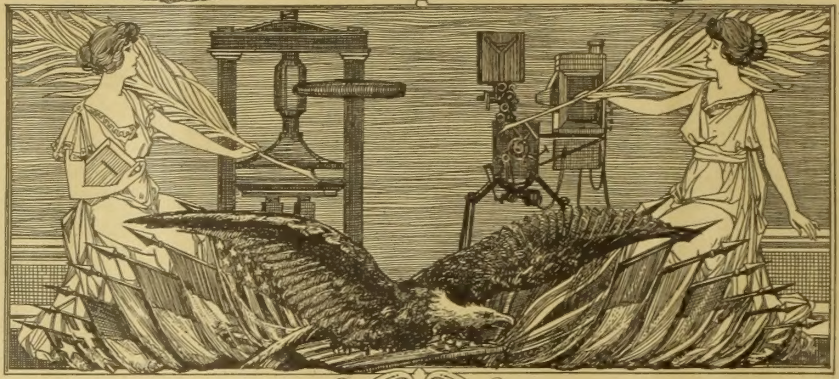


WAR IS THE BIGGEST PART OF THE DAILY LIFE OF EVERY ONE OF US

You take advantage of that fact in showing

OFFICIAL WAR REVIEW

The war has reached into every home; it has affected every individual. Not alone because with the millions of men in khaki nearly every family has its representatives in the service, but because the food on the table, the clothing that is worn—every article that is bought or sold, has paid its tribute to War.

Thus there is a universal desire to be informed of the progress of that which has become the biggest part of our daily life. The newspapers and magazines can only tell a part. The motion picture supplements and makes clear. It shows things at the front as they really are!

Every exhibitor should show these official pictures, taken by the Governments of France, Great Britain, Italy and United States. Thus he may satisfy a universal demand!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

28988

ANNOUNCEMENT

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable.

Telephone Bryant 1490.

Spoor Prints

The Serial That Will Sweep

"The LURE of the

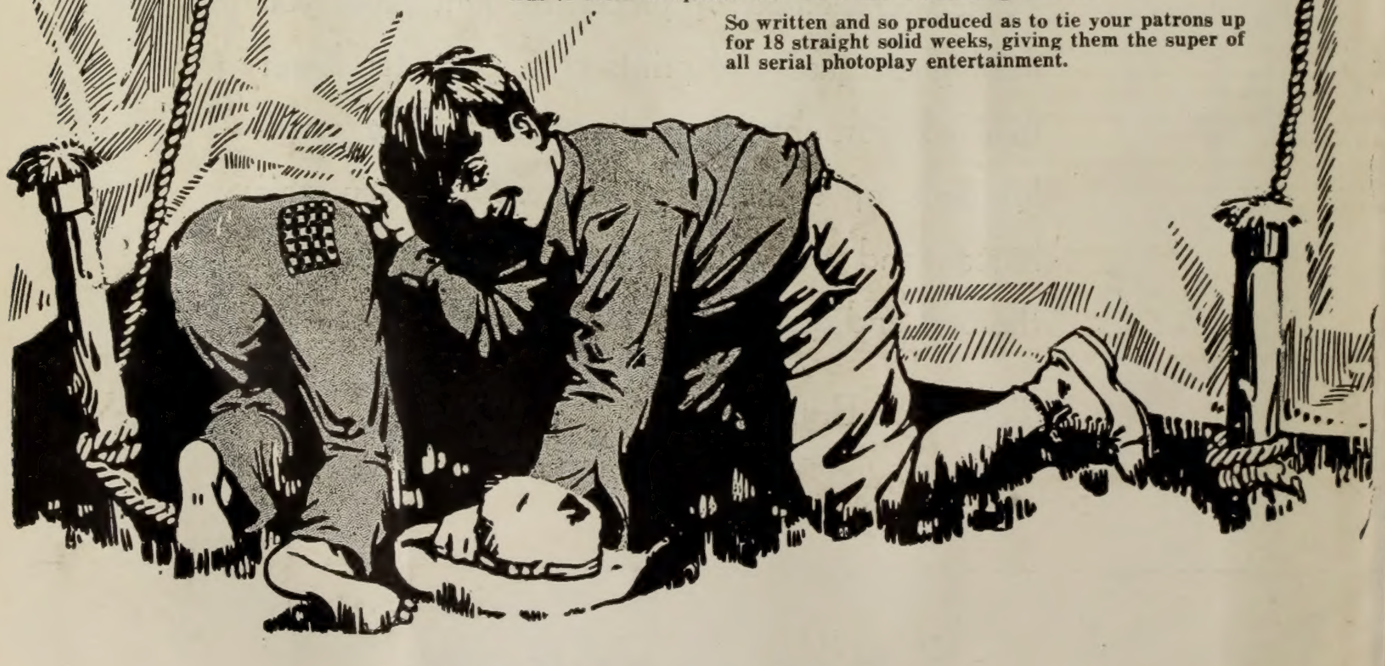
SO sure and so absolutely convinced are the Officials of the Universal over the tremendous pulling power and box office value of "THE LURE OF THE CIRCUS" to Exhibitors that we do not hesitate to say that we believe it will surpass ANY serial ever produced for results.

With the drawing power of EDDIE POLO, Hercules of the films, backed by the beauty of Molly Malone, who appears in the first episodes, and beautiful Eileen Sedgwick in the remainder, and a great big picked circus cast, you have tremendous advertising possibilities.

ADVERTISED as "THE GREATEST SERIAL FILM SHOW ON EARTH" it carries conviction and makes good with a vengeance. It IS the greatest serial circus film show ever screened, as your own eyes will prove to you when you gasp at the huge stunts pulled in the first episodes.

Scores of new ideas—new thrills such as you've never seen before, daring beyond belief, with a sensational punch at the end of every episode to carry your patrons eager and anxious to the next episode will make this a smashing success.

So written and so produced as to tie your patrons up for 18 straight solid weeks, giving them the super of all serial photoplay entertainment.



the Country Like Wildfire

CIRCUS"

THE posters are alluring, with the big circus wallop in every inch of the paper. The kind that pulls with

Genuine Scenes Taken under the Big White Tops of the Greatest Circus on Earth

OUR straight tip to you NOW is either book immediately or make your reservation instantly, so that you will insure yourself of getting this promised winner of the season of 1918-1919. And be sure to get a copy of the big ad campaign book with everything prepared and ready for you for an 18 week clean up.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Gentlemen!

Draw your own conclusions

"I THINK 'THE KAISER, THE BEAST OF BERLIN,' IS THE GREATEST PICTURE EVER PRODUCED. I PLAYED IT TO A $386.00 HOUSE AND IF I COULD HAVE ACCOMMODATED THE CROWDS I COULD HAVE GOTTEN OVER $500.00. WISHING YOU CONTINUED SUCCESS WITH 'THE KAISER, THE BEAST OF BERLIN,' I REMAIN,

"Very truly yours,
GOODEN & SON.
By H. E. Gooden.

Parnell Opera House,
Parnell, Mo.

Repeat!

"The KAISER–
the Beast of Berlin"

JEWEL
Productions INC
1600 Broadway. New York City

THEY JUST EAT EM UP

MEALS OR HUNS

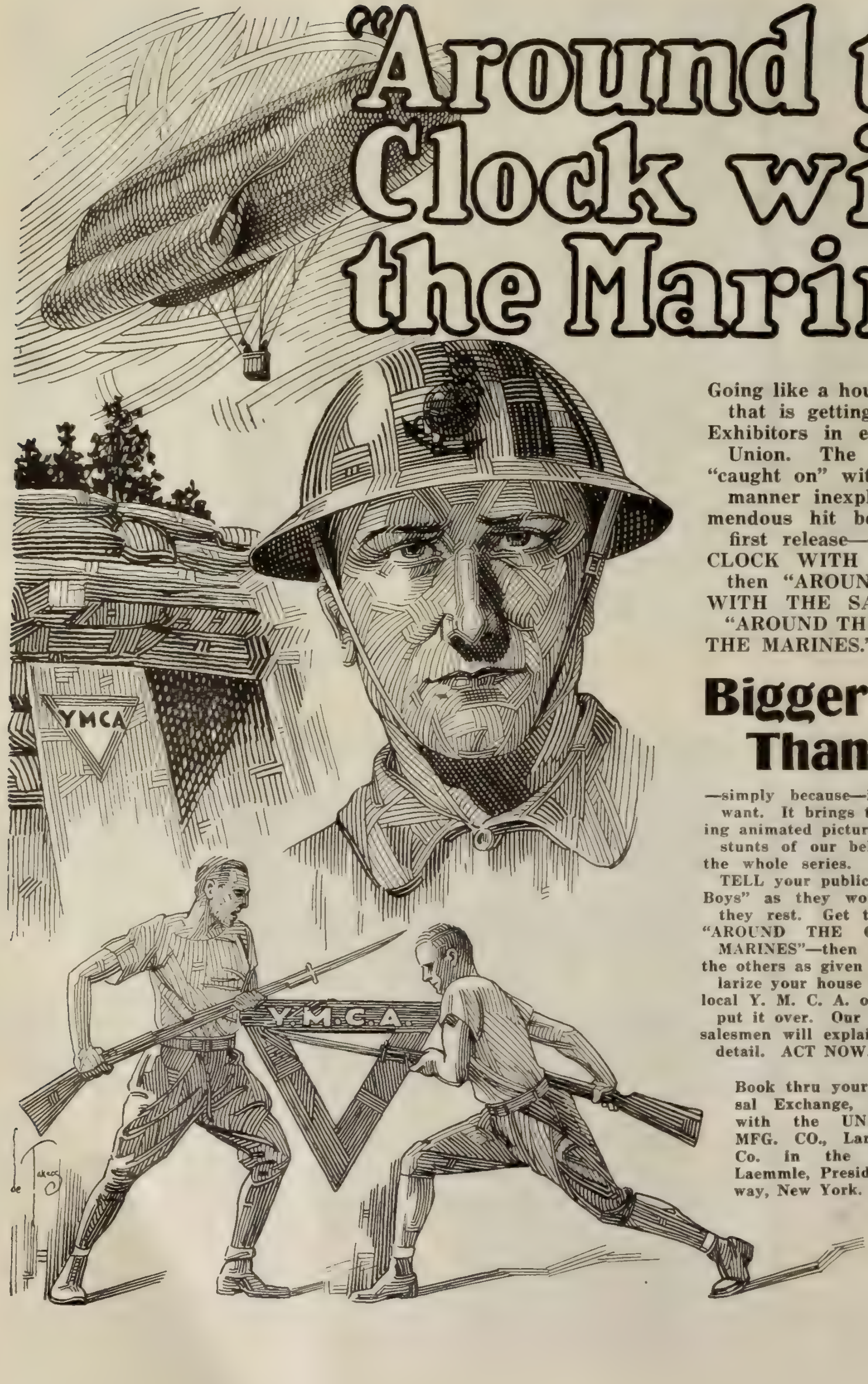
it's all one to our fighting Doughboys in the

Animated Weekly Universal Current Events

Your people are hungry for a sight of their boys. Give them the biggest News Meal on the Market hot off the fire and shot under fire...

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

"Around the Clock with the Marine"



Going like a house afire! A series that is getting the money for Exhibitors in every State in the Union. The series that has "caught on" with the public in a manner inexplainable. A tremendous hit beginning with the first release—"AROUND THE CLOCK WITH THE ROOKIE"—then "AROUND THE CLOCK WITH THE SAILOR"—and now "AROUND THE CLOCK WITH THE MARINES." Positively

Bigger Today Than Ever

—simply because—it's what the people want. It brings to them in fascinating animated pictures the work and play stunts of our beloved Yanks. Book the whole series. Advertise them BIG. TELL your public they can see "Our Boys" as they work—as they play—as they rest. Get this latest release—"AROUND THE CLOCK WITH THE MARINES"—then book and boost all the others as given above. They'll popularize your house like magic, and the local Y. M. C. A. officials will help you put it over. Our Universal Exchange salesmen will explain the whole plan in detail. ACT NOW.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

America is Roaring with Laughter at—

Watch me put der World on der Bum!

—the comedy scream of the season— "THE GEEZER OF BERLIN," that is more popular right this minute than the day it was released. Here's what one Exhibitor writes in about— "THE GEEZER":

"I opened at The Colonial Theatre, Beaver Falls with 'THE GEEZER OF BERLIN.' The house broke all records for matinee and at night we did smashing business. Everybody delighted with this comedy. *EDWIN GOODMAN,*

Elite Theatre, Midland, Pa.

"THE GEEZER OF BERLIN"

A TRAVESTY on "THE KAISER-the Beast of Berlin"

—is doing the same smashing business in hundreds of theatres in every State in the Union. In some places it has been a veritable cleanup and a knockout. In other places it has only topped the very good comedy attractions—but everywhere shown it has and still is—right this very minute, getting the extra coin and extra profits for Exhibitors. YOU can't afford to pass this winner by, especially now when America's millions want to see the Kaiser dragged in the dirt. Book and boost it to the limit.

"Himmel! Broke again
And that tam "GEEZER" iss getting the money!"
"THE GEEZER" BIG AMERICAN PICTURE SUCCESS

JEWEL
Productions INC
1600 Broadway New York City

Get this while the Getting is Good!

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
THEY ARE WHAT
MOST PEOPLE WANT

Unconditional Surrender

Back of everything is the Idea from which it sprung.

Back of Fox success is the Fox Idea—the plan of producing only the kind of motion pictures that the most people want to see.

Back of Fox success is an IDEA so big and broad and sound that it couldn't do anything else than succeed.

Any man is bound to win out, who is clever enough to know what the public wants—and wise enough not to haggle about the cost of producing it—for the public is more generous in its pay than the most generous philanthropist with his gifts.

The public will not only PAY for what it wants, but will pay liberally to the point of extravagance.

William Fox has succeeded for the very reason that he gave the public what it wanted—succeeded far beyond his own ambitious dreams of only a few years ago.

The public has surrendered to the Fox Idea.

Current Releases

(Beginning November 17)

Standard Pictures

Evelyn Nesbit in THE WOMAN WHO GAVE

Theda Bara in THE SHE-DEVIL

Evelyn Nesbit in I WANT TO FORGET

William Farnum in THE MAN HUNTER

Theda Bara in THE SIREN'S SONG

Big, Timely Pictures

WHY I WOULD NOT MARRY

18 TO 45

Victory Pictures

Tom Mix in FAME AND FORTUNE

Gladys Brockwell in THE STRANGE WOMAN

George Walsh in I'LL SAY SO

Tom Mix in TREAT 'EM ROUGH

FOX
FILM CORPORATION

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
THEY ARE WHAT
MOST PEOPLE WANT

to the William Fox Idea

There is no "kamerading" about it—it's a complete, wholehearted, unconditional surrender to Fox Pictures.

And the exhibitors of marked success have followed suit—made just as complete, wholehearted, unconditional surrender.

Now—since successful exhibitors are the ones that lean on Fox Pictures, isn't it a wise move for you to do what they are doing?

Wouldn't it be good business for YOU to follow in their footsteps?

For nothing succeeds like success,

—and the Fox Idea is a success—a bigger success than you realize, or than we care to boast about.

If you, as an exhibitor, really want success—and we know you do—you can best succeed with Fox productions just as thousands of other exhibitors have.

Look over the list of current Fox releases—study them carefully—then book them quickly.

---

of Fox Films

(Beginning November 17)

Excel Pictures

The Lee Children in TELL IT TO THE MARINES
Virginia Pearson in BUCHANAN'S WIFE
Peggy Hyland in CAUGHT IN THE ACT
Madlaine Traverse in THE DANGER ZONE

Sunshine Comedies

MONGRELS

Fox Extravaganzas

FAN FAN
ALI BABA AND THE FORTY THIEVES

Mutt and Jeff

THE DOUGH BOY
AROUND THE WORLD IN NINE MINUTES
POT LUCK IN THE ARMY
THE NEW CHAMPION
HITTING THE HIGH SPOTS

FOX
FILM CORPORATION

How the Fox Idea

Is yours a neighborhood theatre?

Then make it a *city* theatre—a local institution that is as well known a mile—two miles—away as it is around the corner.

You'd like that, wouldn't you?—and it's so easy when you know how.

This is how—give the public the pictures it wants.

That's what William Fox has been doing—and you'll admit he is some success as a producer.

And since William Fox gives the public what it wants, your best bet is to give *your* public Fox pictures.

The Forty-fourth Street Theatre, New York, has been drawing patronage from all sections of the metropolis with "Salome."

Many theatres in New York, Chicago, St. Louis and other cities are making the same tremendous appeal in the same way—with William Fox productions.

Fox pictures knock down neighborhood fences—go over the top of sectional boundaries—annex new tereritories and spread gradually over the whole municipal map.

Here's the Opportunity

PICTURES EXTRAORDINARY
- LES MISERABLES
- CLEOPATRA
- A DAUGHTER OF THE GODS

BIG TIMELY PRODUCTIONS
- THE PRUSSIAN CUR
- WHY AMERICA WILL WIN
- QUEEN OF THE SEA

STANDARD PICTURES
- William Farnum in RIDERS OF THE PURPLE SAGE
- THE CAILLAUX CASE
- Theda Bara in WHEN A WOMAN SINS
- William Farnum in THE RAINBOW TRAIL

F O X
FILM CORPORATION

Builds Your Profits

William Fox pictures are made for campaigns of this sort.

They are big pictures, based on big stories, done in a big way by big actors and the biggest directors in the business.

They're the sort of pictures father and mother take the children to see.

Their appeal is universal—as broad as human nature itself.

Pictures, like men, have individuality—and Fox pictures have more individuality than any other pictures in the world—they stand out from the rest like dollar bills among nickels.

Fox pictures are made of the right materials—timeliness and human interest, and they are famous the world over for their heart appeal—for their power of getting and holding interest.

Test Fox pictures now—during the non-release period—and watch your house become as proud as an over-night millionaire.

A remarkable assortment is now available—a selection to meet just YOUR need.

-Book Prosperity Now!

VICTORY PICTURES

Tom Mix in MR. LOGAN, U. S. A.
Gladys Brockwell in KULTUR
George Walsh in ON THE JUMP

MUTT AND JEFF

ANIMATED CARTOONS

THE SIDE SHOW
OUR FOUR DAYS IN GERMANY
BULLING THE BOLSHEVIKI
THE KAISER'S NEW DENTIST

EXCEL PICTURES

Peggy Hyland in BONNIE ANNIE LAURIE

Virginia Pearson in QUEEN OF HEARTS

Jane and Katherine Lee in SWAT THE SPY

Peggy Hyland in MARRIAGES ARE MADE

FOX
FILM CORPORATION

MISSION PRODUCTIONS

GLORIA JOY

The Matchless Child Actress

Scenarios by
Daniel Frederick Whitcomb
Stories of the Heart and Home

CE/MILLARD

THE PICTURE of the HOUR

"UNCONDITIONAL SURRENDER"

NOW that the cry "Kamerad!" has come from the Kaiser—

Now that the world is asking what fate is in store for the arch-foe of mankind—

Film buyers are offered this big, gripping, up-to-the-minute drama that shows the Kaiser punished as the public wants to see him punished; that tries the Hohenzollern before the court of World Justice, pronounces and carries out his fate.

It is the picture of the hour, but it is also a picture of permanent value. The beauty of its scenes, stretching back into the dawn of history; its thrilling panorama of present events; its spectacle of humanity triumphant over its would-be crucifier, make it a drama that will live and earn money for the exhibitor long after ordinary screen dramas are forgotten.

The man who acts quickly will draw big profits from this picture.

For particulars apply to

A. BLAIKIE DICK

25 West 44th Street New York City

Telephone Vanderbilt 3900

GERALDINE FARRAR

MABEL NORMAND

TOM MOORE

MADGE KENNEDY

REX BEACH

MAE MARSH

Goldwyn Pictures

These Successes Launched This As "A Goldwyn Year."

GERALDINE FARRAR in a modern society and mystery melodrama was just what you and the public wanted. "The Turn of the Wheel" made good and will continue to be a profit-making attraction throughout the year. Booked at The Strand, New York.

MABEL NORMAND returning to broad comedy in "Peck's Bad Girl" caused the screen public to cry "Hurray!" Exactly what they wanted—and a big success in theatres everywhere.

TOM MOORE an instant hit as a Goldwyn star in "Just For Tonight." Fast, speedy, romantic comedy—the kind of story that made audiences forget about the war.

MADGE KENNEDY'S most liked picture—"The Kingdom of Youth." Exhibitors were so enthusiastic about it that they conducted big personal advertising campaigns—and business was heavy. Booked at The Strand, New York.

REX BEACH'S "Laughing Bill Hyde" with Will Rogers introduced a brand new star to the American public and such notices as the critics gave him have rarely ever been equalled in screen history. Booked at The Rivoli, New York.

MAE MARSH in "Hidden Fires" has what dozens of exhibitors rank as her best picture since "Polly of the Circus" and "The Cinderella Man." Booked at The Rialto, New York.

All of these productions are *brand new hits since September 1*. Two thousand additional theatres, including *yours*, should book and begin playing them before Christmas. Productions like these are the basis of Goldwyn's power. They are confidence-builders—and for *you* they are *patronage builders*.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

How To Do Eleven Months Business in the Next Ten.

THAT'S *your* problem—and your intention—as an exhibitor. You reopen your theatre under a new head of steam. While closed up *you've been thinking*. You *know* now that you cannot hope to pull out ahead with lesser stars and average pictures.

Big stars build patronage and prosperity just as big guns win battles. *Goldwyn* means in the public's mind *big stars and big productions;* the screen's best known personalities. We announce for forthcoming release:

Nov. 17.	TOM MOORE in "Thirty A Week" from the stage success by Thompson Buchanan. Booked at The Rialto, New York.
Nov. 24.	MABEL NORMAND in "A Perfect 36." By Tex Charwate. A big, broad comedy-drama. An even greater success than "Peck's Bad Girl."
Dec. 1.	GERALDINE FARRAR in "The Hell Cat." A big western melodrama by Willard Mack. Booked at The Strand, New York.
Dec. 8.	MADGE KENNEDY in "A Perfect Lady." By Channing Pollock and Rennold Wolf From their big stage success. Booked at The Strand, New York.
Dec. 15.	REX BEACH'S "Too Fat To Fight" with Frank McIntyre. A great international comedy of the Y. M. C. A., K. of C., the Y. M. H. A. and the Salvation Army. Booked at The Rivoli, New York.
Dec. 22.	MAE MARSH in "The Racing Strain." By Tex Charwate. A thrilling racetrack romance of the Blue-grass with a romantic climax at the Saratoga handicap.

When you give audiences what they want you never have to worry about your profits. Your box-office takes care of itself.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

"THIRTY A WEEK"

"A PERFECT 36"

"THE HELL CAT"

"THE RACING STRAIN"

"TOO FAT TO FIGHT"

"A PERFECT LADY"

70 DAYS BOOKINGS IN

Marcus Loew's Theatres

AT the very moment of the recent suspension concluding a record-breaking pre-release week as the first independent production ever booked at the *Stanley Theatre*, Philadelphia.

Betzwood Film Company's
Great Patriotic Spectacle

For the Freedom of the East

with **LADY TSEN MEI**

Conceived and directed by IRA M. LOWRY

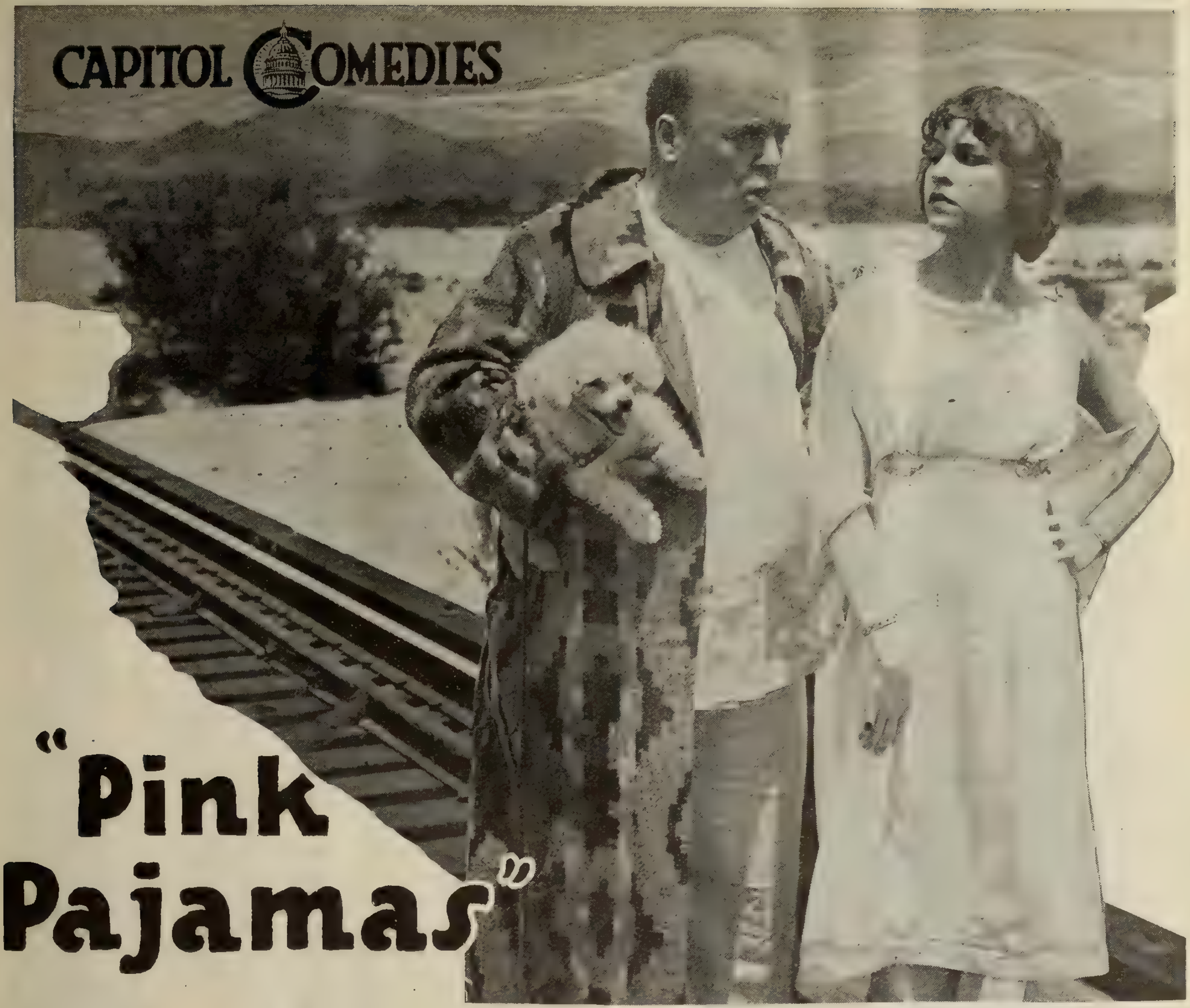
had been *booked on sight* for a full time showing on the entire Marcus Loew metropolitan circuit.

Few productions are ever rated by the Loew experts as strong enough to warrant such a blanket booking. This contract for immediate playing dates was signed because—to use their own words—"here is one of the best pictures ever made for *the average American.*"

Twenty Goldwyn offices during the month of non-releasing have proved by their bookings and by exhibitor approval at trade showings that "For the Freedom of the East" will be *one of the big, steady, money-making productions of the Winter and Spring seasons.*

If you act quickly your nearest Goldwyn office can give you an almost immediate playing date. Don't wait till the prints are all busy which would delay you in getting this big successor to "For the Freedom of the World."

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City



The train stops on the moonlit desert while the crew tries to cool overheated bearings.

Bill's wife sends him to take their Pekingese pup for his evening exercise.

Mrs. Jim Frye quarrels with her husband and walks out into the desert in her nightie.

Bill himself is clad in romantic pink pajamas.

The train pulls out leaving them beneath the winking Arizona stars.

This is a part of the plot of "Smiling Bill" Parsons' newest release "Pink Pajamas," one of the best comedies he has ever done.

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

are now playing in 2700 theatres—the pick of the successful houses of the nation. For the exhibitor who has not yet played them twelve splendid comedies are immediately available at all twenty Goldwyn offices.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Adolph Zukor Presents

Enrico Caruso

in

"My Cousin"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull
Directed by Edward Jose

Come Whizzing Back With Horn Shrieking and Throttle Wide Open!

LET 'em know you're back again!

If you've been closed by Spanish Influenza make a big noise when you re-open.

Shout, "Look, folks, I'm here again, bigger and better than ever! The Spanish Flu can't bother me!"

Open with a whale of a show. Advertise it. And the photoplay-hungry people will come dashing to see it.

Open with Caruso, for instance. "My Cousin" is a picture the crowds are longing to see.

The Associated Press told the people in your city that Caruso was making a motion picture.

You tell 'em where they can see it.

"Back again, with Caruso as the feature! Nothing's too good for *my* people!"

There's a speech worth money to you.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Maurice Tourneur Triumphantly Achieves Another Success

From the NEW YORK MAIL

One of the faults of the prevailing system of exhibiting photoplays is the restriction it places on the length of their "runs." Good, mediocre and bad pictures all come under the inelastic rule that limits their display from a minimum of one day to a maximum of one week, according to the custom of the theatres in which they are exhibited. It is when such a photoplay as Maurice Tourneur's "Woman" comes along that one realizes the injustice this rule sometimes visits upon the producer.

"Woman," for instance, which Director Rothapfel is presenting at the Rivoli Theatre this week, cannot possibly exhaust, during an engagement of one week's duration, the patronage that is due it. It ought to be housed in a theatre where it could be shown continuously until every devotee of the screen drama has had the opportunity to see it. Perhaps the resourceful Mr. Rothapfel can devise a way for this to be done.

"Woman" adds another artistic accomplishment to its producer's credit.

From the NEW YORK EVENING JOURNAL

At the Rivoli Maurice Tourneur's super-production, "Woman," holds first place. In the novelty of its subject, the composition of its scenes and the exquisite artistry with which the plot is unfolded the picture promises to create much laudatory comment.

From EXHIBITOR'S TRADE REVIEW

Hats off to Maurice Tourneur! Once again he has made a picture that, for downright artistic value, has never been equalled. The picture ranks among the very finest that have ever been made. "Woman" should be a box-office attraction of the highest class.

From the MOTION PICTURE WORLD

"WOMAN"

Notable Production by Tourneur from Whittaker's Tribute to Modern Womanhood

Reviewed by LOUIS REEVES HARRISON

Remarkable contribution to the aesthetic movement in motion picture production, "Woman" is so entrancing to the eye and so beguiling to the thoughts and sentiments of the spectator that it lures him into a state of dreamy forgetfulness of himself and the little world in which he has been living. It can thus do without dramatic suspense, but that value is present, along with logical development, power of construction and, above all things, an atmosphere so convincing that events seem to take place instead of being presented in illustration of the final purpose.

It thus becomes one of the finest products of the year.

"Woman," more than a photoplay—a human document. Hailed as a triumph by Daily Press and Trade Press upon its Premiere at Rivoli Theatre, New York. Last week.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCE

THE MAGIC MASTERPIECE

"WOMAN"

Written by CHARLES WHITTAKER

Directed by MAURICE TOURNEUR

Maurice Tourneur Productions

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

Longacre Bldg., 42d St. and Broadway, New York City

From VARIETY

It's the kind of a super-picture people will talk about after they leave the theatre—and comment on most favorably. The production is not only massive, but artistic.

From the MORNING TELEGRAPH

NOVELTY KEYNOTE OF "WOMAN" FILM

Maurice Tourneur's Latest Photoplay Is Presented at the Rivoli Theatre This Week

By FRANCES AGNEW

Novelty is the keynote of Maurice Tourneur's newest photoplay, "Woman," which is attracting the attention and inviting the argumentative comment of patrons of the Rivoli Theatre this week.

The film is unlike any other production which has ever been unfolded on the silver sheet. Its title will convey to everyone a fair idea of its theme, but it could not even suggest the unique development accorded the subject by Charles Whittaker's scenario and Maurice Tourneur's direction.

In filming "Woman" the author and producer have disregarded the usual scenario form and, except for the revelations made in introductory subtitles concerning the source of their idea, have presented their theme by implication and suggestion rather than by a connected story.

From the NEW YORK GLOBE

"Woman," which is featured at the Rivoli this week, might better have been titled "Woman, Etc.," for the action involves almost everything from the Garden of Eden down to the present war.

It is a Tourneur picture, which means that the scenes have an imaginative quality that is created by no other director. All of the episodes are steeped in poetry, and the haunting little story of Cyrene and the fisherman is perhaps the loveliest thing of its kind ever done on the screen.

From the EVENING SUN

Maurice Tourneur's latest film production, entitled "Woman," is the featured photoplay at the Rivoli Theatre this week. It deals with woman's effect on history, and the idea is conveyed in a series of episodes in which Adam and Eve, Claudius and Messalina, Abelard and Heloise, a Civil War heroine, and the women war workers of the present day are the characters. **The picture abounds in beautiful scenes** and good acting by a large company.

From the NEW YORK TIMES

EVE'S DAUGHTERS SEEN IN "WOMAN"

Maurice Tourneur's Film Play Eloquent of Emancipation for Those Serving in War

The ability of Maurice Tourneur to create pictures, not just single scenes without meaning or connection, but eloquent, beautiful pictures in motion that make a poetic story come true for the time being, has never revealed itself more fully than in "Woman," the principal offering at the Rivoli this week. The magical Mr. Tourneur has taken a series of episodes from history and tradition and brought them to life on a screen.

AMERICAN RED CROSS

War Work Films

Just What the Public Wants to See!

An Exclusive Series of Fine, Inspiring, Dramatic Scenes from the Fighting Front, With Its Heart Appeal Uppermost

"THE HISTORIC FOURTH OF JULY IN PARIS"

"FIRST AID ON THE PIAVE"

"KIDDIES OF NO MAN'S LAND"

"SOOTHING THE HEART OF ITALY"

"VICTORIOUS SERBIA"

"REBUILDING BROKEN LIVES"

"OF NO USE TO GERMANY"

Each Release "Five Reels in One"

Produced by **Bureau of Pictures** American Red Cross

W. E. Waddell, Director

Distributed for American Red Cross by General Film Company

THE DOOR'S WIDE OPEN

AN EXHIBITOR should not be expected to hunt among a score of exchanges in each city to find a day's show. He could find it just as well among three or four exchanges. He could find it most easily at any General Film Company exchange, established since 1910.

Nor should manufacturers be expected to scatter their product among a score of exchanges to reach the same exhibitor in each city.

Furthermore, distributors should not be expected to build and maintain a separate exchange in each city. It multiplies their overhead expense and reduces service efficiency. It makes film cost more to the exhibitor.

However, the old situation is improving. The government has taken the nonsense out of railroad routing. And General Film Company is taking the nonsense out of motion picture distribution.

General Film Company long has advocated conservation and warred upon extravagance. It leads in practical conservation by presenting itself as a ready-to-use medium between any manufacturer or distributor and the exhibitor.

Why do thirty, and more, individual producers route their product through General Film Company exchanges? Because its exchange system, the oldest established and most splendidly equipped, was unreservedly open to them. No wonder that they adopted General Film in its completeness rather than the casual exchange here and there.

Why do the most experienced distributors, like George Kleine and Wm. L. Sherry, discard their own circuit of exchanges and adopt those of General Film Company? They have told you. Looked at calmly, an exchange is a plain, unadorned utility which can serve many interests at a saving. General Film exchanges can do it particularly well. And these men, standing on their own platform of conservation, have shown the strength of their convictions by applying them.

Progressive people see the absurdity of film distribution in the extravagant way, when it can be done better at a minimum of outlay. They naturally turn to such a smoothly-running, permanent service concern as General Film Company, which circulates their film while they retain full control of it.

For over a year General Film Company has been inviting progressive people to employ its facilities.

The invitation still holds good!

THE DOOR'S WIDE OPEN.

Yours for conservation,

GENERAL FILM COMPANY (Inc.)
25 West 44th St., New York

Greatest of All!

The 6-Part Sensational
All-American Dramatic Marvel

"HEARTS OF LOVE"

starring

EDNA MAYO

Written for the screen by Thomas Bedding
Directed by J. Charles Hayden

Write, Wire, Call or Phone

American Feature Film Corporation, Inc.

H. A. Tansill, President

Suite 616, Candler Building
No. 220 West 42d Street, New York City

Telephone Bryant, 5896

Booked It Immediately After Seeing

Immediately after seeing your latest serial, "The Iron Test," in your projection room, I booked it, and have good reason to believe that the business on it will be even greater than the record-breaking business of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," and "A Fight For Millions."

You may also book me up for "A Man of Might," the new Duncan serial that I understand is to follow "The Iron Test."

FRANK L. MUELLER,
Regent Theatre, College Point, N. Y.

Albert E· Smith
Presents

"THE IRON TEST"

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

by ALBERT E·SMITH
and CYRUS TOWNSEND BRADY

Directed by
Paul Hurst

VITAGRAPH'S
LATEST AND GREATEST
PHOTOPLAY SERIAL

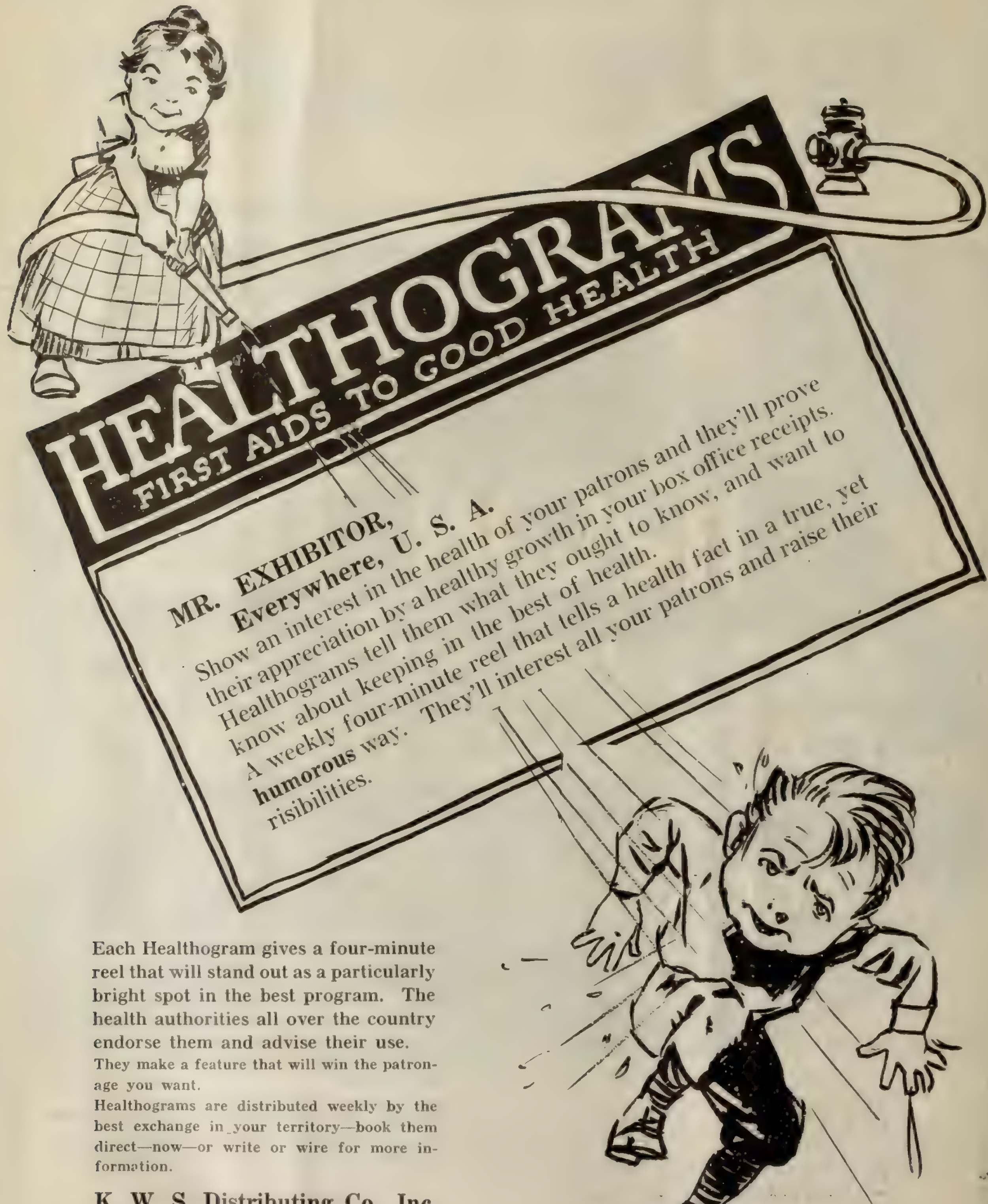
"The Best One So Far!"

I have found that all Vitagraph serials, commencing with "The Fighting Trail," have meant crowded houses, but your newest one, "The Iron Test," was a most pleasant surprise to me. I found it the best one so far, with an attractive and different sort of story and strong episode endings, of the sort that will bring back serial fans.

I have booked it for my three theatres.

SAMUEL SHEER, Jr.
Victoria—Palace—Hyperion Theatres, Corona, L. I.

VITAGRAPH Albert E· Smith
President


HEALTHOGRAMS
FIRST AIDS TO GOOD HEALTH

MR. EXHIBITOR,
Everywhere, U. S. A.

Show an interest in the health of your patrons and they'll prove their appreciation by a healthy growth in your box office receipts. Healthograms tell them what they ought to know, and want to know about keeping in the best of health.

A weekly four-minute reel that tells a health fact in a true, yet **humorous** way. They'll interest all your patrons and raise their risibilities.

Each Healthogram gives a four-minute reel that will stand out as a particularly bright spot in the best program. The health authorities all over the country endorse them and advise their use.

They make a feature that will win the patronage you want.

Healthograms are distributed weekly by the best exchange in your territory—book them direct—now—or write or wire for more information.

K. W. S. Distributing Co., Inc.
51 East 42nd Street, New York

WORLD-PICTURES

THE WAR IS OVER

Happiness and Health Resumed

SHOW YOUR PEOPLE

"The Road to France"

Starring

CARLYLE BLACKWELL and EVELYN GREELEY

FILM CLEARING HOUSE INC.

ASHBEL P. FITCH, *President*
130 WEST 46TH ST., NEW YORK

—EXCHANGES—

ATLANTA (71 Walton St.)
BOSTON (14 Piedmont St.)
BUFFALO (327 Main St.)
CHICAGO (207 So. Wabash Ave.)
CINCINNATI (111 E. 7th St.)
CLEVELAND (2077 E. 4th St.)
DALLAS (1812½ Commerce St.)
DENVER (729 18th St.)
DETROIT (John R. & Elizabeth St.)
KANSAS CITY (413 Ozark Bldg.)
LOS ANGELES (642 So. Olive St.)
MINNEAPOLIS (16 No. 4th St.)
NEW YORK (130 W. 46th St.)
PHILADELPHIA (1309 Vine St.)
PITTSBURGH (412 Ferry St.)
ST. LOUIS (3315 Olive St.)
SAN FRANCISCO (183 Golden Gate Ave.)
SEATTLE (2012 Third Ave.)

PRODUCERS— Absolutely responsible and perfectly equipped to care for the thorough distribution of high-class productions, Film Clearing House, Inc., is now in a position to insure a businesslike and economical marketing of your pictures throughout the entire country. Weekly reports and weekly settlements are guaranteed.

EXHIBITORS— The Film Clearing House in your territory is pledged to give you the same competent service in the handling of pictures for your theatres as you receive at the bank in the handling of your box-office receipts. A perfect exchange system and an expert accounting department promise film distribution under ideal conditions.

FILM CLEARING HOUSE, Inc.

ASHBEL P. FITCH, President
126-130 WEST 46TH STREET, NEW YORK

FILM BUSINESS CONDUCTED BY BUSINESS MEN
ON STRICTLY BUSINESS PRINCIPLES

The Play from which the film is made sweeps New York like a cyclone!

"THE BETTER 'OLE"

and Old Bill enthuse metropolitan audiences!

THIS is the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch-making motion picture that will brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON AND T. A. WELSH
From the play "THE BETTER 'OLE"

By **BRUCE BAIRNSFATHER**
and **ARTHUR ELIOT**

By arrangement with **C. B. COCHRAN**
The film produced by **GEORGE PEARSON**

Cinema Distributing Corp
218 W. 42nd St. New York
PAUL H. CROMELIN, PRES.

GLOBE

"The Better 'Ole" Couldn't Be Very Much Better.

" 'Ullo!" It's more than a scream. It's a saturnalia of joy. If you miss it you'll miss the best show of its kind ever seen in New York. They call it "THE BETTER 'OLE."

If you think New York already has had so many war plays that it can't stand another, see this merry melange and you will find you're mighty mistaken. You also will discover that there are war plays and war plays. If your appetite for the theatre is jaded, go see "THE BETTER 'OLE." Go see it anyhow.

TIMES

BAIRNSFATHER PLAY DOWN IN GREENWICH

"The Better 'Ole" Adds Charm to the Most Humorous of All War Cartoons.

This "Bill" of the theatre is a work of the broadest sympathy, combined with the most delicate art. He is the Old Walrus of the cartoons, with his pendant mud-guard of a mustache, his impregnable ignorance, and his racy, basic humanity; but he is also Mr. Coburn's Bill, with a thousand indefinable touches of character and humor that mark an authentic creation. And the inspiration extends to his comrades, of the trio of Tommies—Bert, with his patent cigarette lighter that won't light, and Al
his mania for giv
cation tag to ever
All three are at th
work together—th
hat deserve to sta
ons of Dumas

TRIBUNE

"The Better 'Ole" at the Greenwich Theatre Scores Hit

"THE BETTER 'OLE" has caught more authentic war spirit than any other play of the trenches and back areas which has come to town. It is concerned only with one phase of the life of a fighting man, and that a subordinate one, but the fact that within its scope of humorous interpretation it keeps constantly on the key puts it above the plays of the shattered school.

HERALD

BAIRNSFATHER CHARACTERS IN DELIGHTFUL WAR COMEDY

Three figures which have become classics in the lighter side of war's horrors stepped into real life Saturday night. They are, Old Bill, he of the sonorous mustache; Alf and Bert, that trio of humorous characters in the trench sketches of Captain Bruce Bairnsfather, British Army, which have made the world laugh through its tears. They are the chief characters in a comedy-drama called "THE BETTER 'OLE," by Captain Bairnsfather and Captain Arthur Eliot.

WORLD

OLD BILL, BERT AND ALF COME INTO REAL LIFE

Those three musketeers among the fighting Tommies of England, Old Bill, Bert and Alf, who have endeared themselves to hundreds of thousands of readers of *The World* in Capt. Bruce Bairnsfather's war cartoons, have at last appeared in the flesh. Their creator, with the aid of Capt. Arthur Eliot, has turned them into characters in a war play with the somewhat cryptic title, 'THE BETTER 'OLE,' which has all the persuasion and force, of both for humor and pathos, of the famous pictures on which it is based.

AMERICAN

"The Better 'Ole" Cleverest War Play of Current Season"

When the box office speaks, the ears of managers are always listening. Therefore, Mr. and Mrs. Coburn, who are responsible for the American production of this English work, are considering no less a theatre than the Manhattan Opera House or the Lexington Opera House—home of war plays—where "You Know Me, Al," and "Yip, Yip, Yaphank," got the money.

The Old Walrus--nothing else like him in the world!
-comes;-*is seen*;-and conquers:-Here's news as good as peace!

RELEASING ANNOUNCEMENT SHORTLY

LIEUT. BERT HALL

FAMOUS AMERICAN FLYING ACE
THREE YEARS BATTLES "OVER THERE"
APPEARS HIMSELF SUPPORTED BY

EDITH DAY
AND AN ALL STAR CAST IN
A THRILLING PLAY OF
LOVE AND WAR

MR. CARLE E. CARLTON PRESENTS

"A ROMANCE OF THE AIR"

By FRANKLIN B. COATES
SUGGESTED BY
LIEUT. BERT HALL'S BOOK
"En l'air!"

INTERESTING FACTS ABOUT
LIEUT. BERT HALL.

He fought in the Foreign Legion.
He was decorated by Genl. Joffre.
He received the Medaille Militaire.
He received the Croix de Guerre with three [illegible]
He was decorated by the Czar [illegible]
[illegible] he was deposed.
He bombed the Kaiser's Palace at Sofia.

LIEUT. HALL AND MAJOR WILLIAM THAW
ARE THE LAST SURVIVORS OF THE ORIGINAL
FAMOUS LAFAYETTE ESCADRILLE.

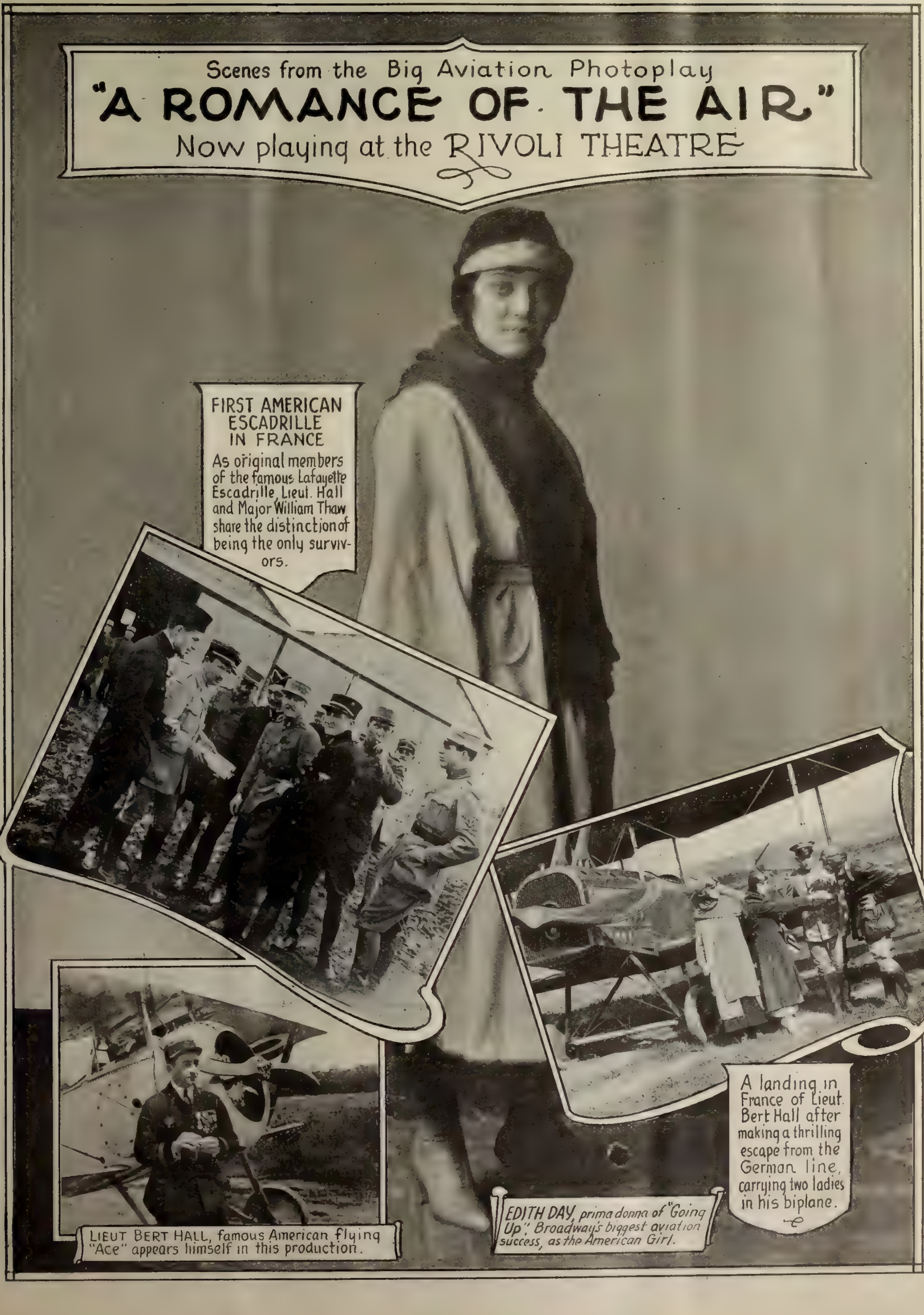
NOW PLAYING
AT THE
RIVOLI THEATRE

Produced under the personal supervision of
CARLE E. CARLTON
En L'air cinema Ltd. Times Bldg. New York

Scenes from the Big Aviation Photoplay

"A ROMANCE OF THE AIR"

Now playing at the RIVOLI THEATRE



FIRST AMERICAN ESCADRILLE IN FRANCE

As original members of the famous Lafayette Escadrille, Lieut. Hall and Major William Thaw share the distinction of being the only survivors.

A landing in France of Lieut. Bert Hall after making a thrilling escape from the German line, carrying two ladies in his biplane.

LIEUT BERT HALL, famous American flying "Ace" appears himself in this production.

EDITH DAY, prima donna of "Going Up", Broadway's biggest aviation success, as the American Girl.

St. Joe Reports:

4,000 "SHOWN"!

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book "America's Answer," you do two things:

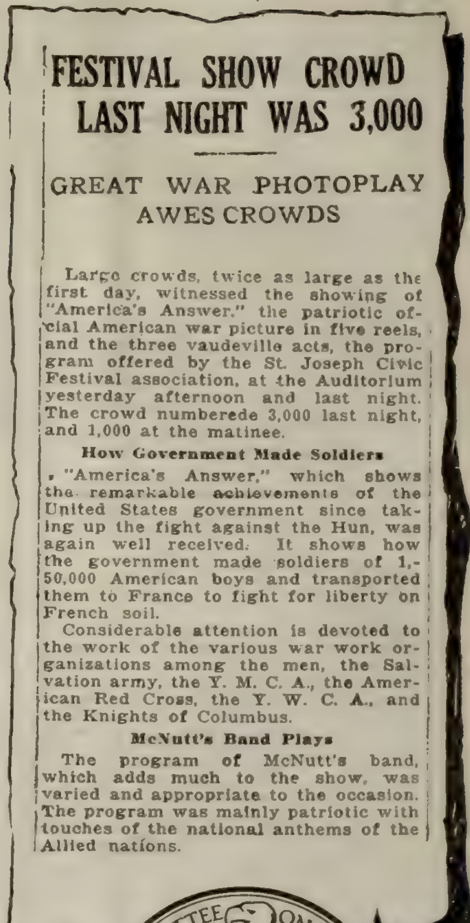
1. You sell out the house, automatically, for each showing of the film.

2. You render the Government a distinctly patriotic service by giving the people of your city an opportunity to *visualize this nation's glorious part in the great war,* through the medium of the People's Films.

If you have not yet booked "America's Answer," you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission prices.

War features produced to date under the Government's auspices are:

The Official War Review (Weekly)— Pathé
Pershing's Crusaders—First National Exhibitors
America's Answer— World Film Corp.
Our Bridge of Ships—General Film Co.
Under Four Flags—World Film Corp.



FESTIVAL SHOW CROWD LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of "America's Answer," the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numberede 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

"America's Answer," which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was again well received. It shows how the government made soldiers of 1,50,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt's Band Plays

The program of McNutt's band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.

Official Seal of the People's Films

NOTE.—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

All presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

"When will it be released?"
"How soon can I get it?"
"Book me for first run," etc.

We were literally swamped with
an ocean of such inquiries

On Our First Announcement of The Newest and Greatest Francis Ford Serial

"The SILENT MYSTERY"

FRANCIS FORD
At His Superlative Best
Featuring

FRANCIS FORD
MAE GASTON and
ROSEMARY THEBY

Our First Announcement DID THE BUSINESS
Every Exhibitor Who Read It Wrote
"I'M FOR IT"

NOW THEN—To all Inquirers:
FIRST—Thank you!
SECOND—Please be patient!

VERY SOON—We will announce a new plan of distribution that will tickle your bank book. It will get you more money than you have ever made on a serial before. Watch the trade papers for the announcement. In the meantime—

REMEMBER! "THE SILENT MYSTERY" is
FRANCIS FORD'S GREATEST SERIAL PRODUCTION

More Mystery—More Action—More Thrills—More Suspense—More Plot—More Drama—More Tense Situations—More Novelties—More Surprises—More Punch—More Tantalizing Than Any Serial You Have Ever Shown.

Exhibitors Know that Francis Ford Serials
Mean the BIG MONEY!

For further particulars about this great serial production address

HILLER & WILK, Inc.
912 LONGACRE BUILDING
42d ST. and BROADWAY NEW YORK CITY

The Press Praise

Moving Picture World
Although feverish at times, the moral effect of the story makes for good, and the danger of playing with fire is exemplified in an impressive and entertaining manner.

Motion Picture News
Exchange men and exhibitors better be sure to look this over for a more promising state rights feature has not been put on the market in some time. The settings and photographic work will come as a revelation.

Billboard
Elaborate production—intense interest of story.

Variety
The action is fast.

New York Review
It is so strong—so logical in its theme.

Dramatic Mirror
Offers exceptional possibilities to the exhibitor.

Exhibitors' Trade Review
Gripping as anything presented in some time.

Telegraph
Production superb.

Exhibitors' Herald
Offers an exceptionally strong state right's feature.

New York Times
One of the best productions seen on Broadway recently.

New York Herald
Mary Boland is well cast.

Evening Post
Mary Boland photographs well and leaves little to be desired in her acting of a difficult role. Many dramatic scenes make the film one of intense interest.

The Evening Telegram
Mary Boland in one leap has placed herself in the front rank of screen celebrities.

BACON-BACKER

Present

MARY BOLAND

IN

"A WOMAN'S EXPERIENCE"

BY

PAUL M. POTTER

Author of Trilby, Arsene Lupin

Pre-Release

RIALTO THEATRE

THIS WEEK

S. L. ROTHAPFEL

says

It is one of the best pictures he has ever booked. Mr. Rothapfel has a reputation for telling the truth, and his opinion of any picture is the most valuable in the world.

BACON-BACKER

230 West 38th Street NEW YORK
Telephone—Greeley 2486

Attention:—

MOTION PICTURE PRODUCERS!

¶ Kalem Company solicits laboratory work of all kinds. We have the most modern equipment known to the trade and our standard of quality can not be excelled.

¶ When it is a question of price, we will *meet* those quoted by any *responsible* concern, for the same quality of work turned out by us.

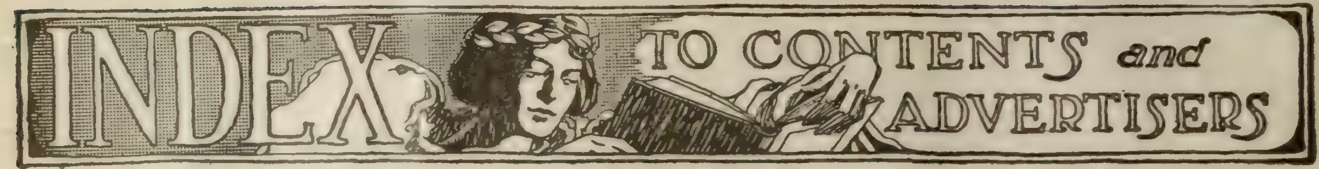
¶ We do business *strictly for cash,* therefore profits made on *any* job are net, and we do not have to charge the next customer an additional profit to make up for losses previously sustained.

¶ Service and Responsibility are of paramount importance. Allow us to introduce you to Kalem service. The Trade *knows* we are responsible.

¶ If *you* have work in our line to be done and you want the *best* at *right prices,* drop us a line or call us up. 'Phone Chelsea 8770-8771.

KALEM COMPANY

235 West 23d Street New York City



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The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

AFFILIATED TAKES OVER MUTUAL FILM

Brink, Clark and Cornelius Acquire, on Behalf of Themselves and Associates, 51 Per Cent. of the Stock of the Latter Corporation—Sheldon Remains

ANNOUNCEMENT has been made by the Mutual Film Corporation that H. A. Brink, W. J. Clark and H. C. Cornelius, president, vice-president and secretary-treasurer respectively of the Affiliated Distributors Corporation, acquired on behalf of themselves and a number of exhibitors of this country the financial and managing control of the Mutual Film Corporation on Wednesday, November 6, the papers being signed in Chicago on that date. Affiliated holds 51 per cent. of the stock of Mutual.

This new move means that certain exhibitors throughout the United States and Canada will be the dominating and controlling factor of the Mutual distributing organization.

Mutual has branch offices in twenty-nine of the principal cities of the United States and Canada.

Messrs. Clark, Brink and Cornelius are prominent exhibitors and capitalists of Grand Rapids, Mich., which is the headquarters of the Affiliated Distributors Corporation, and they have taken a commanding position in the industry since the formation of that organization last June.

The Affiliated Distributors Corporation is organized and operated upon a direct, from-producer-to-exhibitor co-operative booking plan, which expressly provides for the elimination of waste, speculation and unnecessary expenses in connection with the manufacturing, booking and distributing of motion pictures.

The booking of all pictures is handled by five unit corporations, exclusively owned and controlled by exhibitors, which corporations are organized to cover five sections of the United States, these sections being subdivided into nineteen zones, which correspond almost identically with the branch offices of the Mutual Film Corporation.

By this new affiliation, the branch offices of the Mutual Film Corporation will co-operate with the Exhibitors' Booking Corporation in every section, and will, it is expected, eventually be operated as exhibitors' units.

This movement does not affect in any way the releasing of productions through Affiliated and in no wise changes its plans, but it guarantees an exhibitors controlled distribution through a corporation which is thoroughly equipped and which can render efficient distribution.

The Affiliated Distributors' Corporation by this movement will benefit very materially from the advice and co-operation of James M. Sheldon, the former president of Mutual, who now holds the position of chairman of the board of directors of the Mutual Film Corporation.

A. S. Kirkpatrick, assistant general manager of Mutual, will retain that position under the new coalition, and will maintain control and supervision over all the exchange branches of Mutual.

The present efficient organization of Mutual will be maintained throughout and will be used as the nucleus around which the contemplated larger organization will be built.

The officers of the new organization are: President, William J. Clark; vice-president and general manager, H. A. Brink; chairman of the board of directors, James M. Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh Davis, and C. C. Pettijohn, general counsel.

In addition to these officers, an advisory board of prominent exhibitors, representing every section corporation and zone in the United States and Canada, will be appointed. Each member of this board will be a substantial stockholder in the Mutual Film Corporation.

JAMES S. McQUADE.

Officially Indorse the Affiliated.

Officially indorsing the action of Messrs. Clark and Brink the following telegram was received by C. S. Pettijohn in New York from Frank Rembusch and others, exhibitors, who urge exhibitors to join the Affiliated Distributors' Corporation:

> The Affiliated Distributors' Corporation recently organized by Messrs. H. A. Brink and William J. Clark, of Grand Rapids, to establish a plan of producer-to-exhibitor-direct, have to-day secured control of the Mutual Film Corporation and their system of branch offices through the United States for physical distribution of the combined product of Affiliated and Mutual companies. The undersigned exhibitors have thoroughly investigated the plan aid possibilities of this union of forces and we believe that every exhibitor and producer—in fact the entire industry—are now offered a great opportunity to bring about conservation, economy and business standards in the motion picture business.
>
> We urge all exhibitors to join the Affiliated organization because it will give them absolute control of their product and eliminate speculation and juggling in the film market and bring about a great saving in film rentals through wholesale buying on the part of exhibitors on a co-operative plan.
>
> FRANK REMBUSCH,
> LOUIS H. FRANK,
> E. THOS. BEATTY,
> LEWIS V. STEPHENS,
> CHARLES C. PYLE.

The Passing of the Mutual.

In all probability the passing of the control of the Mutual Film Corporation to the Affiliated Distributors' Corporation means the closing of its career as a factor in the motion picture business. Prior to the time the papers in the transfer were signed at Chicago, the Mutual, which is a distributing company, had no product to offer exhibitors except the Screen Telegram, which is a news reel, and which was sold to Hearst's International Film Service. This situation, and in fact that the corporation was losing money at an alarming rate, induced the men who controlled its destinies to accept the proposition of Messrs. Clark and Brink.

It is too soon to state just what will be the policy of the new control of the Mutual Film Corporation with regard to their acquisition. C. C. Pettijohn, general counsel for the Affiliated Distributors' Corporation, has not seen Messrs. Clark and Brink since the purchase was made and has had no opportunity to discuss plans with them. It is intimated that some radical changes will be made.

Mutual Had Spectacular Career.

The Mutual Film Corporation was organized by Harry Aitken in 1912. It marked Mr. Aitken's first venture in big film business, he having prior to that time operated the Western Film Exchange at St. Louis. Its organization also marked the first considerable entry into the film business of Wall Street interests. Crawford Livingston was its first president, and Otto Kahn, representing Kuhn, Loeb & Co., was a director. The offices of the corporation was 60 Wall Street. Others in the directorate were John R. Freuler, the late C. J. Hite, S. S. Hutchinson and J. B. Ritchie. Subsequently the firm of Baumann & Kessel joined the combination.

In 1913 the Mutual took offices in the Masonic Building at the corner of Sixth Avenue and 23d Street, where two floors were occupied by the general offices and the New York exchange. Some of the best known men in the film business were employed and the Mutual loomed large on the motion picture horizon.

In December, 1913, D. W. Griffiths, who had shortly before closed a long engagement with the Biograph Company, was named director general of Mutual productions and began operations in a temporary studio at Sixteenth street and Union Square West.

A big newspaper, magazine and billboard campaign, the first time these mediums had ever been used extensively for film advertising, was started and the slogan "Mutual Movies Make Time Fly" could be seen most everywhere. Business continued along these lines with apparent success until 1914, when there began to be heard rumbles of dissention in the Mutual Camp. There developed an opposition to the management of the corporation as conducted by Mr. Aitken, and at the annual election held in June of that year he was elected by one vote—that of C. J. Hite, who had been counted to vote against him. During the year that followed the Mutual was a divided camp, but the high quality of the pictures being produced by Ince and Griffith more than carried the concern along in public favor.

Freuler Elected President.

At the annual election held in 1915 the anti-Aitken forces held the ascendency and Mr. Aitken stepped aside in favor of John R. Freuler, and a new regime was inaugurated. Mr. Freuler continued his management of Mutual until August, 1916, when he was obliged to step aside and the presidency fell to James M. Sheldon. During his management Mr. Freuler is said to have liquidated a large floating indebtedness standing against the corporation, but he lost the prestige of the Ince and Griffith productions which were taken over by Mr. Aitken to the Triangle Corporation which he formed when he left the Mutual. Mr. Freuler's best venture was the then spectacular deal with Charles Chaplin to whom he paid an unheard of salary of $670,000 in one year. His action in moving the general offices of the company to Chicago, August, 1916, did not prove so advantageous and upon his retirement it was brought back to New York.

During Mr. Freuler's administration most of the producing companies releasing through Mutual went out of business or stopped producing, until all that was left was the product of the American Film Company in which Mr. Freuler was interested, and the Screen Telegram, which was a news reel started during his administration. The American withdrew its product shortly after Mr. Freuler withdrew, and the Screen Telegram has been sold to Hearst, as before stated.

The development of the Affiliated with the Mutual exchanges to distribute its product will be a matter of considerable interest to picture men.

Publicity Department Removes to Chicago.

The publicity and advertising department of the Mutual Film Corporation, which moved from Chicago to the New York branch, July 1, has been moved back to the executive offices in Chicago under the merger with the Affiliated Distributors.

The removal was under the supervision of Colvin W. Brown, advertising manager of the Mutual, who became acting head of the department upon the resignation of Terry Ramsaye.

Mildred Harris Wife of Chas. Chaplin Since Oct. 23

THE several rumors, denials and re-rumors that have issued from Los Angeles concerning the private affairs of Mildred L. Harris and Charles Chaplin came to a definite termination late last week when admission was made by all concerned that Miss Harris and Mr. Chaplin had been man and wife since October 23.

Mildred Harris.

Miss Harris, who has been starring in Universal films for some time, desired that the marriage should be kept a secret and Mr. Chaplin seems to have been doing the best he could to fulfill his wife's wishes. But when, with the exercise of her just prerogative, Mrs. Chaplin changed her mind and wanted the fact recorded, announcement came with due confirmation and the fact may now be imparted that the drollest of screen comedians is now the husband of one of the prettiest girls ever filmed.

So many important items have tumbled into public attention that the future plans of bride and groom have not, as yet, come to the surface. It is presumably fair to presume that they will continue their several ways, as in the past, Mr. Chaplin to creat million dollar comedies for the First National Exhibitors Circuit, while Miss Harris will continue the heroine of emotional films produced by Universal.

November 10 Attractions at New York Theatres

RIVOLI.—"A Romance of the Air," with Lieutenant Bert Hall, of the Lafayette Escadrille, and Edith Day in the leading roles, was the featured attraction at the Rivoli Theatre the week of November 10. The story deals with Hall's thrilling adventures behind the German lines. A scenic, the Creel War Review, a comedy and the Animated Pictorial were also on the program. Gladys Rice and Greek Evans were the soloists.

RIALTO.—Mary Boland in "A Woman's Experience," adapted from Paul M. Potter's play, "Agnes," was the screen star on the Rialto program. The picture was directed by Perry N. Vekroff, Sam Hardy, Lawrence McGill and Robert Cain are members of the cast. The Animated Magazine, an educational and a comedy completed the picture bill. Vincenzo Ballaster and Helena Morrill gave the vocal numbers.

STRAND—William A. Brady's screen production of "Little Women" received its first public showing at the Strand Theatre the week of November 10. Louisa M. Alcott's famous story wis directed by Harley Knoles. A new Burlingham Scenic entitled "Scrambles in the Alps," the Strand Topical Review, and a comedy were also on the program. Grace Hoffman and Yon Collignon were the vocalists.

EIGHTY-FIRST STREET THEATRE —William S. Hart in "Border Wireless" the entire week.

VICTORY THEATRE—D. W. Griffiths "Hearts of the World."

Robertson-Cole to Issue New Billie Rhodes Features

THE Robertson - Cole Company, which lately has acquired a number of important features for world-wide distribution, is planning an exploitation campaign covering two hemispheres for Billie Rhodes, the new star of the National Film Corporation.

Robertson - Cole has immediately started outlining a big campaign across country and through other lands which bids fair to make Miss Rhodes one of the best known screen celebrities. One of the first steps will be a special New York presentation for the trade. At this de luxe premiere, Miss Rhodes will be officially introduced to the film world as a feature star.

The first Billie Rhodes picture is "The Girl of My Dreams," to be followed by a picturesque circus girl story. Miss Rhodes has completed the second production, and is now visiting in New York.

One city of the country, Los Angeles, has already seen "The Girl of My Dreams" at a pre-release showing. T. L. Tally, by special arrangement, presented Miss Rhodes' first big effort at his Los Angeles Theatre. Mr. Tally, as a result of that pre-view, has christened her "the screen's daintiest star." All of the Los Angeles motion picture critics are enthusiastic over Miss Rhodes' debut into the realm of feature stars.

Billie Rhodes.

GRIP OF INFLUENZA IS LOOSENING

Nearly All Sections of Country Open Doors of Theatres to Good Business—Northwest and San Francisco Still Closed—Crowds Acclaim Resumption in the Southwest

WITH few exceptions health authorities in the United States have lifted the ban imposed on motion picture theatres by reason of the inroads of influenza. San Francisco is to remain closed until December 1. Seattle and the northwest generally have extended the embargo on theatres. In North Carolina Charlotte, Winston-Salem and Raleigh were closed at the latest writing, although the remainder of the State is open to picturegoers. Dayton has opened its theatre doors to all but the children. The situation in Illinois shows marked improvement.

Houses in the Southwest have resumed business to the hearty satisfaction of throngs of picture patrons. Towns situated near cantonments especially have felt the boom. Pennsylvania, where the epidemic was very heavy, has thrown open its doors. The national capital, too, has permitted theatre men to entertain their patrons.

The coming of peace, together with the opening of the screen houses, marks a dramatic shift in the business situation facing motion picture men a month ago. There is every indication of a big winter for motion picture theatres.

November 11 Tentative Date for Minneapolis Opening

PICTURE men of Minneapolis considered as a joke the proposal of Dr. H. M. Guilford, city health commissioner, to reopen all theatres if proprietors would compel patrons and attendants to wear influenza masks. Dr. Guilford declared that Minneapolis theatres could open at once if this precaution was taken, but none of the houses took advantage of the opportunity. November 11 has been fixed by the health commissioner as the tentative date for the reopening of theatres should conditions permit.

"I'd just as soon hang out a smallpox sign," said I. H. Ruben, president of the Ruben & Finkelstein chain of ten Minneapolis and six St. Paul theatres, commenting on the chance to resume business with a masked audience and orchestra. "The idea is too absurd to give it serious consideration."

Mr. Ruben declared that his Minneapolis theatres were losing $30,000 worth of business weekly on account of the ban. It is estimated that the loss in business to all Minneapolis exchanges will run close to $100,000 a week.

"The only thing the exhibitors can do now is to wait until the all clear signal is given publicly and driven home by the health authorities and the press," he said. "The public is thoroughly alarmed, and it would be folly to reopen before that time. The idea to require patrons to wear influenza masks is a joke."

St. Paul Gets a Scare.

While Minneapolis was preparing for the reopening of theatres, exhibitors of St. Paul, which has staunchly remained wide open in the face of the influenza epidemic, were given a scare last week, when an attempt was made to close the town.

A citizens' committee was appointed in St. Paul by the City Council to cope with the epidemic situation. Following the report that the hospital facilities in St. Paul were not sufficient to check a serious outbreak, Dr. B. F. Simon, health commissioner of that city, added that at least 100 St. Paul persons suffering from influenza would probably be removed to hospitals if space was available.

A resolution asking the city health authorities to close up the city was introduced at a meeting of the emergency committee, but the health authorities decided that there was yet no cause for issuing closing orders.

Fewer deaths from influenza occurred in St. Paul, where theatres, schools and churches remained open, than in Minneapolis, where they were closed, for the week ending October 26.

This is the information contained in a bulletin received at the health offices in Minneapolis from the Federal Bureau of Vital Statistics. For the week ending October 19 there were 64 deaths in St. Paul and 89 in Minneapolis. For the week ending October 26 there were 47 deaths in St. Paul to 128 in Minneapolis. Dr. Guilford said comparisons are unfair, as the epidemic has not attained the proportions in St. Paul that it has in Minneapolis.

Many Towns Open.

The influenza situation in Minneapolis continues to show a steady improvement, and many small towns in this territory have reopened during the past few days, after having been closed for a short time.

Some of the towns which have reopened are as follows: Minnesota—Canby, Ironton, International Falls, Willmar, Glenwood, St. Charles, Winthrop, Bemidji, Slayton, Clara City, Delano, Mabel, St. Peter, Raymond, Fairmont, Marshall, Baudette, Crookston, Northfield, Owatonna, Spirit Lake, Winona, Mora, Karlstad, Chatfield, Comfrey, Crosby, Jackson, Redwood Falls, Blue Earth, Faribault, Glencoe.

North Dakota—Grand Forks, Dickinson, Bismarck, Leeds, Portland, Wahpeton, Fargo and Mohall.

South Dakota—Sioux Falls, Mount Vernon, Redfield.

Wisconsin—Green Bay and Spencer.

Montana—Plentywood.

All of Michigan Is Now Free of Influenza Ban

THE moving picture theatres in Detroit were formally reopened on Wednesday, November 6, by consent of Governor Albert E. Sleeper, and through the efforts of Dr. James W. Inches, Detroit health officer. When the governor was in Detroit on Saturday, November 2, he told the local representative of the Moving Picture World that there was no possible chance of the ban being lifted before Friday, November 8, possibly the 7th. He said he had talked with Dr. Olin, of the State Board of Health, who assured him that it would be a serious mistake to open before the epidemic had been completely banished from the state, and that, furthermore, he was acting upon the advice of members of state boards in other sections. After all it did put the governor in a rather peculiar and sensitive position.

Ban Not a Political Move.

The governor to the World correspondent absolutely denied that the ban on theatres and public gatherings was a political move, declaring that it was done entirely in the interests of the health of Michigan. "I wish I could lift the ban—I wish conditions justified doing so," said the governor. "But see the position I am placed in. I have had made protests against reopening by people of prominence in almost every section, while on the other hand the protests were comparative few against closing, among them being some of the theatre owners and ministers. Personally, I would rather see no ban at all, and only acted in accordance with the recommendations of the State Board of Health, whose mission and function it is to safeguard public health."

Governor Consents to Opening.

Dr. Inches notified theatres they could open starting Wednesday, as a result of a conversation he had with the governor at his home on November 4. The governor denied this, saying that he had given Detroit special permission to hold a Christian Science meeting on Wednesday night, and refusing to lift the ban. Dr. Inches again got the governor on the telephone, and, after assuring him that Detroit was normal as far as sickness was concerned, succeeded in finally persuading the governor to say, "Well, as long as you misunderstood me and the theatres are ready to open, I won't stand in their way."

However, the ban on the rest of Michigan was not lifted until Friday, November 8.

Louisville Opened November 10.

The State Board of Health of Kentucky, at a meeting in Louisville, November 6, partially lifted the ban, with the result that picture theatres in Louisville will continue operations starting Sunday, November 10. The ban was also lifted at Mayfield and Bowling Green. The State Board of Health refused to lift the ban in other cities and counties, leaving it to the local boards of such counties to investigate and report their findings to the state board before any lifting is done. It was reported at the meeting that there had been 175,000 influenza cases in the state, and 3,636 deaths, irrespective of deaths at Camp Taylor. The ban on racing at Latonia was left to the authorities of Kenton County to report to the state board.

Buffalo Lifts Influenza Ban.

By proclamation of Mayor Buck, of Buffalo, the quarantine laid on this city on account of the Spanish influenza has been lifted. The disease played havoc with the health of several in the film business, but fortunately no local deaths in the game were reported. The opening of all theatres, schools and various other places since the checking of the plague have helped to put the picture business here on a prosperous basis. The rush promises to continue right through the fall and winter.

All Theatres in South Carolina Open.

Theatres throughout South Carolina opened simultaneously on Monday, November 4, the closing order having been lifted by order of the State Board of Health on Saturday, November 2. In the cities where cantonments are located in the state, business is reported at capacity since opening, but in other towns there is a feeling that it will require three to six weeks to overcome the effects of the closed period. Theatres in Columbia were prepared for the opening with tentative bookings, and opened with exceptional attractions, which drew capacity crowds.

Charlotte Still Closed Tight.

While almost the entire State of North Carolina has now reopened, the majority of the cities lifting the ban effective November 4, Charlotte is still closed tight, with likelihood of reopening not earlier than the middle of November, if then. Conditions here have not improved as rapidly as the health authorities had hoped, and much opposition has developed to reopening until all danger of a recurrence has passed.

Winston-Salem Keeps Ban on Theatres.

The ban on church gatherings in Winston-Salem, N. C., was lifted, effective November 3. Soda fountains were reopened the following day, but nothing has been said regarding a tentative opening date for the theatres. Much opposition to a reopening thus early even of the churches has developed, and it is doubtful whether they will remain open. The theatres had expected to reopen on November 4, coincident with the lifting of the ban on soda fountains, and much surprise was exhibited when the Board of Health failed to name theatres in their opening order. Managers had booked attractions on a tentative arrangement, which were hurriedly canceled Saturday night.

Conditions Still Bad in Raleigh.

Epidemic conditions in Raleigh, N. C., have not improved sufficiently to yet warrant a reopening of the theatres and other places of assembly, according to Dr. Charles W. Stiles, in charge of the entire epidemic situation in North Carolina. While other cities in the vicinity, including Greensboro and Durham, opened on November 4, Raleigh will likely have two additional weeks of inactivity, if the health board's opinion is not changed materially.

Business Poor in Wilmington.

Wilmington, N. C.—Picture theatres are finding conditions materially changed since the theatres were allowed to reopen on October 21, and fear a dull season at least for the next two or three months. Attendance at the local picture houses has been away below par since reopening, not even keeping up to the hot weather records for attendance. The epidemic is entirely wiped out here, and the only cause to which poor business can be attributed is the fact that many have found that they can enjoy their own fireside of evenings, and have become more or less detached from their habit of attending the movies by the closed period, which extended over four weeks' time.

Heavy newspaper advertising failed to bring the crowds upon the reopening, and, after three weeks of poor business, the managers are looking around for a solution to the problem. Pictures of higher than ordinary quality have been offered in an effort to tempt the stay-at-homes back again with but poor results.

Kansas and Missouri Resume Full Operations

THE Kansas State ban on gatherings was raised, effective midnight, November 2; put into force at that time in order that church services might be held Sunday. In some cities there are Sunday moving picture exhibitions, and these were consequently relieved of the state interdiction. However, each locality continued to operate independently with reference to influenza restrictions, and in more than half the cities and towns theatrical exhibitions, and in most cases other gatherings also, were kept closed another week.

The lifting of the ban in Kansas was anticipated, and during the previous week scores of exhibitors sent tentative instructions on resuming service to the Kansas City exchanges. In many instances, the local bans were not finally lifted and the exhibitors had to send word to exchanges that they could not start yet.

Wires canceling shipping orders came into Kansas City thick and fast on Saturday, November 2. Usually the "paper" had been forwarded, but the films had been retained until certainty of reopening of theatres was established.

In Missouri there has been no general state restriction on gatherings, though nearly every community has followed suit of large cities with respect to prohibition of gatherings. Very few Missouri towns are reopening the week of November 4.

Exhibitors and Exchanges Co-operate.

"Exhibitors and exchanges seem to be entering the approaching period of small annoyances over bookings with the best of co-operative spirit," said L. B. Douglad, manager of the Universal Film and Supply Company branch at Kansas City. "It's going to take a little time to work out the minor problems—and everybody seems inclined to give and take, to bear a little. Naturally, the exchanges are going to do the best they can to help the exhibitors get what they want and to avoid disappointments."

It is apparent from the comments of exhibitors on the situation that they realize the losses of producers and exchanges during this period. Whatever complaints have been made have been against local health authorities which do not seem to have applied restrictions with reference to local conditions, but have fallen into line with the action of other communities. In some towns the restrictions have been even more which have had no cases of influenza severe than those in towns where the epidemic has been most serious.

The harmony existing between the exhibitors and exchanges at the present stage of the situation is unfortunately not extended to the relations of the exhibitors with each other—reports have reached Kansas City of lack of co-operation among the exhibitors of certain localities, which has embarrassed those picture men who have tried to take a firm hold on the epidemic complications. Especial regret is felt that the annual convention of the Kansas association could not be held at the time the epidemic was starting in the state, as harmonious action throughout the state by exhibitors might have been effected.

Feared to Open Before Election.

An interesting coincidence connected with the reopening of Kansas City theaters is that the lifting of the ban was postponed until after election—and this was the chronological order a year ago when a serious strike was settled. The epidemic seemed on Sunday, November 3, to be so far in hand that the restrictions might well have been removed. But Election Day, November 5, was a factor—no official wanted to take any action prior to that day that might react against him.

It will be remembered that the ban was imposed first in Kansas City on a Tuesday, October 8; gatherings were prohibited for one week—churches being closed the following Sunday—and the ban was lifted Monday, October 14. Restrictions went on again, in severer form, October 17. Some exhibitors urged that the ban be lifted November 6, the day following election, but others were inclined to hope that they would not have to open their theatres to possible small and unprofitable business until Saturday.

Restrictions Extended in Northwestern Section

BEGINNING Saturday, November 2, the theatres of Seattle will not be alone in suffering the absolute shutting off of business because of the influenza epidemic. The mayor and the health commissioner announce that all retail and wholesale stores and all office buildings would be closed after 3 o'clock, October 31, would be open from 10 to 3 only November 4, and that Saturday all would remain closed. How long this order will be in effect will be determined by the extent to which the disease is checked.

This step was taken, as was the closing of the theatres, to prevent such heavy mortalities as occurred in the eastern cities. There were 492 new cases reported within the last twenty-four hours preceding the issue of the order and sixteen deaths. This is an increase in the number of new cases, but a decided decrease in the number of deaths for the last few days.

Influenza Receding in Ohio.

Reports from all over Ohio, and especially from the health authorities of Cincinnati, are to the effect that the influenza epidemic is noticeably on the wane, and that, with due care, it is probably due to disappear in a short time. Both the number of deaths and the number of new cases are much smaller than at any time during the past month, giving reason to believe that the disease will continue to diminish and will finally die out. In a few cities through the state theatres and other places have already been permitted to open, although as a rule the order forbidding all gatherings continues in effect. The State Health Department lodges full discretion in this respect in local authorities, and within a few days it is believed the Cincinnati Board of Health will relax the closing orders now in force.

Butte Opened November 9.

Butte, Mont., Nov. 5.

Theatres will reopen here Saturday, November 9, according to health officials.

Louisiana Expects to Open Again About November 17

IT IS CLAIMED that the city of New Orleans and Louisiana territory have suffered more from the restrictions laid upon the theatres because of the prevalence of Spanish influenza than any other part of the country. The officials were somewhat tardy in closing places of amusement and the disease had a good start before drastic measures were adopted. The theatres readily acquiesced in all restrictions placed upon them and closed their doors willingly. The malady ran its course and the people returned to their normal habits of life, but were denied the motion picture shows and other forms of amusement. Some of the exhibitors began to grow restless under the restraint. They could see no good reason for the continued enforced closing of the theatres. The patrons deluged them with demands as to when the theatres were to open. The health authorities would give no intimation of when affairs should be allowed to resume their usual trend, and the canvass of the situation began. There were three heads of departments concerned in the determination of the date upon which places of amusement were to be allowed to resume operations.

On Sunday, November 3, the churches were allowed to open, and the clamor for the opening of the picture shows became the more insistent. But, unfortunately, some of the exhibitors set up a howl for immediate opening, with the result that the newspapers took up the discussion and other exhibitors were powerless to make their silence effective. However, a meeting was held, and November 17 was tentatively selected as the opening date of the theatres in this state, and it is expected that it will not be long until things are running in their accustomed fashion. Meanwhile the people have come into a full appreciation of the pleasure they derive from the daily attendance at the picture shows.

Big Influx of Business in Opened Southwest District

ALMOST as suddenly as it appeared the influenza has vanished from the major portion of the southwestern territory, and quarantine has been raised in almost every city of importance in Texas, Oklahoma and Arkansas. Exhibitors are doing a business which has never been equaled in the past, and film exchanges are again working full staffs amid bustling activity. Managers are finding that complete rebooking and revising of schedules following the general closing is no mean task. Most of them are taking occasion to correct and improve their former routing plans so as to afford the most efficient service possible to exhibitors who are clamoring for film.

From all parts of Texas come reports that the business of exhibitors is wonderful. It was at first feared the public would be slow to patronize the playhouses. Instead of this, amusement-hungry Texans waited in line to get seats at the theatres in most of the large cities.

Soldier Patronage Heavy.

In Fort Worth the theatres were closed only ten days. On Saturday, November 2, theatre managers were astonished by a sudden rush of khaki. Soldiers swarmed to the picture shows. Theatre managers called up army officials and were informed that the quarantine was off at Camp Bowie, the great cantonment just outside Fort Worth, and the soldiers for the first time in a month had the privilege of seeking their own amusement in the town. The exhibitors had to turn hundreds away during the afternoon and evening, and similar conditions prevailed over Sunday, November 3.

The lid came off in Dallas Saturday, November 2. It was at first proposed not to open the theatres until November 9 or 10, but the city health authorities, finding a sudden drop in influenza cases and deaths, advanced the opening a week.

Dallas Theatres Played to Capacity.

Every theatre from the big downtown shows to the little suburban playhouses were jammed to the aisles during Saturday and Sunday. Managers brushed the dust from their Standing Room Only signs and brought them into play. Dallas exhibitors are more than optimistic. They declare the public has been brought to realize that the amusement afforded by their theatres plays a very real part in the lives of Dallas folks. They are confident that losses sustained through the three weeks' quarantine will be more than made up during the coming winter season.

Epidemic in Illinois Shows Improved Condition

AT the time of writing, Saturday, November 9, epidemic conditions in Chicago have greatly improved. New cases of influenza and pneumonia in Chicago showed a steady and continuous decline for the week.

The new cases of influenza for Friday, November 8, were only 150 as against 179 for the preceding day, and the death rate from this ailment was 58 on Friday as compared with Thursday's report of 66.

The number of new pneumonia cases for Friday was 38, with 28 deaths on that day from this cause, whereas Thursday showed 35 new cases and 35 deaths. Beginning Monday, November 4, all theatres in Chicago were permitted to run full time.

State Director of Health Dr. Drake's office in the Hotel Sherman, furnished the following particulars concerning conditions in Illinois generally, on Friday afternoon, November 8.

In the northern section of the State the following cities and towns are still under quarantine: Galena, St. Charles, Sterling, Kewanee, Rock Island, Moline, Monmouth and Aberdeen.

In the central section, quarantine still holds in Canton, Macomb, Havana, Pekin, Lincoln, Jacksonville, Quincy, Taylorville and Danville.

In the southern section all communities are still under quarantine, with the sole exception of Murphysboro. However, the situation is at a standstill with the indications pointing towards betterment in this section.

Last Bans Are Lifted on Baltimore Theatres

AS the health conditions in Baltimomore continued to become steadily better, Health Commissioner John D. Blake, of that city, decided November 1 that the partial bans still affecting the theatres should be entirely lifted at noon on Saturday, November 2. The bans as they affected all other business enterprises, schools and sports were lifted on Monday, November 4, with the exception of the order not allowing goods to be sent out from stores on approval and returned and this remained in effect, this last restriction being lifted on November 7.

According to the figures which have been made public by the City Health Department and the State Bureau of Communicable Diseases, a total of 47,106 cases of influenza were reported by physicians in the State, this number including 26,714 in the counties and 20,392 in Baltimore.

During the month of October there were 3,414 deaths in Baltimore caused by the epidemic of influenza and pneumonia.

The health bans have been lifted also in the following cities: Petersburg, Va., November 4, excepting the schools; Hagerstown, Md., November 6, with schools scheduled to open Monday, November 11; Cumberland, Md., November 4.

At Frederick, Md., all the bans were practically lifted on Monday, November 4, and orders were given that moving picture theaters had to be well ventilated before opening, between performances, and had to be given an airing for fifteen minutes between shows if a double performance was given at night.

A peculiar thing happened at Federalsburg, Md., when, after the bans had been lifted Sunday, October 27, by the board of health of that city, they again clamped down tight on Monday evening, October 28, when diphtheria made its appearance and was confined to one family.

Pennsylvania Theatres Now Running Full Tilt

AUTHENTIC information received from reliable source show that 90 per cent. of the theatres in Eastern Pennsylvania were operating on Monday, November 9, and 100 per cent. by Wednesday, November 1. The epidemic ban which is now being gradually removed by the authorities in nearly every district throughout this state, is expected to become a thing of the past by Wednesday, at the very latest.

G. Segel, booker of the Paramount and Artcraft exchange, is now accepting dates on shows for both Monday and Wednesday of the above mentioned days. Business in Philadelphia is gradually resuming its normal condition, although immediately following the reopening of the theatres, it was apparent that neighborhood houses had only regained 50 per cent. of their regular patronage, while the centrally located houses had restored only 70 per cent. of their clientele.

Conditions in this city, however, have shown a decided improvement and since Thursday, November 3, many exhibitors have remarked that they were doing a capacity business. Ninety per cent. of the theatres in Philadelphia are

November 10 the Date for Iowa Reopenings

THE lid is gradually being pried off in Iowa and theatrical conditions are becoming normal. While comparatively few theatres are open at this writing, the majority of them will resume operations the coming week and before November 10 the entire state, unless the unexpected should happen, will be doing business as usual.

Local film exchanges are sending men out the coming week for the first time since the ban went into effect. Contrary to expectations, there was not turnaway business locally for either the picture theatres or the others on resuming activities. The public seemed a little timorous about chancing large gatherings, although business continued to improve throughout the week.

The ban has not been lifted for soldiers from Camp Dodge on attending theatres. A military policeman stands on guard at each theatre entrance and stops any prospective soldier customers. The rule applies to officers as well as men. It is understood this phase of the ban will be lifted within the next few days, and with 25,000 soldiers at camp and more scheduled to come in during the month things should boom at the picture houses again.

San Francisco Managers to Celebrate Reopening

THE epidemic of influenza is abating in northern California, and it is anticipated that theatres will be reopened at a comparatively early date. In some communities in the interior tentative plans were made for reopening November 10. There is little probability, at this writing, that San Francisco houses may also be allowed to open their doors again on that date. Some exhibitors express the opinion, however, that it would be the part of wisdom to defer the opening date until every assurance can be given that all danger is passed.

On November 1 the leading theatre managers of the city, together with film exchange men, met at a luncheon at Tait's and discussed the proposition of holding a grand downtown celebration the night before the reopening to give thanks for the final return to health of San Francisco. It was suggested that the Board of Supervisors, the Down Town Association, the Chamber of Commerce, the various unions connected with the theatrical business and the newspapers be urged to aid the festival in every way possible, so that the event would not only be participated in by the million residents of Greater San Francisco but by out-of-town residents as well. Definite plans for the celebration will depend upon the selection of the opening date by the local Board of Health. This may be as late as December 1.

Washington Opens to Big Business.

Big business greeted every theatre in Washington, D. C., when the ban on public amusements was lifted November 4, and since that date most of the houses have been hanging out "S. R. O." signs every night.

Local exhibitors lean toward the impression that the closed period, although it entailed a loss of many thousands of dollars to the industry in this city, was in a way a good thing for the game. "For some time prior to the first of October," said on exhibitor, "I noticed a little falling-off of interest in motion pictures. True, we continued to do capacity business as before, but the people did not come in bunches but in a stream and the audience fell off a little earlier than it had been doing. The city was so full of strangers with few friends and, therefore, many evenings with nothing to do, that we were assured of capacity business, but still the impression prevailed that people were fed-up with the films. Now, however, the crowds are big and we cannot accommodate all who would like to see the show. The rest gave them a chance to digest the pictures they had seen, and to get hungry for more, while undoubtedly thousands of people found time to hang heavy on their hands with no motion picture shows at which to spend the evening."

Toronto Opened November 4.

When the health authorities of Toronto raised the ban on theatrical performances on Monday, November 4, a restriction was continued in that the admission of all children under the age of seventeen years to theatres was absolutely prohibited under any and all circumstances. This order was a hard one to swallow because the Toronto schools continued closed for a week after theatres reopened because of the epidemic and the children had no place to go.

Toronto exhibitors showed confidence in the situation, however, by booking the best pictures on the market for their reopenings. A few raised prices for special attractions and a few conducted special matinee performances on the reopening Monday in order to make up for some of the lost ground.

Generally speaking, the closing of Toronto theatres for the two weeks resulted in a state of affairs that could not have been obtained under any other circumstances. It was literally a "clean-up period" for all theatres and the theatres were never in better shape, from a physical standpoint, than they were when they reopened on November 4.

Dayton Opens with Ban on Children.

Dayton theatre and public amusements were allowed to open Saturday, November 2. Only one limitation was placed on the operation of the local theatres, this being that children under sixteen were not to be allowed to enter the theatres until further notice was given by the health board. Local managers and theatre people in general were pleased with the opening, Dayton having been closed for the last four weeks. It is thought the ban on children under sixteen will be lifted within the next week, thus making the opening complete.

The Dayton Theatre opened with Geraldine Farrar in "The Turn of the Wheel," with special music by the Dayton Symphony orchestra, under the direction of Dennis Ahern. Dewit H. Thomas, musical director of the Dayton, whose wife passed away several weeks ago, is ill at his father's home in Indianapolis, but a long distance call brought the news that Mr. Thomas will be able to resume duties at an early date. The Strand opened with the Paramount-Artcraft special, "The Hun Within," and according to reports business at that house was not up to the usual standard.

The neighborhood houses are suffering more than the downtown houses, however, and at the Alhambra, a five-hundred-seat house, on Sunday, November 3, the matinee, which is usually good, brought out not over one hundred all afternoon. Other suburban houses are suffering in proportion, and all are eagerly waiting for the ban to be lifted on the children under sixteen.

Ban Still On in Portland.

Everything is still quiet in Portland, Ore., motion picture circles. Several of the smaller cities in the territory have allowed the picture houses to reopen. There is no prospect of the lifting of the the ban in the large cities for at least another week, if then.

Cape Breton Opens; St. John Closed.

The cases of influenza in St. John, N. B., are decreasing, but it is not at all likely that the theatres will be opened this coming week. The health authorities are determined to stamp out the epidemic. The picture houses and theatres all through Cape Breton have been reopened and the people are enjoying once more the opportunity of going to picture shows.

Film Clearing House Buys Kleine Exchanges

CLOSELY following the announcement that a number of prominent New York business men had taken advantage of the opportunity offered by the temporary closing of theatres and the consequent readjustment of the different branches of the motion picture industry to work out a new and distinct plan of distribution which would be put into operation immediately on a permanent basis under the name of Film Clearing House, Inc., comes the statement that the new company has bought outright all of the George Kleine exchanges and will have them remodeled for immediate operation under the Film Clearing House plan.

Frank G. Hall as Supervising Director.

Among the well-known film men who have joined forces are Lynn S. Card, who is acting as general manager of exchanges; Arthur Werner, Jerome Lewis and Frank H. Gilman. Mr. Lewis has now reached Atlanta on a trip through the South, while Mr. Gilman is visiting Chicago, Detroit, Cleveland, Cincinnati and Pittsburgh. D. J. Chatkin, who also has allied himself with Film Clearing House, Inc., is now on his way to the coast, and after supervising the opening of offices in several cities en route will be stationed permanently west of the Rockies.

Managers of exchanges already engaged include Philip E. Meyer, New York; Frank C. Burhans, Pittsburgh; A. Lincoln Ehrgott, Boston; Frank J. Flaherty, Chicago; C. P. Saunders, St. Louis; Carl De Seay, Atlanta, and W. A. Haynes, Detroit.

With the opening date of all branches of Film Clearing House, Inc., definitely set as December 1 and their readiness for complete operation on that date now a certainty, interesting announcements regarding producers who will take immediate advantage of the new outlet for their pictures are promised in the near future.

THEATRICAL MEN BACK WAR DRIVE

Moving Picture Interests Active In Raising Liberal Share of the Immense Sum Needed to Comfort Our Soldiers on Foreign Soil as Well as In Home Camps

THE Allied Theatrical, Motion Picture, Music and Entertainments Committee of the United War Work Campaign, of which William Fox is chairman and George M. Cohan associate chairman, completed their organization to raise the amount of money allotted to them by the Executive Committee in charge of the National drive which is on in full swing until November 18. Mr. Fox opened his campaign headquarters at 110 West 42d street, where huge floor space has been taken, and hundreds of workers installed. Under Mr. Fox's leadership, there has been mapped out an elaborate series of entertainments, which it is hoped will realize more than one-half the amount to be collected.

The members of the Allied team are: William Fox, chairman; George M. Cohan, associate chairman; B. S. Moss, E. F. Albee, A. L. Erlanger, Marcus Loew, Sam A. Scribner, Adolph Zukor, Lee Shubert and Sam H. Harris.

On November 10 E. F .Albee presented a monster vaudeville bill at the Hippodrome, the proceeds of which were donated to the United War Work Campaign Funds. A War Relics Exposition will be held at the First Field Artillery Armory, Sixty-eighth Street and Broadway, and at the Twenty-third Armory, Bedford and Atlantic Avenues, Brooklyn, under the auspices of the Allied Theatrical and Motion Picture Team, for eight days, having started Monday November 11. War trophies gathered on the battlefields of Europe by the Allied Armies for the U. S. Committee on Public Information, will be shown. These entertainments are being staged by W. F. Hamilton of the U. S. Committee on Public Information.

On Tuesday, November 12, at the Metropolitan Opera House, a concert was held at which John McCormack, Maggie Teyte and Jacque Thibaud, appeared

On Saturday afternoon, November 16, there will be a football game at the Polo Grounds, between Princeton and Harvard, the proceeds to be donated to the fund. Saturday night Charles Harvey will present an all star fistic and athletic tournament at Madison Square Garden. The crowning event of the day will be the great Victory Ball, to be held at the Hotel Astor. It is expected that every one who's who in filmdom and the stage will be there.

Sunday night, November 17, the Friar's Club will give a Friar's Frolic at the Metropolitan Opera House, staged and directed by George M. Cohan. The proceeds are to be donated to the Campaign Fund.

Motion Picture Interests Co-operate in War Drive

BASED on the experience obtained in the Red Cross Drive of last Spring, in which the Industrial Division of the Allied Theatrical Motion Picture, Music and Entertainments Committee rolled up a total subscription of $80,000, a higher total by several thousands than that obtained by the Industrial Division of any other industry in Greater New York, has perfected its organization and its campaign is under way.

As in the Red Cross Drive, William Fox has placed the chairmanship of the Industrial Division in charge of Frederick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry. As soon as he received the official notification of his appointment, Mr. Elliott appointed the following divisional directors to act on the committee with him:

Adolph Zukor, representing the motion picture producers; Walter W. Irwin, representing the motion picture distributors; Jules Brulatour, representing the supply and equipment dealers; Paul Cromelin, representing the motion picture exporters; J. A. Golden, representing the motion picture laboratories; Emanuel Bernstein, representing the motion picture exchanges; Geo. H. Atkinson, representing the Klaw & Erlanger interests; J. W. Jacobs, representing the Shubert's interests; Charles Bird, representing the Elliott, Comstock and Gest's interests; Nicholas Schenk, representing the Marcus Loew interests; Chas. S. Levin, representing the Wm. Fox Circuit of Theatres; Ben Moss, representing the Moss interests; E. F. Albee, representing the B. F. Keith Circuit; John J. Maloney, representing the United Booking Office interests; Henry Chesterfield, representing the National Vaudeville Artists; J. Herbert Mack, representing the Burlesque interests; Jules Whitmark, representing the music publishers; E. Ziegler, representing the Metropolitan Opera House; and A. C. Glucker, representing the wig and costume makers.

A new plan of organization has been worked out for this drive which increases its scope and magnitude to an enormous degree. Divisional Directors will be appointed for every concern directly or indirectly connected with the motion picture or theatrical industries.

Mr. Elliott received his appointment on Friday last and that same night letters went out to the committeemen listed above requesting their assistance. On Saturday letters were sent to all the executive heads of the motion picture distributing concerns requesting them to act as divisional directors for their companies. They were requested to appoint captains of the home office, exchange, studios, laboratories, players, factory and a captain for each branch office. In this way the entire subscription for each company will be kept intact and will not be divided as in the Red Cross Drive.

Washington Wondering as to Future of Division of Films

MOTION picture men are wondering what will happen to the Division of Films of the Committee on Public Information when the war ends. George Creel, chairman of the committee, has declared that when peace is signed the activities of his bureau, with the exception of those relating to foreign countries, will cease. Whether this means that the pictures division will at once discontinue its work or will keep it up until the pictures now out and those in preparation have been circulated throughout the country is not stated.

The Division of Films, through its several official motion pictures, has done a great deal to give the people of the country an inside look at the war. It has been pointed out that a great deal of educational work can be done with these pictures, but whether it will be decided that there is no further need of them cannot yet be said.

The question has also arisen as to what will be done with the propaganda pictures portraying the Hun in all his fiendishness. If the Government decides to extend a friendly hand to the new Germany which must arise if peace is to be declared, the dissemination of these pictures will be deterrent to the creation of a friendly feeling between the nations. On the other hand, if Germany is to pay in the future by ostracism, these pictures would be just the thing to keep that idea in the mind of the public.

Gaumont News Service Ready for Post-Bellum

DURING the entire four years of the great cataclysm the Gaumont News Service has furnished screen patrons with the best photographic news of war happenings in every country affected by Germany's mad ambition to rule the world. This, notwithstanding the fact that many Gaumont branches in Germany, Austria, and other parts of Europe and Asia controlled by the Huns, were seized by the enemy.

The Gaumont Company is already planning to improve its cinematographic news service as soon as peace is arranged. All of its offices will be reestablished, and its staff of cameramen which covers the news of the entire world will be increased. Every nook and corner of both hemispheres where news is liable to "break" will be covered. Gaumont news patrons will be assured of the first authentic news pictures of every important event, and it is safe to guarantee that the Gaumont reputation for photographic news "scoops" will be as great in the future as in the past.

In France, the Gaumont news service is released under the name "Gaumont Actualities"; in England, as the "Gaumont Graphic." In this country the service is released semi-weekly, the Tuesday issues being named "Gaumont News" and the Friday issues, "Gaumont Graphic." The "News" and "Graphic" will continue to be released throughout the United States and Canada by states-right exchanges, as at present. For the present, the semi-weekly schedule will be maintained, but it is not at all improbable that at times extras may be published or even daily issues.

FIRST NATIONAL SIGNS MARY PICKFORD

Initial Work of Actress as an Independent Producer Will Be "Daddy Long Legs"—Also Buys Screen Rights of "Pollyanna" —Open Booking to Prevail on New Subjects

MARY PICKFORD has joined the ranks of independent screen stars who are the heads of their own producing companies, in a contract signed November 9 providing for the distribution of her future releases through First National Exhibitors' Circuit, Inc.

Miss Pickford acted as her own agent and representative both during the preliminary negotiations and in signing the contract. Mr. Harry Schwalbe, secretary-treasurer, and J. D. Williams, manager, respectively, of the First National, represented that organization. The star, her mother and her attorney and the two officials of the exhibitor-distributing concern were the only persons present at the time the epoch-making agreement was executed.

The sum involved was not made public by officials of First National, but they admitted that it is the greatest amount ever paid any feminine star, either in the total for the contract, or in the price for each production.

Miss Pickford left on Sunday for Los Angeles, where, as an independent producer, she will complete arrangements for beginning work on "Daddy Long-legs," her first release through First National exchanges.

The signing of the contract is the finale to months of varied and active speculation and rumor.

Three Months to Each Picture.

It is explained by officials of First National that Miss Pickford's contract does not provide for any specific release dates on any of her productions. She told them that an average of three months would be required for each release to allow ample time for the effort she proposed putting into each subject to insure the high quality she is determined to attain. The terms and conditions of the contract are said to be such that Miss Pickford can take any length of time she feels is necessary, without interference or requests for haste which would sacrifice merit to time.

The contract, it is said, makes Miss Pickford personally responsible for every release she makes through First National. She is now the head of her own producing company, on exactly the same basis that Mr. Chaplin makes his comedies for the exhibitor-directed distributing concern.

"We feel exactly the same as our franchise holders do about the contract with Miss Pickford," said an official of First National. "Pre-eminent among feminine screen stars, with a popularity that is phenomenal, she has given the weight of her name, her prestige and her box-office value to the exhibitor-created policy on which First National is founded—quality production through specialization, personal responsibility for the merits of her work, and her releases to exhibitors free from conditions or restrictions of any character. That fact, to First National members, is just as important in its promises for the future as is the fact that Pickford-selected, Pickford-made productions will be distributed by First National exchanges.

"We do not hesitate to predict that Miss Pickford's release through our exchanges will be superior in every respect to anything that she has ever done as a salaried or percentage star. In the language of labor, she is her own boss. There is no point of contact between Miss Pickford as a producer and First National as a distributing company until she has completed each negative and it is ready for the market. She is now a specialist in production. We retain our status as specialists in distribution.

Open Booking for Pickfords.

"Exhibitors will be able to book her new productions through First National exchanges without being obliged to contract for any of the other subjects we are marketing. Pickford pictures will be handled, so far as the booking contracts are concerned, as though they were the only releases we have to offer. That fact is the biggest part of the reason for our ability to pay Miss Pickford a price that measures up to her actual worth from a box-office standpoint."

Miss Pickford's first release through First National will be a motion picture adaptation of "Daddy Longlegs." Shortly before she came to New York from Los Angeles to conclude negotiations for her future productions, she purchased the screen rights to "Daddy Longlegs" and "Pollyanna," for a total of $80,000.

The star's mother, who remains in New York temporarily at least, declared that the contract signed on Saturday was the result of months of study and investigation by her daughter, herself and their attorney. An unusual and somewhat radical feature of the agreement was that the star acted as her own agent and representative, and was present at all of the final conferences in which the exact details of the contract were determined upon.

"Mary has given months of deliberation to the future method of marketing her productions," declared Mrs. Pickford. "She has studied the question of distribution from every angle, considered every possibility and eventuality which could be conceived, considering always the present trend of affairs both in production and distribution. Her purchase of the screen rights to 'Daddy Longlegs' and 'Pollyanna' recently was an indication of what her final conclusions might be."

Chaplin Sues to Protect His Inimitable Antics

CHARLES CHAPLIN has again invoked the aid of the courts to protect his inimitable antics, and if the comedian is successful in has latest suit he will be enriched to the extent of $50,000 at the expense of Julius Potash and Isadore Peskov.

In his present action, filed in the United States District Court, through his counsel, Nathan Burkan, the comedian admits that he created a sensation in the motion picture industry some years ago through the presentation of a new character of his own original conception and creation which he first exhibited in "Mabel's Predicament."

"This character, which was very grotesque and comical, was invested by the plaintiff with certain mannerisms, eccentricities, and distinctive peculiarites (which no one will deny), calculated to provoke mirth and cause great laughter," recites the comedian in his complaint. To describe the character we will let Charlie speak for himself:

"His ill-fitting, much too large and loose and baggy trousers; the large shoes, his shuffling, awkward flatfooted walk; the small hat, the cane, the little mustache, together with the mannerisms, eccentricities, gesticulations, gestures and facial expressions present a most unique, extraordinary and distinctive personality," quoth Charlie in his complaint.

And now some "low comedian" attempts to imitate him, Charlie complains, in a moving picture production styled "Charlie in the Trenches"—loose and baggy trousers, large shoes, shuffling walk, mustache and all to the damage of his reputation, avers the originator of the character.

Citing his income of over a million dollars from the First National Exhibitors' Circuit for producing eight pictures the plaintiff asserts he has been incalculably damaged and he demands no less than $50,000, although the alleged infringing picture was only exhibited a few times.

Quinn's Regulation Plan Indorsed by Theatre Men

Los Angeles, November 12.

A PLAN originated by J. A. Quinn, manager of the Rialto Theatre, to regulate the production of films has been indorsed by the Theatre Owners' Association of this city. The plan is to regulate production along all lines through the co-operation of producers and exhibitors, and has for its ultimate object the reduction of inflated rentals and the stabilizing of conditions for producers.

Mr. Quinn says all exhibitors will be lined up and that support is promised by some leading producers and is expected from all. GIEBLER.

A. M. P. A. to Honor Soldier Members.

At the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held Thursday, November 7, at Rector's, the first steps were taken toward a fitting celebration of the return of those members now in the military and naval srvice of the country, several of whom have been participating in the fighting on the Western Front. To that end, a committee was appointed by President P. A. Parsons, consisting of Paul Lazarus, Bert Adler and Julian Solomon.

The weekly addresses, which proved such an enjoyable and instructive feature of last winter's session, will shortly be resumed, and at Thursday's meeting Arthur James, Julian Solomon and Nat Rothstein were named as the Speakers' Committee for the ensuing year.

The sympathy of the association was extended by resolution to Phillip K. Mindil, whose only son has just been reported killed in action in France. Mr. Mindil was connected with the film industry for many years and numbers many of the members of the association among his friends.

LEAGUE PROTESTS INCREASED TAXES

New York State Exhibitors' League Files Argument With Senate Finance Committee Against Additional Impost on Theatre Men, Saying It Will Particularly Injure Humbler Showmen

IN a lengthy protest prepared for the Finance Committee of the United States Senate by the Motion Picture Exhibitors' League of the State of New York against the proposed increase in taxes to be levied upon the motion picture theatre owner, it is claimed that an additional impost upon the industry would be the means of putting a large number of theatres out of business and that the purpose of the new tax would, therefore, be defeated.

The protest which goes into details and which is signed by Sydney S. Cohen, president of the New York League, is as follows:

The New York State League of Motion Picture Exhibitors, representing approximately fifteen hundred owners of motion picture houses, begs to submit for your serious consideration their solemn protest against the contemplated increase in taxes to be imposed upon the already overburdened owners of these theatres.

That this step is not taken in a spirit of shirking or slacking toward our country in its hour of need is evident from what these same men have done in the past in carrying their share of the increased financial burdens of the Government and in throwing themselves heart and soul and with all their resources into every win-the-war movement, never with a thought of profit—and often with a direct loss to themselves.

Our protest is based on these two main facts:

1. The proposed new tax is oppressive, discriminative and confiscatory.
2. The proposed new tax will fail of its purpose to increase Government revenue.

The Taxes as Now in Force.

The new law against which we protest proposes to double and in some cases more than double the taxes now in force. These three taxes are:

1. The Seating Tax.
2. The Admission Tax.
3. The Film Tax.

1. The seating tax established under the law of 1914 is a tax for revenue levied from the exhibitors (owners of motion picture houses) and was intended to make up for losses in revenue from import duties and other sources owning to the outbreak of the war. It is a flat tax based upon the seating capacity of each house. It is fair as it now stands, representing the contribution on the part of these owners to the demand of the Government for increased revenue. As a matter of fact, we wouldn't think of protesting against the doubling of this tax. To pay it we deem a privilege and a patriotic duty.

2. The admission tax of 10 per cent. under the law of 1917 is a tax laid directly upon the theatregoing public. On the face of it, this tax is borne by the public which is paying it at the box office. But, and this is very important, indirectly it has become a burden on the exhibitor (owner of the theatre) because immediately after going into effect the increased admission price reduced the attendance at the smaller houses by 25 to 30 per cent. and resulted in the closing of about 20 per cent. of the smaller motion picture theatres in the United States.

3. The film tax under the law of 1917 placed a tax of one-quarter of a cent per foot on all negative film and one-half cent per foot on all positive film. The revenue from this tax was estimated at $2,300,000. This tax was of course intended to tap the manufacturers' profits. Instead of doing so it was promptly passed on by the manufacturers and distributors to the exhibitors in an aggravated form, the exhibitors being charged a flat rate of fifteen cents per reel per day. It is a fact, and it has been admitted by some of the manufacturers and distributors that this charge of fifteen cents per reel yielded them a handsome profit over and above the film tax they had to pay. (It is but just to say that a few of the manufacturers and distributors have refrained from following this pernicious practice.) The exhibitor was absolutely helpless against this extortion. He had no redress in law and he had no way of unloading on the public, because the prices for admission, particularly in the small houses, have reached that limit beyond which they may not be raised without running the danger of playing to empty houses. The film tax in its present form, allowing the manufacturer to pass it on to the exhibitor, is therefore a gross miscarriage of the principle of equity in taxation.

How New Taxes Will Affect Exhibitors.

We submit the doubling of these taxes is oppressive, particularly so to the majority of the exhibitors who are men of small means and are, as matters stand now, often struggling for mere existence. The times, when every little motion picture house was considered a veritable gold mine are of the past. The ever-increasing cost of production and distribution of the pictures—limitless salaries to the stars, riotous extravagance in staging, rapacity of the producers and manufacturers, financial jockeying by the big interests—have driven the prices which the exhibitors must pay for the leasing of film to almost prohibitive figures. Add to this the increase in overhead expenses, such as rent, wages, salaries, light and heat and advertising, and it becomes apparent that the owner of a small house with, let us say, a seating capacity of four hundred to six hundred, is struggling under a burden close to the breaking point. Permit us to quote from the report of the joint legislative committee to investigate the motion picture industry, transmitted to the Legislature of the State of New York on March 15, 1917. On page nine, center of second paragraph, we find:

"The committee is satisfied from its investigation that as a rule the proprietor or owner of the small motion picture theatre, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impost any substantial additional burden. The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures, has increased enormously, due to the ridiculously high salaries of the so-called "star" actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the directors of productions of such pictures; of the officers of the various producing corporations, and to the large amounts being paid in the way of royalties to the writers of the plays." . . .

Say Present Taxes are Discriminative.

We further submit that the taxes as they now stand are discriminative, and that instead of increasing them measures should be taken for their distribution on a basis of equity. The seating tax and the film tax fall exclusively and directly on the exhibitor. The admission tax falls indirectly on his shoulders by lowering the attendance at the performances. When looking around for new sources of revenue it was but natural that the Government should turn its eye upon the motion picture industry with its staggering figures of capital invested and profits derived.

And at first glace it looks as if the legislative forces in creating the now existing taxes had in mind to evenly tax producer, exhibitor and the public. As a matter of fact, developments have shown that the exhibitor has, unintentionally we admit, been made the goat for the entire amount of all three taxes.

We further submit that if the taxes as they now stand are doubled and trebled they will become confiscatory as far as the small exhibitor is concerned. To pay double the amount of a seating tax, to pay a flat 10 per cent. on rentals which would approximately treble the present tax, and to see in addition to this a falling off in attendance which may amount to anywhere from 40 to 50 per cent., owing to the doubling of the admission tax, is more than he can possibly stand. The larger houses will survive. They would possibly find a way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices for their amusements. But the small house depending for its patronage on its immediate neighborhood and catering to the families of wage earners could under no circumstances raise the price of admission over and above what it is now. For the small owner it would be a case of shutting down and losing his all.

Futility of Tax as Revenue Maker.

The proposed new tax carries within itself the germ of defeating its own ends. It will fail of its purpose to increase the Government's revenue, because while raising the amount of the taxes in dollars and cents it is bound to lower the number of tax payers.

Eighty per cent. of the sixteen thousand motion picture houses throughout the United States have a seating capacity of only six hundred or less. These 80 per cent. are the backbone of the exhibiting end of the motion picture industry. As demonstrated on the foregoing pages, the owners of the smaller houses can positively not stand any greater burdens than what they are carrying now. The proposed new tax will legislate a majority of them out of existence. It will kill the birds that lay the golden eggs. And the egg basket of the Government will be that much emptier in revenue.

But aside from the question of revenue, there is the broader question of war-time policies which should be taken into consideration. If it is true that amusement and relaxation for the masses is essential in these times of war stress and durance—and the Government has so declared—if it is furthermore true that the motion picture screen and the motion picture houses have afforded the Government heretofore unknown means on an unprecedented scale for propaganda in behalf of the strenuous prosecution of the war and in behalf of measures related thereto such as the saving and conservation of food, appeals for help to the Red Cross, appeals for help to uplift movements—and the Government has so declared—would it then and there be a wise policy to cut the number of these motion picture houses down by 50 per cent. and possibly more?

Conclusions.

Drawing our conclusions from the foregoing statements and taking a survey of the entire question of taxing the motion picture industry, we find ourselves confronted by what we would like to call a serious misconception as to the component parts of the motion picture industry in general and as to their taxability in particular.

Being the latest comer among the new industries, and having had a more rapid development and a quicker growth than any of the old industries, it is perhaps natural that the relative values of the different parts of the industry have as yet not been fully recognized nor correctly appreciated in their true proportions. The investment of fabulous sums of money in the creative and manufacturing end of the motion picture industry has surrounded this part of the industry with a glamor and a golden halo, dazzling to the outsider. It has resulted in designating this part of the industry as the substantial and essential interests and it has given to these in the eye of the general public a preponderance and standing which, to say the least, is exaggerated if not wholly unwarranted.

As a matter of fact, this worship of the golden calf has put into the background the other end of the industry represented in the person of the exhibitor. It has almost put the stamp of negligible measurement upon the part which the exhibitor plays in the industry, a part which is as vital to the success of the entire industry as anything else. Without the exhibitors who have invested their capital and their efforts in presenting the pictures to the masses of motion picture audiences the entire industry would not and could not exist. It should not be forgotten that these men who build, or rent, and equip a moving picture showhouse are the indispensable link between the creator and manufacturer of film and the great public that pays its dimes and quarters to see the film.

Small Exhibitor Has Been Neglected.

In other words we have called out the brass bands and bedecked our buildings with flags and banners and have strewn flowers upon the path of that great wonderful motion picture industry as represented by the millions and millions of dollars invested in the creating and manufacturing end. But we have not given a thought to the thousands and thousands of little fellows, the exhibitors who with their all invested are bringing up the rear of the industry.

What would we say if the people would reserve their homage and their reverence for the generals of our glorious army, for the powerful guns and for our fleets of airplanes, and would allow the humble doughboy, the regiments of foot soldiers, to pass by in silence? Don't we know that in the last analysis it is this humble doughboy who is carrying our message in the barrel of his rifle and on the point of his bayonet to the enemy?

And just so does the humble exhibitor, the doughboy of the motion picture industry, carry the message of the silent drama on his screen to the great public of the United States. Who then will deny that the thousands and thousands of small owners are not just as essential and just as substantial a part of the motion picture industry as the big interests who have until now claimed this position for themselves?

Resume.

We have tried to show and believe we have proved:

1. That the owner of the small motion picture theatre is overburdened by the taxes on the motion picture industry as they now stand.
2. That any increase in these taxes (excepting the seating tax) would spell ruin for thousands of the smaller exhibitors.
3. That in the proposed new legislation stringent measures should be provided to prevent the manufacturers and distributors from passing any taxes imposed upon them on to the exhibitors.

There is no doubt in the mind of this committee that the legislative bodies of the Government in their deliberations and decisions affecting the taxation of the motion picture industry have been guided by the desire and thought of distributing the burden of such taxation equitably and justly among the different interests concerned. But we must repeat and emphasize that the result of this taxation such as we find it today is far removed and utterly at variance with the original intent of the law. The big interests engaged in the creative and manufacturing end of the industry, the self-styled substantial parts of the industry, have so far not paid one single cent, directly or indirectly, of the taxes imposed upon the industry. On the other hand, the exhibitor, the comparatively poor owner of the small motion picture house, has not only cheerfully carried the burden imposed on him by law, but has in addition been forced to carry the rest of the taxation which he was never supposed to carry.

It is with a feeling of absolute confidence in the sense of justice of our lawmakers that we men of the backbone of this industry are looking toward you for remedy and relief, and that we ask you to receive this memorandum and the protest it contains in the spirit which prompted us to submit it to you.

It is up to you gentlemen of the Finance Committee to say the word which will mean to thousands of moving picture house owners and their families either the continuation of a modest existence or utter financial ruin.

MOTION PICTURE EXHIBITORS' LEAGUE, NEW YORK STATE,
Sydney S. Cohen, President.

Charles L. O'Reilly,
Chairman, Committee on Taxation.
Samuel I. Berman,
Executive Secretary.

TURNER OF SAN FRANCISCO IS DEAD

Prominent Theatre Man and Associate of First National Exhibitors Succumbs to Pneumonia

A TELEGRAM received in New York on Monday told of the death at his home on Frederick street, San Francisco, of J. T. Turner, one of the motion picture industry's oldest members in years of activity, member of the firm of Turner & Dahnken, one of the largest and strongest of the Western film enterprises owning and operating threatre circuits and exchanges and owners of the First National Exhibitors' Circuit franchise for Northern California, Nevada and Hawaii, and majority holders of that organization's New York State franchise.

The Late J. T. Turner.

According to the message received by his New York associates, Mr. Turner died of pneumonia. Whether it was developed following illness with Spanish influenza is not known in the East.

Mr. Turner's sudden death terminates a partnership with Mr. Dahnken, which has existed since the motion picture industry was properly "in its infancy." It began with a prospecting trip to the Klondike when both were little more than youths, with a mutual ambition to achieve. The gold regions beckoned a promise of sudden riches, and from it, side by side, they wrested the 'pokes' of yellow nuggets which made their entry into the realms of the amusement world auspicious. Beginning with penny arcades, they enlarged their offerings of wares to the public by using the first films to be made for commercial use in the United States. Unable to obtain the necessary supply of film as exhibitors, they opened a small exchange on Ellis street, San Francisco, and became purchasers and exhibitors.

The enterprise grew with the industry. In a comparatively short time they moved their Ellis street exchange to new and larger quarters on Eddy street. This was the office which was purchased by the General Film Company as its main Western branch.

Meantime their exhibiting activities had demanded an enlarged field, and under the same firm name (Turner & Dahnken) that their exchange was operated, they gradually built up a circuit of theatres and increased their influence and scope.

Today, as in the periods preceding the present, Turner & Dahnken are known throughout the amusement world as one of its strongest and most powerful sectional factors.

Mr. Turner is survived by his widow and six children, the youngest a son five years old.

In the death of Mr. Turner First National Exhibitors' Circuit suffers the first loss among its original organizers and franchise holders. The news of the passing of this splendid representative of the motion picture business will be read with deep regret by a host of friends all over the country.

Lieut. Guy Brandt Is Dead in Washington

ONE of the sad happenings of the week in Washington was the death of Lieutenant Guy Brandt, followed on the day of his burial by the death of his mother. The young man was one of the most popular of the members of the film industry, in which he had been employed for twelve years or more. He started in the business in Baltimore in the employ of Pearce & Scheck. When General Film opened its office in the Capitol city he was its first booker and remained with the company until 1913, when he went with Abe Bresner as assistant manager of the Pittsburgh office of Warner's Features.

After a year in the Smoky City Mr. Brandt returned to Washington, rejoining General Film. When the K-E-S-E exchange was established he became assistant to Manager Berger, remaining with that concern until he was drafted into the National Army. It is greatly to his credit when his whole career is reviewed that he started in at the very foot of the military ladder and worked his way up. He became a corporal, then a sergeant and back again to buck private because of some trivial infraction of the rules. Then he started up again and won a commission.

Just before registration day on June 4, 1917, he was married. When he received his commission he was sent to the Foundation Shipbuilding Corporation yards for duty with the military police.

Lieutenant Brandt was buried with full military honors in Arlington Cemetery. The funeral was attended by a number of his friends of the film days, sorry to part with so good a pal. He was twenty-seven years old.

Fairbanks May Fly Again.

There is a possibility Douglas Fairbanks will duplicate his flying stunt of from New York to Canada to assist in the Dominion's Fifth Victory Loan campaign, which has just opened. This will be done, provided an airplane and competent pilot can be obtained.

At the request of J. J. and Jules Allen, members of the executive committee of the Fifth Victory Loan, Fairbanks will autograph one of his photographs for every subscriber who takes a bond in any one of the ten biggest theatres in Canada. The Artcraft star also made a special Victory Loan film for the committee, entitled "The Maple Leaf Forever," which will be shown in all the Canadian film houses to help the loan over the top.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles Landlords Rebate Rent.

THE city authorities of Los Angeles have waived license fees, and about 95 per cent. of the owners of theatre property have agreed to allow lessees a rebate on rents for the period of the close down occasioned by the influenza epidemic, and the other five per cent. are expected to follow suit at an early date.

At a meeting of the Theatre Owners' Association, held in the offices of W. H. Clune on November 1, a resolution was passed calling attention to the property owners who, in keeping with the spirit of patriotism and public service, have voluntarily agreed to rebate the amount due on leases, and requesting those who have not done so to align themselves on the side of generous landlords; and at the same time warning them that unless such action is taken the Theatre Owners' Association will at its own expense protect the lessees of any such landlords by submitting the question as to liability under such lease to the proper courts.

The solution was signed by F. A. McDonald, president of the association; Glenn Harper, secretary; W. H. Clune, T. L. Tally, H. P. Caulfield, Emil Kehrlein, Jr., Chris Glimm, Nat Holt, M. Gore, J. A. Quinn, F. R. Alexander, O. H. Anderson, Ray Pagenkopf, L. I. King, A. L. Gore, B. C. Steele and Matthew Bridge.

"Ray's Garden Theatre."

The Miller Theatre at the junction of Main, Spring and Ninth streets will be known in the future—after the "flu" ban is lifted—as "Ray's Garden Theatre," which name has been given the house by the manager, Carl Ray. His decision to rename the house was arrived at after Ray had had the place thoroughly renovated and refurnished, and he observed that the new name would look well in new signs and electrical display.

Work Rushed on California Theatre.

The decorators now at work on the California Theatre are finishing up the lobby and foyer of the mezzanine floor, and the art tile workers are laying the tile, into which a magnificent Oriental rug is to be inlaid. Every part of the house is being completed on schedule time, and the management confidently expects to open the new theatre to the public about Thanksgiving.

Film Row Hikes.

Exchange managers of Los Angeles and their assistants deserted Film Row during the last week in October to take a five days' hike to the near-by mountains. These film men made their headquarters at a cabin six miles up the Hogee trail, and for the time being forgot both "flu" and films. In the party were Dave Bershon and L. S. Thuerkoff, of Universal; Tom Hancock and Tom Merritt, from World Film Exchange; T. H. Harvey, of Goldwyn; Guy Gunderson, from the Kleine; Sam Loper, of Select; B. C. Steele, of the Symphony Theatre; Howard McBride, and a cameraman from Universal City. Moving pictures were made of the principal events that took place during the hike, and they will be shown at the projection rooms of the exchanges.

House Cleaning at Alhambra.

The Alhambra Theatre, one of the downtown houses that specializes in United States and Allied War films for its programs, is being thoroughly cleaned and overhauled against the reopening of the amusement houses when the Health Department gives the word. Besides the painting and decorating that has been done, a new system of lighting has been installed, and Manager Bosley, instead of taking a vacation, has been on the job all the time to see that the work was progressing as per specifications.

Emil Kehrlein, Jr., of the Kinema Theatre, is seeing the sights of Southern California in his car during his enforced vacation from movie exhibiting.

Suit for Breach of Contract.

Clara Horton has brought suit against the Triangle Film Corporation for breach of contract as a result of having been discharged on the 12th of October along with a number of other players on account of the influenza closing ban imposed by the Los Angeles Health Department.

Miss Horton claims that her contract still had a year to run. Local lawyers state that there is no precedent for a case of this kind, and the suit is regarded as of importance in the film industry, as there are many similar cases which hang on the same point of law.

Directors' Ball Postponed.

The ball that had been planned for Thanksgiving by the Motion Picture Directors' Association, has been postponed until the Christmas holidays. The influenza epidemic and the cessation of production at nearly all the West Coast studios caused the association to postpone the event. The change of date will allow more time for preparations to make the ball the most gorgeous entertainment ever given by any branch of the film industry in Southern California.

Club Honors Member.

The Cinema Cameramen's Club, of California, met on November 1 to adopt resolutions on the death of B. C. Hayward, one of the oldest members of the club, who died of influenza on October 30.

Resumes Interrupted Business.

Mrs. Charlotte Pickford left for New York on October 30 to take up the interrupted business of her daughter Mary's new film contract. Lottie Pickford, whose recent illness necessitated sending for her mother and sister from the East, is well on the way to recovery, and Mrs. Pickford hopes to have little Mary's new film affiliations settled before she returns to Los Angeles.

Grauman's New Organ.

The big Hope-Jones organ that will be a part of the Grauman equipment for future picture attractions has arrived in Los Angeles, and is being installed in the Grauman Theatre. The huge organ was purchased at a cost of $50,000, and is about ten times the size of the organ that has been in use until now. Mack Weil, formerly of Indianapolis, has been engaged by Sid Grauman to conduct the augmented orchestra of the Grauman when the house reopens, which will be as soon as the "flu" ban is lifted.

Leaves for Training Camp.

Bert Lytell, one of the Metro stars on the West Coast, has received his appointment to join a class of officers in training at Camp McArthur, near Waco, Texas. Lytell will leave Los Angeles about November 15. Mrs. Lytell, who was known as Evelyn Vaughan on the stage, will remain on the Lytell ranch at Napa, and will carry on the work of the farm while her husband is away.

May Produce Independently.

Fannie Ward, whose contract with Pathe expires within a couple of weeks, will go to New York, when her final picture under the present management is completed, to make new arrangements for future film productions. Miss Ward has not announced whether she will affiliate herself with any organization, or whether she will produce independently, but it is said that she rather favors the latter method of working.

Directed by Vibration.

George Foster Platt, Helen Keller's director, has devised a method of tapping with his foot in directing the deaf and blind star in her film production. The director taps once for a certain movement, twice for another; and his star knows just what each tap means in cayying out her action before the camera. Miss Keller's sense of vibration is so acute that she can immediately recognize her director's footsteps in all of the noise and bustle of the studio. Rehearsals are conducted with the aid of Miss Keller's companions, Annie Sullivan Macy and Polly Thompson, by means of the language of the finger tips, but usually one rehearsal of a scene is sufficient for the star, and when the camera is grinding the directions are given by means of the taps of the director's foot.

Studio Shorts

IRVIN WILLAT, a director at the Ince plant, has been summoned to appear at Camp Kearney for army training.

Edward Sloman, director at the American studios, in Santa Barbara, spent his vacation during the flu shut-down in visiting all the nearby popular resorts in his new limousine. Mrs. Sloman and the baby accompanied him.

Arvid E. Gilstrom has arrived to direct Jane and Katherine Lee in their first picture to be made in the West.

Myrtle Gonzales, who died of heart trouble recently, left an estate of $3,700, consisting of a house and lot, an automobile, clothing and jewelry. As the actress left no will her husband, Allen Watt, has filed a petition as administrator. Watt and a son by a former marriage, James Jones, are the only heirs.

Mae Marsh has secured a house in the famous Wilshire district of Los Angeles.

Mabel Condon, film booking agent, has deserted Laurel Canyon and is again living nearer the center of movie activities, in Hollywood.

Willis Robards, one of the pioneer picture directors, and at one time of Universal City, has come back to the Los Angeles film colony after an extended absence.

Elinor Fried, of the New York offices of Universal, is now at U City collaborating with Frank Lawrence, film editor, on the cutting and titling of Universal and Bluebird productions.

Helen Eddy, who was for three months a "Voluntary Player" with Raymond Wells' stock company at Camp Kearney, is playing the heroine of King Vidor's story, "The Turn in the Road," for the Brentwood Film Corporation.

Gladys Brockwell amused herself by cleaning her house from garret to cellar during her flu vacation.

Elizabeth McGaffey, of the Lasky Research Department, has made application to go to Siberia in the interests of the United States Government.

Gerald Duffy, who accompanied William S. Hart on his Liberty Loan tour in the east, has returned to Los Angeles. Mr. Hart and his manager, E. H. Allen, are expected within a week.

Cecil B. De Mille has been confined to his home with just a cold—positively not the flu.

Clarence Badger, Madge Kennedy's director, has arrived and is looking around for a house in Hollywood, in which he hopes to be settled before his star arrives, so that production may begin at once at the new Goldwyn quarters at Culver City.

The first gold star has been placed in the Universal service flag in memory of Larry Peyton, who was killed recently in action in France. Peyton enlisted shortly after the United States entered the war and had been promoted to the rank of sergeant before he died.

Hoot Gibson, film cowboy, visited his home folks in Los Angeles during a recent furlough granted him from the training camp at Gettysburg, Pa.

Juanita Hansen, Douglas Gerrard, Winifred Westover, Adda Gleason and the mother of Virginia Lee Corbin have all had light attacks of the flu.

Lottie Pickford, who is rapidly recovering from her recent illness, left the Sisters' Hospital on October 31 for the Pickford family home on Fremont place.

William Lord Wright, former publicity manager for Selig, and now business representative in the west of the United Picture Theatres of America, is making his headquarters at the Brunton studios and looking after the interests of Dustin Farnum and Kitty Gordon, two United Picture stars.

Edwin Carewe, director for the late Harold Lockwood, has returned to Metro's West Coast studios.

Mme. Yorska, who usually speaks French before the camera because that is her native tongue, is fast learning American studio slang. She now knows what is meant by her "lamps photographing well" and that all action is not "stunts" in a moving picture.

Bothwell Browne, female impersonator of the Mack Sennett studios, was one of the movie entertainers of Prince Axel of Denmark during his recent visit to Los Angeles.

We thought this was coming—Priscilla Dean declares she is not engaged to Eddie Rickenbacker, the high flier in France who recently brought down his twenty-third enemy plane.

Charlie Ray has invested in a small farm near Los Angeles, where he will spend the time between pictures and really do the things he has pretended to do in his numerous farmer boy roles.

Jane Lee has had her first California spanking. She pushed Katherine into the studio fountain at the Fox plant and then got all wet herself, and—well, the spanking followed.

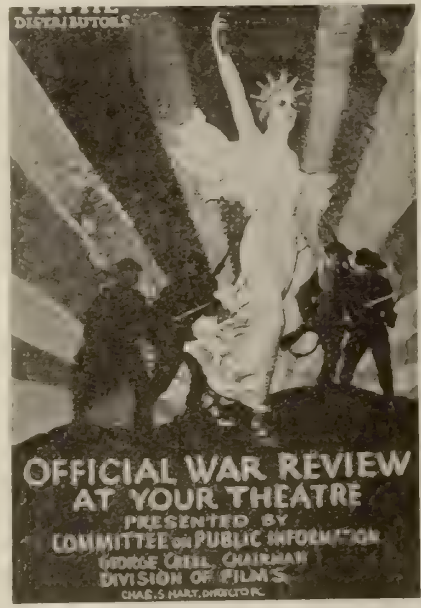
Schools to Get Official War Review.

Arrangements have been completed by the Division of Films of the Committee on Public Information whereby schools, colleges and other educational institutions throughout the United States may secure the Official War Review at a minimum charge from any Pathe exchange. The arrangement is in response to a large number of letters from educators and superintendents of schools, calling attention to the need of stimulating patriotism and a comprehension of the real meaning of the world war among their pupils, especially those of foreign birth. The Official War Review is considered an excellent medium for the purpose.

To Issue Million Copies of Poster.

One million of the new and inspiring one sheets of the Official War Review, distributed by Pathe, will be given the most thorough posting of any announcement in the history of the country. It will carry its message to the remotest hamlet, and it will be a familiar symbol in the great, crowded haunts of men. It will be displayed in the 40,000 post offices of the United States and its possessions, in every public building, city, state and federal, and in railroad stations.

It is planned that every American in touch with civilized communities shall see it and heed its invitation to behold how the great war is being fought by the United States and the Allies. The spirit and design of the poster has evoked praise from high authority, and is a distinct contribution to the art side of the great struggle.



What the Poster Looks Like.

Along the Trail.

A. C. Wykoff, formerly auditor of the Vitagraph exchanges, is now controller of the William Fox enterprises.

* * *

Agnes Johnson, the scenario writer, has returned from Cambridge, Mass., where she has been attending a special course in playwriting at Harvard.

* * *

James R. Stiles, Boston representative of the Pathe Exchange, is now in New York negotiating for an affiliation with another concern.

* * *

William Fait, Jr., of Utica, N. Y., who gave up his theatrical connections in that city to take charge of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio, has resigned from the Government service, and again will interest himself in the film industry.

Third Official Picture to Show in Seven Cities

OFFICIAL showings of "Under Four Flags," the third Official War Picture, issued by the Division of Films Committee on Public Information, are announced for seven cities outside of New York, where the latest Government war film will be made known at the Rialto and Rivoli during the week opening November 17. All the official bookings are for a week.

In Washington "Under Four Flags" will be the initial attraction at Harry M. Crandall's new Metropolitan Theatre, which opens its doors Saturday evening, November 23. The Metropolitan will be one of the handsomest cinema houses in the United States.

Indianapolis will see the new picture at the Circle Theatre during the week beginning November 24. The Walnut Theatre, Cincinnati, will have the official showing during the week of December 1. Three cities will see "Under Four Flags" during the week of December 8. In Kansas City it will be shown at the Liberty Theatre, a new house; in Dayton it will be seen at the Strand Theatre, and in St. Louis at the Odeon. The latter is not a motion picture house, but the success of "Pershing's Crusaders" and "America's Answer" at this popular hall, as well as its great seating capacity, has made its use desirable. St. Louis exhibitors also favor the Odeon on account of the exploitation the picture will receive before being released for the regular picture houses, and are co-operating to make the engagement a success.

The official showing in Philadelphia will be at the Stanley, which has booked the picture for the week of December 16.

Duncan Back in Hollywood.

William Duncan, director and star of Vitagraph serials, is back at the Hollywood Studio, after a short trip to New York, where he visited relatives and met the officials of the Vitagraph Company. The day following Mr. Duncan's arrival he went to the studio to resume the work of directing and starring in "The Man of Might," his next serial.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THE epidemic situation has not improved much. Many of us who have suspected all along that Spanish influenza was none other than our ancient enemy, La Grippe, sailing under a new name, are now convinced that such is the case.

But unmasking the "Flu" has not allowed those of us who have been wearing masks to unmask ourselves.

We are still watching and spraying. Aunty Septic is on guard everywhere. It is impossible to get into any studio in the film colony without first checking your germs at the gate.

In addition to the general disinfecting that goes on at every studio, many of the players carry their own private germ exterminators. Get in nasal distance of almost any bunch of actors and you'll think you are approaching a delegation from a retail drug clerks' convention.

Wednesday, I went out to the Brunton plant. After explaining to the Red Cross nurse with the atomizer and the firm manner that, since I had already been sprinkled and sprayed with Chlorotone, Dobell's Mixture and Alkaline Antiseptic Solution to such an extent that no germ of the coccus family could find a boarding place anywhere inside or outside of my physical premises, and that there was no use in using her anti-flu dope, I submitted to the spray and went in.

After a brief pause in the office of J. D. Chapman, who, with the exception of Bert Lennon, is the tallest press agent on the Coast, I bent my steps in search of William Lord Wright, who has just come out to look after the activities of Dustin Farnum and Kitty Gordon.

How Giebler Shuts Out the "Flu."

Passing down a hallway I heard a loud and resonant sneeze! I paused a moment to cross my fingers and murmur:

The rose is red,
The violet's blue,
If you don't get scared
You won't get "Flu,"

an incantation I have found to be very efficacious as a comforter to the nerves. After this I changed my buckeye from the right-hand pocket to the left-hand pocket and, seeking for a convenient place to complete the rite by knocking on wood, I used a door on my right, and heard a silvery voice exclaim, "Come right in."

I did so, and found myself in the presence of he whom I sought.

"You'd better do something for that sneeze," I said. "How long have you been out here? How long are you going to stay? Have the real estate people found you yet? Have you been to the beach? How do you like California?"

Mr. Wright emerged from the interior of his desk with a pale blue bottle of anti-flu, took a sniff and said:

"Two weeks—all winter—not yet—don't care much for beaches—bully!" And "That was just my regular morning sneeze."

How Not to Spoil a Pleasant Dream.

After this we had a little conversation, and Mr. Wright was so enthusiastic about our climate, so full of praise for the friendliness of the people and everything, that I allowed him to recite his panegyric and left without warning him of the rainy season, fogs, the difference between yard eggs, ranch eggs and just eggs, real estate agents, loquats, summer squash and half-ripe olives.

Brunton's is getting to be a whale of a place, and a regular movie bee-hive. Madame Yorksa was putting the finishing touches to her first film, "The Infernal Net." Bessie Barriscale and Lewis Cody were making scenes on a big outdoor stage. Wallace Worsley was getting ready to use four hundred extras for Kitty Gordon's new play, "The Nurse's Story," and about three hundred and ninety-nine were already on the lot. The Helen Keller company were all set and waiting for Miss Keller to arrive.

Howard Hickman was running around the lot bareheaded, with the wind whiffling through his hair. Sherwood McDonald was superintending the erection of a big set for a Gloria Joy play. Director Worthington and Sessue Hayakawa were doping out situations for their latest drama.

Dustin Farnum, who had just finished a twenty-four hour stretch of work the evening before, was getting ready to go to Big Bear Lake for mountain and rough outdoor stuff, instead of still being in the hay, where he should have been after that long absence from the tents of Morpheus.

Robert Brunton, the king bee of the big hive, was making his morning inspection trip around the studio, and he told me of still more companies that will be coming to Brunton very shortly, not counting the C. R. Macauley people, who are almost ready to begin on their twelve-reel production.

Putting the "Flew" in Influenza.

I found them still wearing masks at the Ince plant. Ince is the only completely masked studio in the colony so far, but since Dr. Woods Hutchinson has arrived in our fair but "flu"-ridden city and told us that masks are the only sure-fire method of putting the "flew" in influenza, it may turn out that they were only just a little ahead of the general adoption of the gauze protectors at Ince.

Enid Bennett was making an Arizona atmosphere picture with Fred Niblo directing, Casson Ferguson as leading man, John P. Lockney in a fine Desert Rat characterization, and Robert McKim doing the heavy.

Jerome Storm, who was working Charlie Ray and Wanda Hawley in "Greased Lightning," had just left with the company for location.

Victor Schertzinger, who has written another song, was doping out a rich man's home and the doings of high and extravagant society, featuring Dorothy Dalton. Charles Clary, Philo McCullough, Donald McDonald and J. Barney Sherry, who came over to Ince when Triangle shut down, were in the cast.

After Ince I meandered over to the Sunset works, and had a most pleasant surprise by finding Allan Dwan at work again.

Allan has been taking a four weeks' layoff since his contract expired at Fairbanks', which he spent on the flat of his back with a doctor in attendance and a trained nurse in the offing to see that he took what the Doc ordered.

No, Allan did not have the "Flu"; just a trifling indisposition superinduced by nine years of steady work and no play—sort of a nervous breakdown.

Dwan Making "Cheating Cheaters."

Dwan was looking "kinda peak-ed," as we say back in Missouri, but he was glad to be at work, and was chortling over a cast he had just got together for the screen adaptation of "Cheating Cheaters," which he was getting ready to film.

"Listen to this list," he said. And I sat in awed silence while he pronounced the names of Clara Kimball Young, Jack Holt and Frank Campeau; cocked my ear in admiration over the syllables that made up Edwin Stephens, Joseph Singleton and Mayme Kelso; gasped with wonder at the sound of Frederick Burton, Nicholas Dunaew and Elinor Hancock; was filled with pleased surprise as the cognomens W. A. Carroll, Tully Marshall and Anna Q. Nilsson fell from his lips.

"Where," I asked, "and how did you get 'em all?"

"'Flu'," said Dwan. "Many of the studios are closed, and as all of the players would rather work than not, I had the pick of a big flock."

Verily, it is an ill wind that blows nobody good, but just the same, I'd hate to foot the pay roll of "Cheating Cheaters." All of the actors Dwan picked would rather work than not, but none of them will work for small salaries—decidedly not—"Flu" or no "Flu."

Leaving Dwan, I met one H. A. Lichtig, casting director for the Harry Garson enterprises, and he took me back on the stages to see Marshall Neilan direct Blanche Sweet, Matt Moore and Wallace Beery in a scene of "The Unpardonable Sin," which is nearing its finish.

Richelavle Strong on Technique.

Lichtig then introduced me to an interesting chap named George Richelavle, who was brought all the way from New York to take care of the technical points of the above-mentioned drama.

George is strong on technique, and he showed me two German railroad cars he had just made—the kind the Huns use to transport prisoners in—and they were the most complete pieces of property I ever saw, complete even down to the Hun hieroglyphics chalked on the sides of them. No movie fan who works in the railroad yards in Rock Island, Ill., will be able to write a postal card to the studio and claim that he recognized an M. K. & T. cattle car in that play.

The scene Marshall Neilan was making was only a small one. Beery, who was doing heavy stuff, and Miss Sweet, were working on a stairway, but small as the scene was, it was full of drama, and Matt Moore, who was not in the action, looked dramatic as he consumed a cigarette on the side lines.

WALTHALL SIGNS WITH NATIONAL FILM

Popular Player Contracts to Appear in Eight Big Dramatic Pictures During the Coming Year

THE National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the famous star for an extended period. The definite signing of Mr. Walthall follows close upon the deal by which the Robertson-Cole Company takes over the National Film Corporation interests, handling for the entire world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Mr. Walthall will make eight big dramatic pictures during the next twelve months. William Parsons, general manager and treasurer of the National Film Corporation, announces that Mr. Walthall will receive the highest salary of any individual male star in the motion picture world. Several stars may receive greater remuneration through the fact that they own their own producing organizations, but Mr. Walthall will take first place among salaried stars, declares Mr. Parsons.

Mr. Walthall has just scored a personal hit in the spoken drama, "The Awakening," at the Criterion Theatre in New York. Mr. Walthall will return immediately to the National Coast studios to begin work on his first feature of the series.

Probably no star in the screen world is better known or has a greater following than Henry B. Walthall. He came to the front in the famous old Biograph days when David Griffith was laying the foundations of the modern photoplay. He scored one of his first big hits in "Judith of Bethulia," and he followed it with his famous depiction of the little colonel in "The Birth of a Nation."

No portrayal before or since has so endeared a player to the American public. Walthall's Colonel Cameron still stands as one of the best loved characterizations in the realm of the silent drama. After leaving Griffith, Walthall joined the Essanay forces, and later starred with Paralta. Only recently he returned temporarily to the Griffith fold, appearing in "The Great Love." Then he came East to rejoin his first love, the spoken drama.

The Robertson-Cole Company, which will handle the Walthall series, already has a Walthall drama ready for release. This feature, "And a Still Small Voice," was produced independently before the star came East to appear behind the footlights.

Broadway Run Planned for "The Unpardonable Sin"

A LONG Broadway run is planned for Harry Garson and Marshall Neilan's production of "The Unpardonable Sin," starring Blanche Sweet. Word has just arrived from the West Coast that the trio will leave Los Angeles immediately, and that the production is completed. According to announced schedule, it is planned to give a special performance of the production before Government officials at Washington.

After the Washington showing it is believed a private showing will be promoted in New York City, where the newspaper men and other critics will be invited. From the enthusiasm already recorded as displayed by Messrs. Garson and Neilan, nothing will be overlooked to give this production the promoting and exploitation which they believe it deserves.

It is declared that several of the finest New York theatres have already been offered for first run, and the sponsors expect the first run to be a long and a successful one.

Distributing arrangements are not announced as yet, but upon the arrival of the trio from the West Coast it is expected something definite will be made known as regards the distributing arrangements of "The Unpardonable Sin."

Walthall Signing Contract With National Film.

Sheldon Announces Changes in Mutual Exchange Forces

W. A. V. MACK, manager of the Buffalo branch of the Mutual Film Corporation, has been appointed manager of the New York Exchange of Mutual by President James M. Sheldon, succeeding Fred. G. Sliter, who has accepted a position with the Government. Mr. Mack assumed charge of the office November 1. Edward J. Hayes succeeds Mr. Mack as manager of the Buffalo Exchange of Mutual.

The new Mutual manager for New York has had an interesting business career. He came into the film industry through engineering lines. He was for many years office and sales manager at New Orleans, for the Columbia Mills, Incorporated, of New York. Subsequently, he was manager of the Syracuse Arena, Syracuse; managed the Crescent Theatre of Syracuse, and was president of the Peerless Feature Film Company, Syracuse. He was made manager of the Syracuse office of the Picture Playhouse Film Company and later succeeded D. J. Savage as manager of General Film Company, Buffalo, from which he came to Mutual as manager of the Buffalo Exchange, succeeding G. H. Christoffer.

The promotion of Mr. Mack was merited by his successfull career with Mutual, and his appointment is in accord with President Sheldon's policy of selecting men within the organization for higher places.

Mr. Hayes has been connected with the General Film Company, Buffalo, as branch manager, and has also had charge of several big theatres, among them the Colonial of Elmira, N. Y., and the International Theatre of Niagara Falls. He has been a branch manager for the Metro Pictures Corporation, where he made a splendid record. His wide acquaintance and intimate knowledge of conditions in the trade and the needs of the exhibitor should carry him far in the ranks of Mutual.

President Sheldon also announces the appointment of Edward L. McShane as manager of Mutual's Washington (D. C.) branch, succeeding H. R. Mason, who resigned on account of ill health.

Mr. McShane comes to Mutual from the sales forces of Select, for whom he traveled out of Washington. Prior to his connection with Select he was short subject manager for Paramount's Washington office.

Mr. McShane is known to every exhibitor in the Washington territory, to whom he is known as a man of energy and initiative.

Chicago News Letter

by Jas. S. McQuade

Greiver Distributing Corporation.

THE Greiver Distributing Corporation has opened executive offices in suite 909, Mallers Bldg., Chicago. This organization is distributing the Ford Educational Weekly nationally, through its twenty-two agencies. All recommendations from exhibitors should be mailed to the Chicago office, where they will receive prompt attention. Various letters received, which comment on the contents of this Weekly, have been very gratifying to the company. Among these is a communication from the Rialto Theatre, New York. The Ford Weekly is released every week to all exhibitors gratis. The only expense incurred is the payment of express charges.

Lubliner & Trinz Opened Tenth House.

Wednesday evening, November 6, Lubliner & Trinz opened the tenth house on their Chicago circuit of picture theatres. This theatre bears the name of the commander-in-chief of the American armies in France the Pershing, and it is located at Lincoln and Wilson avenues, in the midst of a prosperous community.

The opening success of the Pantheon, which took place several weeks ago, was repeated at the Pershing, and the house was filled to capacity at the two shows given during the evening. "The Forbidden City," a Select feature, in which Norma Talmadge is the star, was the chief attraction of the program, which was unusually well received.

The music was played by a well selected orchestra of twelve pieces, under the capable direction of Charles Schoening. The Pershing is the creation of Architect Walter W. Ahlschlaeger, who also designed the plans of the more showy Pantheon, on Sheridan Road, near Wilson avenue. Dan Lubliner is manager.

Within a few weeks Messrs. Lubliner & Trinz will open two more new picture houses—the Wilson, at Madison street and Western avenue, and the Devon, at Clark street and Devon avenue. This will round out a circuit of an even dozen in Chicago, all of large capacity and modern construction.

Enrico Caruso in "My Cousin."

Kitty Kelly, in the Herald-Examiner, bears this testimony to Caruso, the great tenor, in Artcraft's "My Cousin":

"Mr. Caruso—it's so Americanish to call the singer 'mister'—is an actor of parts as well as a tenor of tones, and he performs cleverly and entertainingly for the silent drama.

"He is not a collar advertisement model nor yet a B. V. D. hero, but you quite forget that he isn't, as you observe, his skillful, colorful playing of himself as the humble artist, and his suave, poised performance of himself as the great tenor of opera.

"For, of course, Mr. Caruso has the two roles to perform, the story being all about how he found his cousin, in the face of fames' obstacles, with an Italianized New York setting carried out with convincingness.

"Nor is Caruso alone in accomplishing. Carolina White, who makes her film debut, is a beautiful and expressive subject for the celluloid."

"Lafayette, We Come" Wins Mid-West.

The special screening of "Lafayette, We Come" in Chicago, which was originally announced to be given Tuesday, November 5, at the Morrison Hotel, took place Wednesday, November 6, in the Louis XVI Room, Hotel Sherman, after an informal and complimentary luncheon given by the Exhibitors' Booking Corporation, of the central western States. Seventy-five covers were laid and every seat was occupied. Louis B. Stephens, of St. Louis, a national director of the organization, was present, also H. A. Brink, of Grand Rapids, president of the Affiliated Distributors' Corporation. Another showing of the feature was given Wednesday morning in the private projecting room of Universal. Everyone present at both showings was enthusiastic over the merits of the picture. Orchestral accompaniments was furnished at each presentation.

"The Yellow Dog" at Ziegfeld.

"The Yellow Dog" (Jewel) showed at the Ziegfeld all last week to good business. This feature deals with an organization known as The Boy Detectives of America, and its members raise many laughs among the spectators by their humorous and surprising antics. This Jewel feature holds the spectator intensely interested throughout, and it raises many laughs by its frequent comedy appeals.

"America's Answer" Repeats Successes.

"America's Answer," the second official war picture, was shown at the Orpheum Theatre for three days last week and for five days at McVickers and the Rialto. All these houses are owned by Jones, Linick & Schaefer. The attendance was unusually large during the respective runs, notwithstanding the protracted and successful showing of this picture at Orchestra Hall several weeks ago.

Embryo Scenaroists See Films at Broadway House

FORTY-FIVE scenario writers possessing knowledge gained from books and from the collective experience of ten thousand forerunners in their craft, attended the showing last Friday at the Broadway Theatre in New York. It was the first of what will be a series of such excursions, the object of which will be the uplift of the screen art.

M. Kashin, manager of the theatre, originated the idea and obtained the co-operation of J. C. Brownell, scenario editor of the Universal. His purpose was to have skilled writers of screen plays pass criticism upon the films of all companies that are shown at the theatre, and if possible devise suggestions for the betterment of films in the future.

The scenario writers invited were members of the class in Scenario Composition, of Columbia University, and of the Cinema Composers' Club, who have graduated from the class. Mrs. Frances Taylor Patterson, instructor of the class, was in charge of the party. Others in the group were Miss R. C. Sminck, who wrote many stories for Clara Kimball Young, and Dr. Ralston Reed, author of many well known films.

Federal Trade Commission Acts Against Distributors

THE labeling and sale of old pictures featuring well known stars in such a way as to mislead exhibitors and the general public in the belief that they are new features, is the subject of a formal complaint just issued by the Federal Trade Commission against certain motion picture concerns. The commission states that it has reason to believe the Royal Cinema Corporation, The Mothers of Liberty Pictures Company, the Monopole Pictures Company, and the W. H. Productions Company, all of New York City, are engaged in unfair and misleading practices in the motion picture field, detrimental to the best interests of the industry and the public, and has accordingly issued formal complaints against each of the companies named.

The complaint against the W. H. Productions Company alleges misrepresentations in the labeling and sale of old pictures featuring William S. Hart, produced and shown prior to July, 1917, and charges they are made with the intent and purpose of leading exhibitors and the public into believing they are new pictures made since that date by the William S. Hart Productions, Inc., which are sold under the trade name of Artcraft Pictures.

Use of the name "W. H. Productions Company" and of the term "The Artcraft Star" in connection with these previously shown pictures are declared by the commission to deceive and defraud exhibitors and the public.

The concern also is charged with selling old pictures featuring Hart and Charlie Chaplin under new title, "without notifying or apprising exhibitors and the general public that they were such."

The complaint against the three other companies alleges plagarism of material in a copyrighted picture known as "The Ordeal," produced in 1914 and widely exhibited throughout the country. The Commission alleges the motion picture, "Mothers of Liberty," produced and sold by the three concerns, was made up "almost entirely" of "The Ordeal."

The three concerns also were charged with making false and defamatory acors refusing to exhibit "Mothers of Liberty," charging them with being German sympathizers and disloyal to the United States.

The W. H. Productions was cited to appear before the Commission in Washington December 23 and the other three concerns December 20.

Many Are Called; Few Are Chosen

THE volume of stories that are being written by ambitious authors who have designs on screen success passes all belief. It was ascertained some years ago when the legitimate stage was experiencing the top wave of popularity that some five thousand plays were written every year, and out of this enormous number less than five per cent. were produced. A conservative estimate of the number of photoplays submitted to the producing companies in the United States is in excess of five thousand a month. Eighty per cent. of picture plays produced from original scripts are submitted by authors who have had training and experience in this line of work.

World Pictures is put to an expense running into thousand of dollars handling scripts from budding authors residing in all quarters of the world. Stories come in from bankers, clergymen, lawyers, doctors, and, in fact, every profession and trade is represented in this avalanche of what is hoped to be material for the camera. Each one of these stories must be read, as one can never tell where a new idea will be found, and it is the hope of discovering some new treatment of picture material that prompts and warrants the trouble and expense of delving through this mass of manuscripts. It was thus that World Pictures found "The Latch String," which Tefft Johnson directed for Madge Evans, and which is expected to be a big success, not alone for the producer and the star, but also for the exhibitor.

School of Pantomime for Screen Aspirants Planned

A TRAINING college for the development of motion picture actresses and actors from inexperienced material is planned by Albert E. Smith, president of the Vitagraph, to be opened after the first of the year. One condition of matriculation will be that the candidate has never appeared on the speaking stage, as Mr. Smith considers the dependency on the voice for dramatic effect a distinct handicap for the moving picture actor. There will be no charge for tuition, and practical experience will be afforded the students as "extras" in the big Vitagraph features.

The idea developed with Mr. Smith from consideration of the history of numerous present day stars who began their careers under his direction at the Vitagraph studios. He has turned out so many stars "from the rough," as the trade puts it, that Mr. Smith has gained a high reputation as a judge of personalities who will lend themselves to the super-pantomimic art of the cinema.

Among the best known graduates of the Vitagraph studios are: Anita Stewart, Edith Storey, Norma Talmadge, Constance Talmadge, Lillian Walker, Jean Page and Walter McGrain. These prominent stars all began as "extras" with Mr. Smith's company.

"The pantomimic art of the cinema is higher than that of the dramatic speaking stage," said Mr. Smith yesterday, "and justifies the establishment of a thorough educational institution for its development. The film-story without interrupting, explanatory caption slides, is the perfect cinema we must develop. The principal element in obtaining this is the perfection of the pantomimic acting. That should tell the story alone. Explanations on slides are weaknesses and break the interest.

West Coast Picture Folk Pile Up Big Loan Totals

A TOTAL of $4,860,450 was subscribed to the Fourth Liberty Loan through the efforts of the people of the Film Industry of Los Angeles. A considerable amount of this sum was paid in by the heads, players and employes of the various studios, but large sales were made to outsiders by means of an intensive campaign conducted with the three tanks, Victory, Liberty and Democracy, and an organized effort in theatres and exchanges, until the influenza closing order stopped all public meetings and put an end to this part of the work.

Tank Victory, which was stationed in Central Park, Los Angeles, and in charge of the players of a different studio each night, produced a total of $1,679,750.

Liberty Tank, under the leadership of Mary Miles Minter, which traveled to San Jacinto, Long Beach, Pomona, Santa Ana, Huntington, Fullerton, Whittier and other nearby towns, secured a total of $1,271,700.

Tank Democracy, managed by Roy Stewart, who was assisted by Josie Sedgwick, made a list of towns including Redlands, San Bernardino, Santa Monica, Sawtelle, Glendale, Burbank and others, and reached a total of $162,550.

The largest individual subscription was made by Charles Chaplin for $60,000. Other large subscriptions were as follows: Frank Keenan, $40,000; Douglas Fairbanks, $35,000; Lois Weber, $30,000; D. W. Griffith, $30,000; Wm. S. Hart, $30,000; William Parsons, $25,000; Ethel Clayton, $25,000. Mary Pickford, Fannie Ward and Mary Miles Minter, $20,000 each. Thos. H. Ince and Lillian Gish, $15,000 each. C. B. De Mille, $12,000; and $10,000 each for Jesse L. Lasky, Mack Sennett, Sessue Hayakawa, Henry Lehrman and William Duncan.

W. D. Parkinson ,a citizen of Glendale, got the souvenir receipt book and album of autographed pictures of stars that was offered for the biggest single subscription, by signing up for $110,000 in bonds.

Helen Keller sold in the neighborhood of $200,000 in bonds by writing and wiring to friends throughout the country. These subscriptions were all credited to the Los Angeles moving picture drive.

The amounts subscribed for by the heads, players and employes of the different studios are as follows:

Astra, $31,150; Chaplin, $63,950; Brunton , $117,500; Christie, $16,250; Brentwood $350; Fairbanks, $36,700; Eltinge, $4,000; Famous Players-Lasky $134,150; Francis Ford, $1,500; Fox, $24,000; Griffith, $89,400; Hampton $12,050; Hart, $38,500; Hayakawa, $27,850; Ince, $52,600; Morosco, $27,800; L-Ko, $14,750; Metro, $36,400; National, $47,850; Rolin $11,300; Romayne Super Films, Inc., $1,000; Sunshine Comedies, $27,600; Sennett Studios, $38,650; Lois Weber, $43,750; Universal, $122,600; Triangle $12,450; Vitagraph, $50,950; Clara Kimball Young, $8,000; Laboratories, $18,000; Theatres and Exchanges, $97,000.

The order prohibiting all public meetings and closing the theatres, which came just as the drive was in full swing, materially affected totals, but in spite of this the showing is splendid, and all the members of the Los Angeles colony showed fine patriotism by the unselfish manner in which they threw themselves into the campaign and bent all their energies to make the loan drive a success.

Woody Is to Be Select's General Sales Manager

J. S. WOODY, former field manager for Select Pictures Corporation has been appointed by General Manager Arthur S. Kane to the position of general sales manager. Mr. Woody is a Seattle man and is known to exhibitors and producers all over the country, having enjoyed a long and successful career as a distributor.

New York exhibitors will easily recall Mr. Woody as sales manager of the New York Triangle branch, while the Chicago trade will also remember him for the efficient manner in which he managed the Triangle branch in that city.

Out on the Pacific Coast, which is Mr. Woody's old stamping ground, he is, perhaps, better known than in any other place. In 1912 he started with the General Film Company, where he worked in varying capacities from salesman to district manager, changing later to Mutual, where he held the same office, that of district manager. It was while he was working with Triangle that General Manager Kane appointed him Pacific Northwest general manager for Select. Shortly afterward he was made field manager.

Mr. Woody broke into the motion picture business in 1911, under the direction of Mr. Kane, when the latter was special representative for the General Film Company in Seattle.

Mr. Woody's present field of endeavor will carry him to every Select Branch in the country, although six months of the year he will be at his desk in the Home Office. The remainder of his time will be divided equally among the different branches.

Ramsaye Joins Rothapfel.

Terry Ramsaye, publicity manager for the Mutual Film Corporation for the past three years, has resigned and become press representative for the Rialto and Rivoli Theatres under the direction of S. L. Rothapfel. Mr. Ramsaye took charge of his new job on Monday, November 11. He was succeeded at the Mutual by Colvin W. Brown.

Leonard C. McChesney Dead.

Leonard C. McChesney, for sixteen years advertising manager of the Thomas A. Edison, Inc., died on Sunday, November 10, of heart disease at his home in Orange, N. J. The deceased was fifty-nine years of age and leaves a widow, two daughters and a son, Leonard W. McChesney, also for many years prominently connected with the Edison company.

Senate Finance Committee Has Substitute Rental Tax

THE Senate Finance Committee will recommend to the Senate shortly after the reconvening of Congress that it disagrees with the House of Representatives with respect to the so-called motion picture rental tax. In the new war revenue measure which the Senate Finance Committee is considering, the House of Representatives adopted a provision reading:

"Sec. 900. * * * There shall be levied, assessed, collected and paid, in lieu of the taxes imposed by Section 600 of the Revenue Act of 1917 (in this case the so-called film footage taxes) upon * * * positive moving picture films containing a picture ready for projection, 10 per centum."

As the House adopted the measure, it would be up to the exhibitor upon renting a picture to stand the 10 per cent. tax. The way the Finance Committee has the matter framed up the burden is placed upon the lessor of the films. It will be upon the latter that the tax will be assessed. A clause in the proposed new section, however, will give the lessors some little time during which only 5 per cent. of the rentals will be assessed against them. The object of this is to protect the taxpayers on films which they have already leased where the contract does not permit adding the whole of the tax provided for.

The text of the Senate Finance Committee's proposal is as follows:

Page 122, strike out lines 19 and 20.

Page 135, after line 24, insert the following:

Sec. 907. That on and after the 1st day of ...., 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 10 per centum of the total rentals earned from each such lease or license during the preceding month. If a person owning such a film exhibits it for profit he shall pay a tax equivalent to 10 per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited. Until the 1st day of ...., 1919, the tax imposed by this section shall be at the rate of 5 per centum instead of 10 per centum. If any such person has, prior to ...., 191.., made a bona fide contract with any person for the lease or licensing, after the tax imposed by this section takes effect, of such a film for exhibition for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessee or licensee shall, in lieu of the lessor or licensor, pay so much of such tax as is not so permitted to be added to the contract price. The tax imposed by this section shall be in lieu of the tax imposed by subdivisions (c) and (d) of Section 600 of the Revenue Act of 1917.

Bronx Exhibitors Dance.

The Cinema Exhibitors' Association of the Borough of the Bronx, New York City, held its sixth annual entertainment and ball at Hunts Point Pavilion, on Monday evening, November 4. The entertainment comprised Fox, Sunshine and Twede Dan comedies; Houdini, the master of mystery; Andy Rice, monologist; Billy Gleason, songs; Ruth Stonehouse and Marguerite Marsh, entertainers, and McCarthy and Fisher, in a spasm of songs. Marion Davies, George Walsh and Houdini were the moving picture stars introduced from the stage.

At midnight the grand march was led by Marion Davies and George Walsh, followed by the officers of the association with their partners and the many guests in attendance. Among those present were Mr. and Mrs. Picker, Charles Steiner, Abraham Suchman, John J. Wittman, Nathan Vinegard, Henry Cole, William Hart, Samuel Spanier, Edward Falter, Isidore Rothman and Sam Spedon.

While there were not as many moving picture celebrities present as at previous occasions, this did not deter between two and three thousand persons crowding the pavilion and testing its dancing capacity to the utmost.

Winnipeg Exhibitors to Get Rebate on Theatre License

THE City of Winnipeg has decided to make a rebate on moving picture theatre licenses for six months of the present year to enable local exhibitors to make partial reimbursement to their employes for loss of wages through the closing of theatres because of the epidemic.

At a meeting of the Board of Control of Winnipeg, Alderman Sparling, chairman of the market, license and relief committee, and Controller Cockburn were appointed a committee to interview the Manitoba Government officials with a view to securing a rebate of the Provincial license fee for the theatres for the same purpose.

Data showing the number of theatre employes out of work, the number needing immediate assistance, number of dependents and other details has been asked for by the city to be used as a basis for special relief. A public grant was suggested by F. J. Sharpe, legal representative of the Motion Picture Exhibitors' Association, and R. Kershaw, president of the association, who headed a deputation of exhibitors and theatre employes.

It was pointed out that the exhibitors did not want compensation, but that the exhibitors wanted their employes protected in some way. The theatres pay an aggregate of $9,000 per year in license fees to the city, and in addition pay a large amount to the Provincial Government. Theatre rents amount to more than $8,000 per month for some twenty-five Winnipeg theatres, and the investment in Winnipeg theatres amounts to $400,000, it was declared.

"When employes of concerns are sacrificed for the benefit of the community, they should be reimbursed by the community," said Controller A. W. Puttee, in supporting the proposal to rebate fees for six months of the year. Winnipeg theatres have been closed since October 12.

Norma Talmadge to Return East.

A message received at the Norma Talmadge studios, at 318 East 48th street, this week stated that Miss Talmadge, her director, Sidney A. Franklin; Thomas Meighan, Gladden James and other members of her company would start for New York on November 12, having finished "The Heart of Wetona." Miss Talmadge intends to stop off at the Grand Canyon a day or two to get one or two location scenes for "The Probation Wife."

Miss Talmadge will produce in the East for the winter, and following "The Probation Wife" will do a series of original stories by Eugene Walter.

Kentucky Judge Decides For and Against Central

A DECISION made by Judge Field, of the Circuit Court of Jefferson County, Kentucky, in a case of the Central Film Service, of Indianapolis, Ind., may result in the matter going to the Court of Appeals. This case is an interesting one from several points.

The Central Film Service Company was an Indiana corporation, and is now a part of the Universal Company, it being operated as the Universal Film Exchanges, Inc. The old Central Company maintained a booking office in Louisville, which delivered films and secured business, but all contracts were accepted in Indianapolis, the local office merely acting for the company, and not having the power to make final contracts.

Under the Kentucky statutes a concern doing business in the state must file with the secretary of state and clerk of Jefferson County a statement showing ownership of the concern and agent upon whom action can be taken. This was not done in the case of the Central Company, as the Louisville branch was a booking office, and handling the same work as a salesman. However, under the statutes a contract cannot be upheld if the ownership or agent is not filed.

Judge Field, in his decision, held that on the ground that the Central Company was not authorized to do business in Kentucky between August 1, 1915, and December 31, 1915, because it had not complied with the statutes relative to filing papers as explained above, the plaintiff was not entitled to recover $300 from the Fourth Avenue Amusement Company for the rental of two moving picture films during that period of time. Judgment was given, however, for $150 against the defendant for the rental of one film in January, 1916, after the corporation had complied with the law in regard to filing its statement.

The company claimed its contract was not made in Louisville, but in Indianapolis, where the order or contract was accepted, and that therefore it was entitled to recover. Therefore this decision of Judge Field's is almost certain to be carried to a higher tribunal.

Henry D. Berger in New York.

Henry Diamant Berger, director of a big French film trade paper in France, Le Film, has just arrived in this country. He has come here with the object of establishing in Paris a central distributors agency for all films in order to defeat the efforts of the German film industry to capture the film trade in neutral countries.

Mr. Berger has made his offices with Adolphe Osso, 1457 Broadway.

Ruth Roland Portrays Bit of Daring.

Ruth Roland, as the heroine of the Pathe Western serial, "Hands Up," reached the zenith of her unusual daring in the fourteenth episode, released the week of November 17, when she is thrown into a den of mountain lions and battles her way out. There was swift peril that might have turned to tragedy at any moment. Miss Roland emerged from this scene almost a nervous wreck.

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SUBSCRIPTION RATES.

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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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Display Advertising Rates made known on application.

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Saturday, November 23, 1918

FACTS AND COMMENTS

WELL, that's finished," as the old lady exclaimed as she wound up the last ball of carpet rags for the new rug on the sittin' room floor. Yes; we mean the war. You've heard that it's over and that we win and that the Hun Kaiser has beat it along with his brood of kaiserlings to await whatever fate a thoroughly incensed world may have in store for him and his defeated war lords. Terms of armistice handed to what was left of the once powerful German Government are such as to preclude any renewal of hostilities by that Government or whoever it's successors may be. There remains only the final cleaning up of the terrible mess which has been left by the worst war the world has ever experienced. That will be a job for the diplomats, and we believe that it will be well and properly done.

*

But in the meantime we have a duty to perform that is just as important and just as insistent as anything we have yet been called upon to do: meet each call that will be made upon us to maintain the men who have performed so brave and efficient a part in bringing about the only right conclusion of this great conflict against the peace and security of the world. In the brief space of a year we have brought into being the greatest war machine the world ever saw and have manned it with millions of men. It will take longer to disassemble that machine and to return those men to peaceful and creative occupations. The taking apart will not be as expensive as was the building up, but much money will be required. We are now being asked to give to that end and our giving should be cheerful and liberal. Remember, our boys faced death with a smile; let us bring them back with that smile still on their faces. How much will you GIVE?

* * *

THERE are other problems facing us as the result of war's termination. They concern the conduct of our respective businesses during the period of readjustment that must follow. Under the unnatural stimulus of war there has been an inflation of prices of almost everything we eat, wear or require in business. Wages have risen to unnatural heights in many industries. In the period of readjustment all these things must be corrected; prices and wages must return to their proper level, but the task will be no easy one. Fortunately the motion picture business has not been materially affected by this wartime inflation. War taxes it has been called upon to pay, but not in a greater proportion than has been levied upon other industries. In the matter of wages operators' unions only have demanded more money. Employes in all other branches of the trade are receiving about the same wages they did when the war began. In the matter of raw material the advance has been comparatively slight, so that the deflation process will not be so great a problem within the trade. What will affect us will be the consequences of deflation in other industries and that will be considerable. To meet these conditions will call for careful financing and the husbanding of such resources as are now in hand. Every effort to prevent overproduction should be made, for the home market is hardly in condition to absorb a greater product than it now takes.

*

Too much hope should not be put in the foreign market at this time. It will require more than a year to straighten out business conditions abroad. In Germany, Austria, Russia and the entire Balkan region only chaos exists. When reason and regularity may be restored is problematic. Until that time comes the exportation of pictures to those countries will be impossible. It is true that embargoes that have restrained shipments to neutral countries will be, in a measure, raised, but there will still be limitations because of the great need there will be for the shipment of supplies needed for the rebuilding of Europe and the maintenance of our men who will remain there to help with that work. Hence it is well not to be too optimistic on the matter of immediate trade expansion. The war is over. Yes, but there remain many adjustments to be made before trade can safely follow the flag.

THE WORLD IS NEW-BORN

By Louis Reeves Harrison.

NOT that the end has come, but that the truth has come. This world of ours was not created for destruction, not the plaything of Kings to be overturned by them at will, for we have rid ourselves of those gaunt spectres of the Middle Ages handed down to us by a serfdom which could not be rooted out of the hearts of people except through the dread instrumentality of war. We are through with kings, but we still have to face the ignorance they fostered. Out of the wrack and wreck of attempt to stifle progress and corrupt all mankind has risen an immortal idea of enlightenment that will shine eternally, the light perpetuated in our hearts by noble sacrifices on every hand and by those who gave their lives to establish the world's finest principles.

Our resentment of wrongs done gave us the impulse.

Our determination to right those wrongs built up a fine sentiment.

Then sentiment became united with clear-headed reason, and we fought.

No broad form of philanthropy, no magnificent system of world-wide charity, not the deepest laid schemes ever dreamed of in our humanitarianism, ever compared with this United American effort to alleviate suffering across the seas, its ultimate aim to create democratic and intelligent conditions of government under which no such suffering can exist within the limits of present vision.

We sacrificed our present happiness for all.

We sacrificed it for the future of all.

Now the question arises how to make future happiness assured.

Is it possible to prevent this fearful waste of vital energy?

Can all this misery and woe be avoided in the years to come?

Not by any optimistic political scheme, nor even by the scientists — they fail to stop pestilence and famine—not by policing the nations as planned, not even by benevolent forms of government. Our happiness in the future does not depend so much upon government as on our understanding as a united people. The right course of action for this nation, and for all other nations, to pursue for the best interests of those on whom freedom has just downed.

Most of them were ignorant of their best interests.

Otherwise those interests could not have been usurped.

They were educated from childhood to believe in kings.

A kingdom is a good deal like some of our big business organizations, run in the interest of the officers, not in that of the stockholders, and we have grown accustomed to the big business organization, the combination which puts up the price of vital necessities, privateering under a flag of Government loyalty. The smaller a man's holding, the less chance he has of finding out how he is being robbed by the kings of commerce.

What could be grander than our Liberty Crusade?

We have overcome those who would have withered human freedom.

We have cleared the field for progressive elements abroad.

Not let us turn our attention to the big crooks at home.

While we were giving up the little joys of life and handing over all we could rake and scrape together for the sake of our boys at the front, a lot of financial and mercantile kings and kaisers on this side of the Atlantic filled their pockets by overcharging us wherever we were compelled to go for the bare necessities of life, making famine and pestilence possible in our midst. It is all very well for us to ameliorate conditions abroad, which we are willing to do, but we have in the SCREEN a powerful instrumentality for arousing a new sentiment about those parasites here who produce nothing of value to the world, who really add nothing to its wealth, who contribute nothing to its progress. We will have no striking proof that this old world of ours is born anew until we make war on THEM.

Let us strike for a new freedom at home, using the screen in place of the sword, against the enemy within, against the parasite, the profiteer, and build a better art for our grander nation.

THE GREATNESS OF WOMAN

By Edward Weitzel.

THE claim has been made by a number of reviewers and persons interested in the exploitation of moving pictures that "Woman," Maurice Tourneur's latest production, is one of the finest achievements of the screen. Such a claim calls for careful and truthful investigation of the picture in all its phases. The first question to be considered is the ethical status of the work. No moving picture of a serious nature can escape such examination; an alleged screen masterpiece with the comprehensive and responsible title of "Woman" demands the closest kind of scrutiny on this head. It can have but one moral purpose—to do justice to its subject and impress upon the mind of every spectator that the evidence for and against the mothers of men has been presented with the strictest honesty and that the conclusion reached is overwhelming in favor of woman. Any other verdict is also an artistic error.

* * *

Charles Whittaker, the author of the scenario of "Woman," acknowledged that the inspiration for his share of the work came from the writing of the English realist, George Moore. It is doubtful if a more untrustworthy source could have been found. The author of "Esther Waters" has always dealt with woman in her lowest mental and physical aspect, and the quotation "The legitimate occupation of man's mind is woman," which is published as the inspiration of the Whittaker scenario, is from a book that is not circulated by the public libraries of the country, a distinction shared with Arnold Bennett's latest story, "The Pretty Lady."

The arguments against woman are presented in the picture in five episodes that take up four-fifths of the story, and the characters chosen are Eve, Messalina, Heloise and two fictitious persons whose acts are as little to any woman's credit as are the disobedience of Eve, the lust of Messalina or the sensuality of Heloise. In what is termed an epilogue, brief incidents are shown of woman's efforts in the present and her share in helping to win the Great War. An insert states that woman has always stood by the side of man throughout the ages and helped him in his struggle toward the light. This attempt at compromise comes too late, and does not restore either the moral or the artistic balance. Each physical Jezebel or moral harpy should have been neutralized by the introduction of some noble and uplifting woman of the same historical period. As it stands now, the overabundance of evil in the picture leaves an aftertaste that is not removed by the antidote in the epilogue.

Granting George Moore his contention that "The legitimate occupation of man's mind is woman," there is assuredly something higher for him to study in his female companions than what Granville Barker calls "that barnyard world of sex." In the play, "The Madras House," one of Barker's characters remarks: "I don't see why we men and women should not find all happiness—and beauty, too—in sober purposes. . . . I want an art and a culture that shan't be just a veneer on savagery."

* * *

Maurice Tourneur's share of the work leaves much to praise. All his skill has not sufficed to blend the several episodes into an artistic whole; because the original proposition lacks logic and sincerity and one of the episodes is in bad taste, to say the least. The first error in sacred history is traced to Adam and Eve, and also in "Woman." This screen version of the Garden of Eden story is a bewildering and unlovely scrambling of the Book of Genesis and Darwin's theory of evolution. Adam is shown as still in the ape state, a repulsive and mentally deficient creature, who could have had no more understanding of a divine command than could the dinosaurian have comprehended a traffic regulation or a sign reading "Keep Off the Grass." Eve, on the contrary, is introduced as a physically and mentally perfect being, with all a modern woman's graces and sexual wiles. The contrast between the two robs the episode of all dignity and brings it perilously near to burlesque.

The Messalina episode, considered separately, is an artistic gem. All the Tourneur ability in the handling of lights, grouping and authentic atmosphere is used at its best. It is a fascinating revelation of the higher walks and the unbridled licentiousness of life in ancient Rome. Flore Revalles, as the wife of Claudius, gives the finest performance of the entire cast. The Heloise-Abelard and the Cyrene-Fisherman episodes are both well nigh impossible. The fifth episode, where the young Southern girl betrays an escaping Union soldier for the sake of a watch, is so false to the character of the women of that period it becomes a distinct blot on the general scheme of the picture.

To compare "Woman" to the screen version of "The Blue Bird," directed by Maurice Tourneur, is to regret that the subject matter of the Whittaker scenario has not the beautiful logical and moral balance that gives the Maeterlinck story its chief value. The sooner the screen recognizes the importance of this factor in its advancement, the faster and firmer will be its progress.

Making Old Stills Serve a Most Worthy Purpose

QUITE the most practical idea in scrap books for the entertainment of wounded American soldiers and sailors has been worked out by the World Film Corporation and the Stage Womens' War Relief. This is the Hospital Film Book—all pictures and no text to tax tired eyes and brains.

The first dozen scrap books of this new type were made at the suggestion of Anna Steese Richardson, magazine writer and lecturer, who had been asked by the Stage Women's War Relief to assist in entertaining 500 or more convalescent soldiers in the Red Cross House of a nearby hospital. When Mrs. Richardson learned that many patients would miss the program because they were still too ill to leave the wards, she conceived the idea of taking moving picture scrap books to the sick men. The World Film Corporation did the rest.

"Stills" from popular film dramas introducing World Film stars were grouped under military titles, bound to appeal to the soldier-patients.

About twelve "stills" were used for each book, and they were tied inside glazed cardboard covers with red, white and blue ribbon, like loose-leaf memorandum books. The covers were lettered and decorated with patriotic pasters, flags, shields, army and navy insignia and figures of Columbia and Uncle Sam. Pasted on a corner of each picture where it would not interfere with the scene was a typewritten caption, just enough to explain the photograph and identify the player.

The Hospital Film Books made an instantaneous hit with the wounded men, and were passed from bed to bed by nurses who pronounced them the most practical scrap books so far supplied.

The charming actresses in the work rooms of the Stage Women's War Relief, 366 Fifth avenue, are making up the books as fast as covers, ribbons, pasters and typewritten captions can be secured.

Here is a new and valuable use for what once represented considerable waste and loss in the picture producing business. It is patriotic service for fighting men now laid low, for every soldier knows and loves the "movies."

Funeral of Harold Edel.

The funeral of Harold Edel was held at the Campbell Funeral Church in New York City on Monday, November 4. The services were conducted by Rabbi Stephen Wise. A string quartet from the Strand Orchestra rendered appropriate selections. Herbert Waterous and Dorothy Tilser sang. The body was taken to Cleveland.

Among those at the obsequies were Walter Greene, A. J. Hocheimer, Arthur White, Alfred Weiss, F. H. Elliott, Loney Haskell, Sam Berman, Lou Blumenthal, Sydney S. Cohen, I. J. Hartstall, William Brandt, Harry Danto, Moe Streimer, B. S. Moss, Sol Brill, Frank J. Carroll, L. J. Selznick, Jesse Lasky, Arthur H. Friend, Mitchell Mark, Doc Wilson, Joe Lee, Max Spiegel, Paul H. Cromelin, H. S. Field, Adolph Zukor, William Edwards, W. L. Sherry, Arthur Leslie, S. M. Berg, Lesley Mason and Carl Anderson.

Christy Walker Dies of Influenza.

The funeral of Miss Christy Walker, well known in the motion picture profession as an actress of ability and promise, who died Tuesday from influenza, was held Friday from her home, 601 West 137th street.

Born in Birmingham, Ala., twenty years ago, Miss Walker, by her beauty and talent, had attained a prominent position in the profession. She was ill only a few days.

Besides her husband, Captain H. N. Walker, of the Chemical Warfare Service, stationed at the American University, Washington, and her two-year-old son, Carter Walker. Miss Walker is survived by her mother, who came on from Birmingham to attend the funeral.

Approach of Peace Already Boosting Theatre Receipts

IMMEDIATELY on receipt of the glorious news that Turkey had collapsed and that Austria was pleading for a cessation of hostilities, World Pictures took steps to observe the attitude of the public toward the theatres in New York City. The officials of the company felt that here would be found an indication of how soon the motion picture producers as well as the exhibitors might expect the full tide of prosperity for amusement enterprises that it was felt would come with the termination of the world-wide struggle. World Pictures learned that notwithstanding the deterrent influence of the influenza epidemic the theatres in New York recorded an increase in box office takings of an average of 400 per cent. over the week previous. One ticket agency said their business reached on Friday $3,000 on the day, whereas a week ago they did less than $200 on the day. Some of the theatres—in fact 70 per cent. of the theatres on Saturday night—had their standing room only signs out for the first time in many months. If this is the experience of theatres with the elimination of Turkey and Austria from the war, what will be the effect when Germany will be compelled to surrender unconditionally? Experienced showmen who have been connected with the theatre for many years are unanimous in the belief that we will have for the next three or four years the greatest era of prosperity for amusements ever known in the history of the world.

ACTIVITIES IN THE EDUCATIONAL FIELD

Naturalization Bureau's Efforts for the Schools Included with Military and Zoological Subjects

IN WHAT seems to be the most inactive period in the production of educational film it is interesting to note the rumblings of a much more intensive effort to make use of available material than ever before. The use to which the moving picture film has been put in general propaganda work and the vast and unlimited benefits seen to have accrued from the use of the film as a recreational and instructional medium, as well as in the great work of helping to maintain the spirit and morale of our fighting forces, has served as strong suggestions of greater use to be made of the strictly educational film. The cry of the schools for aid in the matter of visual education is going to be met more squarely, there is going to be a new use for shelved material of the kind that never grows old—the producer is going to find a market for some of the "old stuff." He is going to find it to his interest to look the situation over and haul out the stuff that the exchange man used to hand out as a premium with the feature production, and discover that after all it has real value in dollars and cents.

One of the most significant signs of the times is the move being made by the Bureau of Naturalization of the United States Department of Labor to promote the use of films in schools as an aid to Americanization.

David K. Niles, Chief of the Motion Picture Section of the Bureau of Naturalization, has handed us the following letter which is being sent to schools throughout the country in an effort to establish an interest in the visual side of the work, and to gain information regarding the facilities and disposition of the various districts toward the enterprise:

Dear Sir:

You have heretofore indicated your active interest in the work of the Bureau of Naturalization of the United States Department of Labor by organizing citizenship classes for the instruction of applicants for naturalization.

Educational motion picture films, as selected and edited by the Motion Picture Section and the Bureau of Naturalization of the Department of Labor, will visualize the activities of the Federal Government described in the "Student's Textbook," compiled by Mr. Raymond F. Crist, Deputy Commissioner of Naturalization, and are intended as an aid to the public school teacher in the preparation of candidates for the responsibilities of citizenship.

While motion pictures can be used successfully in school work to supplement the work of the school teacher and textbook, they **cannot** be used to supplant either.

This attempt to develop the educational possibilities of the motion picture in class-room work is under the supervision of your Government. Too long has this valuable aid in the field of Americanization been neglected. The motion picture industry is ready. The next step is up to you. Will you, therefore, please answer the enclosed questions?

Cordially yours,
DAVID K. NILES,
Chief, Motion Picture Section.

QUESTIONS.

1. Have you an appropriation for motion pictures?
2. Has your school department motion picture projectors?
3. Give name and age of projector.
4. How long have you been showing motion pictures in your schools?
5. How soon could you begin using the films of this Department?
6. How many hours a week will you devote to this purpose?
7. Can you pay anything toward the cost of handling motion pictures for your schools?
8. Name some motion picture theatres near the schools in which you believe it would be desirable to show motion pictures, if you have no motion picture projector and have no immediate appropriation for the purchase of one, and whether you would be willing and able to make some arrangement with such theatres to present educational motion pictures. This co-operation would mean, probably, that you would use the motion picture theatre as a class-room at such hours as the theatre is not used for its legitimate business.

"Official War Review No. 19" (Pathe).

The closing part of this number is especially instructive, as it pictures warfare in Palestine. Tractors are seen dragging howitzer guns across the desert, mosques and minarets appear in places, and there is one view of soldiers encamped in an oasis. The fore part of the subject includes many interesting views taken on the fronts in Italy and France.

"With the Polish Army in France" (Pathe).

This French pictorial subject gives views of the headquarters of the Polish troops "Somewhere in France." It brings to mind one of the important changes that may be wrought in behalf of justice by the world war, namely, the rehabilitation of Poland as a separate nation. President Poincaire is seen reviewing Polish troops and presenting the colors to the officers and color bearers; later the flags are blessed by a priest.

"Nature's Mischief Makers" (Educational).

An amusing series of scenes with some of the more domestic of nature's children was exhibited at the Rivoli during the week of Nov. 3. This picture is attributed to the Educational Films Corporation of America, and is entertaining rather than educational in character. It shows in an amusing fashion the mischievous and sometimes destructive pranks of fowl, cats and dogs, and monkeys. In the Rivoli program it preceded a Post-Van Scoy scenic.

MARGARET I. MacDONALD.

Asks Extension of Time on Film Shipping Cases

THE National Association of the Motion Picture Industry has entered into negotiations with the Bureau of Explosives relative to having the period when the motion picture companies must comply with the new regulations of the bureau in regard to film shipping cases extended for a period of six months.

When the new regulations affecting the shipment of motion picture film were put into effect there was a provision that companies which had purchased the old style shipping cases prior to May 15, 1918, could continue to use them until December 1, 1918.

Owing to war conditions and the difficulty in obtaining sheet iron, of which material the new cases must be made, it had been practically impossible for the exchanges throughout the country to obtain the new cases. As the period of grace expires in less than a month's time, an extension has been asked for until July 1, 1919.

Owing to the short time remaining until December 1 it is expected the bureau will take prompt action on this request.

Dwindling Reels.

By Epes W. Sargent.

HARKING back into the past, it will be remembered that all reels used to be "approximately 1,000 feet," if you recall the wording of the advertisements of five years ago. When a manager booked in a three-reel or a five-reel show he knew just about how long that show would run. He could arrange his program to within a few minutes of a schedule, knowing that few reels would drop below 975 feet at the worst.

To-day a reel is a tin thing on which the film comes wound, but just how much film is wound upon a reel is a matter for speculation. When the beaten track of the release by reels was left behind with the appearance of the two-reel feature, the exact length of a picture became more and more uncertain as it approached the five-reel stage. Then some manufacturers ran over the five-reel limit and the tradition was created that a six-reel picture must be better than a five and an eight-reel release better than a six, until nowadays many features go out in seven and eight "reels" which might be accommodated very comfortably on five well wound reels.

It has reached the point where the reel has ceased to exist as a convenient standard of measurement and has become instead the tool of the selling agent and the publicity man. It would not matter were this generally understood, but the growth of the scheme has been so slow that managers are just awakening to the fact that the reel is governed by no pure food law or regulated by any standard of weights and measures. As one correspondent puts it:

"This sending in a five-reel subject wound on eight reels is the latest. Make them tell it in feet; not reels. We fellows in the sticks book a seven or eight or nine-reeler for a full show and the people hardly get seated when the show is over—all half-reels. Here's a good chance to help the remote exhibitor who thinks he has booked a two-hour show, judging by its length in reels. If you buy the reel you are buying a cat in a bag and more often than not it is a mighty skinny cat. It's getting worse all the time."

There is a great deal in what this exhibitors says. He is located some distance from an exchange and cannot extend his show with added bookings at the last moment. He must trust to what he has booked. It is all very well to say that he can arrive at the length by asking. This one does now, but why not a return to the old standard of measurement?

Artistry cannot be produced by the yard nor regulated by exact thousand feet lengths, but it is possible to announce the result of that effort in definite footage and not the misleading reel length, and for the sake of the man in the sticks, who most needs the help, such a course should be followed.

WHAT TO DO IF YOU'D FOOL THE EDITOR

Only One Way, Says Bob Cochrane, and That's to Give Him the Truth in the Form He Likes Best

HOW to fool the editor? It can't be done. There was a time when publicity men indulged in the great indoor sport of putting something over on the editor. And they got away with it. And they laughed about it. And, in high glee, they showed their bosses how hard the editor had fallen for it. Then the editor, who after all is merely a worm like the rest of us, turned. He became suspicious of "news" items about theatrical folks, and he has learned to include moving picture folks in those same suspicions. So he fell into the habit of dumping such stuff into the waste basket.

Then, along came certain publicity men who had a real desire to reform things. They decided to tell the truth. But they didn't take the trouble to find out what kind of real truth the editor wanted. Some editors like long stories, some like short ones, some like mere paragraphs, some like stuff in lighter vein, some will use photographs, some will use cuts, some will use mats, some will use no illustrations at all. The reform publicity men didn't bother about these distinctions, but shot in the plain uninteresting truth to all editors alike. It went to the waste basket just as the old fakes had done.

So the reform publicity men thought the truth wouldn't work, and they reformed themselves again, and went back to faking. It never occurred to them that it was the deadly dull form in which they gave the truth to the editors rather than the truth itself which made their efforts futile.

Fooling the editor is a thing that can't be done—in either of the old ways.

To Fool Editor Give Him the Truth.

There's only one way to fool him now, and that is to give him the truth in just the particular form he likes best. Fool him by giving him what he doesn't expect. He doesn't expect the kind of stuff he wants. Give it to him. He gave up hope long ago. Fool him by giving him the kind of stuff he has quit hoping for. No matter how much of a shock it may give him, give him what he thinks you haven't brains enough to give him. He's not going to take the time to teach you what he wants. That's your job to find out. He has troubles of his own. You can make yourself useful to him. You have great quantities of the kind of news that he wants, because in studios as large as those of the Universal Company real news is breaking every day. Your only problem—and it's yours, not the editors—is to serve it the way the editor wants it.

The editor is smart enough to know that more millions of people are interested in moving pictures than are interested in baseball or any other entertainment or sport.

But he is not going to let you prostitute the columns of his newspaper or magazine just so you can get some free advertising. He is willing to use your news, even though it contains publicity, but he is willing only because it is something that he wants for his readers.

Just as soon as you give him as much real moving picture news (truth in an interesting form) he will devote as much space to moving pictures as he now devotes to baseball, because he knows as well as you do that more of his readers are picture fans than baseball fans. He hasn't time to rewrite your stuff. He hasn't time to look out for fakes. First, you've got to find out what he wants. Then you've got to give it to him. And then you've got to keep on giving it to him until you've established a confidence in your stuff. It may take a long time to prove to him that you're not trying to fool him or to get something for nothing. You'll have to overcome old prejudices that exist in his mind against the old-style publicity man. But once you've made good with him, he'll help you as much as you help him.

He doesn't expect you to do any of these things. He never expects to get anything that he really wants from you. He thinks you're always going to make the same old mistakes.

Fool him!

R. H. COCHRANE.

Young Filipino Sailor Graduate Film Expert

ON the word of a United States sailor who has just arrived half way around the world on the way to help put the finishing touches on the U-Boats, the Universal reports big business in the Philippines. The sailor in question is Aguedo DeJesus (pronounced DeJaysu), who dropped in at the Universal headquarters last week, on leave from his ship, the Wickes.

Young DeJesus, is a native Filipino, nineteen years old, who was manager of the poster department of the Universal exchange in Manila when he volunteered to serve Uncle Sam. He reported that seventy-five per cent. of the films in the Philippines are Universal films. There are forty theatres in Manila alone.

Aguedo is married and has a little son, but he didn't let this delay his action when he thought a big task called him. He volunteered July 6, 1918.

"There are 11,000 Filipino volunteers in the American service," said Aguedo. "We joined not only because we believed it was our duty to fight Germany, but because we feel deep gratitude to the United States. The Filipinos set great store by America's promise to give us full independence some day, when we show that we are capable of ruling ourselves. We believe, therefore, that a good way to show America our worthiness of independence is to help her fight this war."

Aguedo speaks with a strong Spanish inflection, but he shows good understanding of English. He had been working in the Universal exchange for about four years when the war came. From the age of eleven to thirteen he was employed in the Government railroad stores under his father, Lucas DeJesus.

Aguedo seems to have flourished as a film man. He worked at first as inspector of films for the exchange, but was promoted soon to the poster department. Raises in wages came fast, and two years ago the young fellow felt responsible enough to be married.

"The Filipinos love the movies," he said. "You ought to have been in Manila when 'The Kaiser, the Beast of Berlin' came to town. The picture stayed a week, and the people just packed the theatre to see it. The box office receipts were over 1,500 pesos every night.

"We had a carnival the week that the Universal's submarine picture came. This made an awful big hit with us, because Filipinos are great swimmers and we love water pictures.

"But the biggest movie hits are the patriotic war pictures. These pictures had a whole lot to do with making us Filipinos realize what this war means. I know they certainly made me feel like getting into the fight quick."

Universal to Issue Big Film on America Aroused

AFTER months of preparation the American Defense Society and Universal Film Manufacturing Company announce the completion of a super-film presenting a narrative of America's war and peace power. The film shows in effect how the nation accomplished military and industrial supremacy over its enemies, and how it is equipped now to achieve infinite good for the world.

"Keep the Home Fires Burning" is the title of the production. It is declared to be one of the greatest spectacle films ever made, and the very first of what may be called victory films. It is, in effect, the screen story of America's conquest.

The picture will be issued as an official message of the American Defense Society, with the heartiest support of that organization and all its executive leaders.

Several nationally prominent men are said to have originated the basic ideas of the production. They collaborated for weeks during their vacation in devising the general plan of what they hoped would be an epical review of the nation's rise to the world leadership, and then enlisted the film experts and defense society into the undertaking. The work of production started immediately.

Cameramen and film scientists were dispatched to many parts of the country to collect scenes and spectacles for the film. More than a hundred cameras were employed.

"Keep the Home Fires Burning" was made at the Universal studios by Harry Levey, manager of the industrial department of the Universal Film Manufacturing Company, under the direction of the American Defense Society.

Metro Has Three Lockwood Pictures.

Though the death of Harold Lockwood came as a blow his many admirers will be glad of the opportunity to see him in three great Screen Classics productions, which had already been completed before his illness. These were "A King in Khaki," adapted and directed by Fred. J. Balshofer from Henry Kitchell Webster's novel; "The Great Romance," by Finis Fox, directed by Edwin Carewe; and "The Yellow Dove," a screen version of George Gibbs' famous novel, also directed by Mr. Carewe. These represent the young start at the zenith of his power. "Pals First," his screen version of Lee Wilson Dodd's stage play from Francis Perry Elliott's novel, is considered the high-water mark of Lockwood's work.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Get Busy.

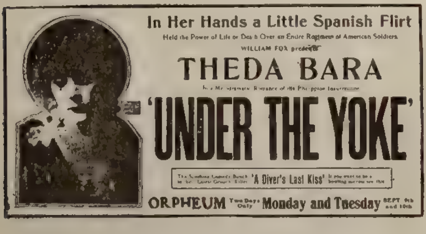
DURING the Fourth Liberty Loan, a glance out of the windows of this office was like looking into fairyland. Fifth avenue, as far as the eye could see, was a mass of bunting, the Loan flag, the flags of our allies, slogan flags, the Stars and Stripes and bannerettes. We recall only one occasion when the street was so well dressed. But while Fifth avenue was the centre of Loan activities, there was not a side street that did not get its share of advertising. There was not a by-path on the outskirts that did not cry the same slogans. The Liberty Loan Committee did not trust to the Fifth avenue display to sell all the bonds. It went after everyone. It is the same in selling amusements. Make your flash in your lobby and with your house front, but do not think that advertising in any one locality will completely cover your clientele. Get after them with posted paper, programs and newspaper work to the extent that your means permit. Don't do all your advertising in one bunch. Get it spread over as much surface as you can. Make the most row closest to home, but the further afield you get, the broader your appeal.

Steve Stunts.

Steve Farrar, of Eldorado and Harrisburg, Ill., gives the whole receipt for good advertising when he writes in a recent letter:

> "You will notice that I have always been lucky or something in getting a good printer wherever I have been. But I always go over every ad with him when I take it down, and I also take down sample for him to look over, this I usually get from your department, and then when I send one in and you give it a good word as to display, I always take the book down to him and show him that we are working along the right line. Perhaps I have been lucky, but I know that I have always gotten good work from the printer."

That is not luck: it's common sense. He knows what he wants, he knows how to tell the printer what he wants and generally can show a sample of about what he wants. Steve is strong for this department, because he uses it right. He writes: "I'd be willing to give a long price for some bound book of all your pages since you started writing for the World. If I had such a volume they could take all their punk press books and go to hell, for your sheets would be all that I would need. I could find something in the department sheets that would fit any picture I was playing." That's strong language, perhaps, but it is true. A press book gives you what a company press man thinks you should use for his attraction. The sheets would give the best ideas of the best managers throughout the country. To show what he is doing, Steve sends in a cross page sevens for "Under the Yoke" that tells in three lines what the play is about, and tells it attractively. We think this is an improvement on the press book styles because the press book does not give unusual layouts since comparatively few use them. One of the best things he has done lately is a kidding two twelves for a vampire story. It will get a smile from every reader and will get the money from a lot of them. Put the glass on this and get the text, then try your hand at it the next time you have a vamp picture yourself. A good adaptation of the Bleich weekly advertisement is found in a five and a half, full. This is run in the Saturday issue with a six inch single for the current bill. It is a useful form of program display even if it does give some advertising critics a pain in their innards. It is clean and neat, orderly and easily read. We're glad to see that Steve is following the Bleich idea. We are surprised to see so few using this layout. And talking of Steve, you'll remember that he was raising blooded dogs lately. The other day he swapped his stud dog for a flivver. Must have been some dog, for even second hand flivers cost money these days. Steve probably needs the car to hike between the two towns he shows. There is a trolley service, but now Steve can be free of time tables.



In Her Hands a Little Spanish Flirt

Held the Power of Life or Death Over an Entire Regiment of American Soldiers

WILLIAM FOX presents

THEDA BARA

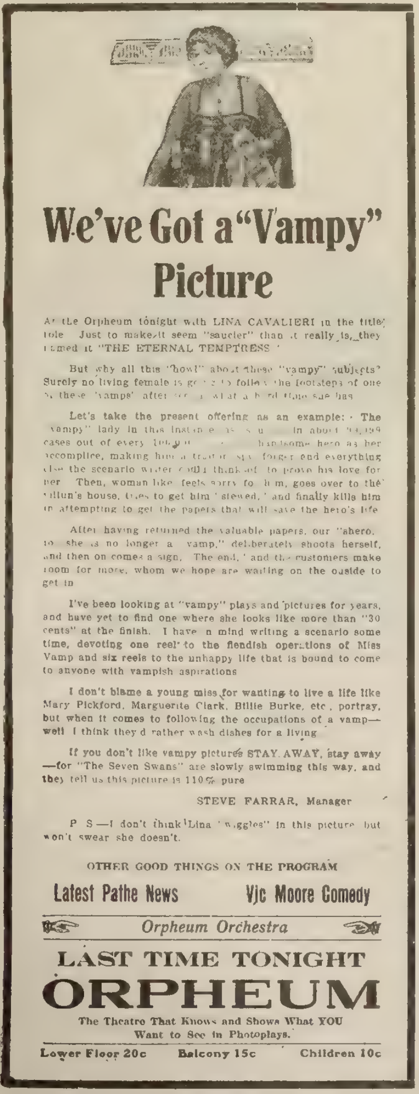
In a Melodramatic Romance of the Philippine Insurrection

'UNDER THE YOKE'

'A Diver's Last Kiss'

ORPHEUM Two Days Only Monday and Tuesday SEPT. 9th and 10th

A cross-page sevens for "Under the Yoke," from Steve Farrar.



We've Got a "Vampy" Picture

At the Orpheum tonight with LINA CAVALIERI in the title role. Just to make it seem "saucier" than it really is, they named it "THE ETERNAL TEMPTRESS."

But why all this "howl" about these "vampy" subjects? Surely no living female is going to follow the footsteps of one of these 'vamps' after [illegible] what a hard time she has.

Let's take the present offering as an example: The "vampy" lady in this instance [illegible] in about 99,999 cases out of every 100,000 [illegible] handsome hero as her accomplice, making him a traitor, spy, forger and everything else the scenario writer could think of to prove his love for her. Then, woman like, feels sorry for him, goes over to the villain's house, tries to get him "stewed," and finally kills him in attempting to get the papers that will save the hero's life.

After having returned the valuable papers, our "shero," who she is no longer a "vamp," deliberately shoots herself, and then on comes a sign, "The end," and the customers make room for more, whom we hope are waiting on the outside to get in.

I've been looking at "vampy" plays and pictures for years, and have yet to find one where she looks like more than "30 cents" at the finish. I have in mind writing a scenario some time, devoting one reel to the fiendish operations of Miss Vamp and six reels to the unhappy life that is bound to come to anyone with vampish aspirations.

I don't blame a young miss for wanting to live a life like Mary Pickford, Marguerite Clark, Billie Burke, etc., portray, but when it comes to following the occupations of a vamp—well, I think they'd rather wash dishes for a living.

If you don't like vampy pictures STAY AWAY, stay away—for "The Seven Swans" are slowly swimming this way, and they tell us this picture is 110% pure.

STEVE FARRAR, Manager

P. S.—I don't think "Lina" "wiggles" in this picture, but won't swear she doesn't.

OTHER GOOD THINGS ON THE PROGRAM

Latest Pathe News Vic Moore Comedy

☞ *Orpheum Orchestra* ☜

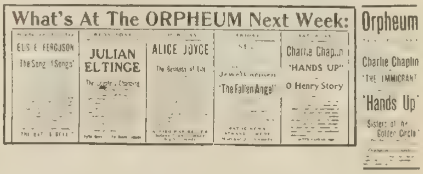
LAST TIME TONIGHT

ORPHEUM

The Theatre That Knows and Shows What YOU Want to See in Photoplays.

Lower Floor 20c Balcony 15c Children 10c

A two-twelves in a chatty vein from Steve Farrar.



What's At The ORPHEUM Next Week:

ELSIE FERGUSON The Song of Songs

JULIAN ELTINGE

ALICE JOYCE The Business of Life

Jewell Carmen 'The Fallen Angel'

Charlie Chaplin 'HANDS UP' O Henry Story

Orpheum

Charlie Chaplin 'THE IMMIGRANT'

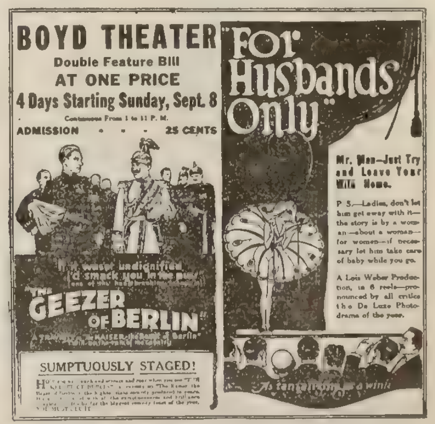
'Hands Up'

Sisters of the Golden Circle

A cross-page program dropping five and a half inches, and a single six for the current bill in a Saturday edition.

Two, but One.

Here is a double space for the Boyd, Omaha, in which the suggestion of two advertisements is given through the totally different style of cuts used. Had the name of the house run across the four columns, the signature would have held the two together, but as it stands there is only the "double feature bill." Had space permitted, the two could have been held together with twelve point border, but both cuts supplied were flush two columns wide, and there was barely room for the border used. "For Hus-



BOYD THEATER

Double Feature Bill

AT ONE PRICE

4 Days Starting Sunday, Sept. 8

Continuous From 1 to 11 P. M.

ADMISSION - - - 25 CENTS

"THE GEEZER OF BERLIN"

SUMPTUOUSLY STAGED!

"For Husbands Only"

Mr. Man—Just Try and Leave Your Wife Home.

P. S.—Ladies, don't let him get away with it—the story is by a woman—about a woman—for women—if necessary let him take care of baby while you go.

A Lois Weber Production, in 6 reels—pronounced by all critics the De Luxe Photodrama of the year.

A Four Column Eight and a Half Inch Display Which Looks Like Two Different Advertisements.

bands Only" looked like a good title, but most houses have had to take their selling space to assure the public that the feature is fit for women to see. They cannot tell much about the play in the average space except to say that it is decent.

McCormicks.

S. Barett McCormick, of the Circle, Indianapolis, is always well worthy of study. For one thing he knows how to say things so well that it pays to use display spaces for small type talk. It is what sells the picture, and he puts his press notice in his display ads. One pair of elevens—one three and one four columns wide—are more text than type, with a large attractor. He knows that it will pay him to make his readers find out about Mitchell Lewis, so he tells about him and identifies him through a previous play. The insert shows how he cuts down a large cut to make it fit a two fours. Once he has a mat he can cut his casts as he likes, and he gets many good effects through this means. If a cut is your own have a mat made and use portions if you can to advantage. A three fifteens and a three thirteens for Nazimova come out nicely, but we think that the suggestion of Salome is made too prominent. It is not a part of the real play, and gives the wrong suggestion. People will go to the theatre expecting to see something different, and will be disappointed no matter what they get. The larger cut is almost an oddity in its layout. The only display lines in a three fifteens are the star, play and house name. The rest is mostly eight point italic, but it makes an unusually attractive space, and one that will probably be read. The banks below the title relate to the additional attractions. For "The Fall of the Romanoffs" a four fulls and two three fifteens were taken. The red shirt announcement is another example of the unusual, and it will attract more attention than either of the other displays because of its oddity. The artist is wrong in using the dome with a crescent for his tailpiece in the other displays. This is the emblem of the Moslem, and not of the Russian-Greek Church. It is a detail that few will notice. It will be seen that the same tailpiece is used in both the three and four column displays. This can be done where the top and tailpieces are separate. Here one is held together by a pair of columns, and in the other twelve point rule serves the same purpose. The last of the set is a three fulls, a four fulls and two smaller threes. The three fulls makes a vivid display, and the cut has been cropped to work as a three thirteens, with some changes in the type display. The four fulls starts off with a redrawn poster, and runs right into small type, with the big type following. The bill was used for the second anniversary of the house, and special spaces were taken. All of the displays are made with unusual care, and show real work. The anniversary is merely announced. The rest came in the reading pages, but the anniversary announcement gives a punch to the suggestion that the bill must be better than usual.

A Three and a Four Elevens for "The Sign Invisible" in Which Small Type Backs Up the Attractor Cuts.

A Three Thirteens and a Three Fifteens for Nazimova from the Circle Theatre.

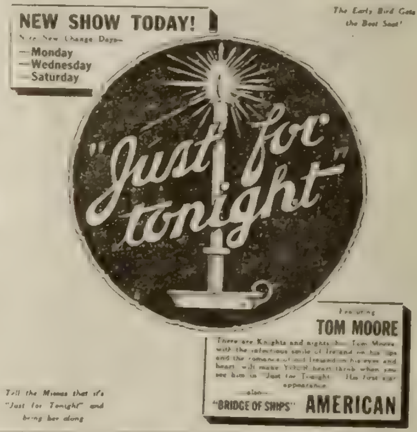
THE SCARLET RED SHIRT
THE FALL OF THE ROMANOFFS
The Fall of The Romanoffs
Told and Acted by Iliodor
The Fall of Romanoffs
Circle
Circle
Circle

A Four Fulls and Two Three Fifteens for "The Fall of the Romanoffs."

A Three Fulls, Four Fulls and Three Eights and Thirteens for "The Great Love." The Three Thirteens Is the Three Fulls Cut Down.

Gave Away Stockings.

A. C. Raleigh, of the American, Butte, Mont., played "A Pair of Silk Stockings" lately, and, as there was a patriotic demonstration on that evening, he announced that silk stockings would be given away at the night shows. It's an old trick, but the something-for-nothing appeal hitched up closely with the play, and it brought a crowd. Mr. Raleigh also hung around town red and yellow leg cut-outs lettered, "'A Pair of Silk Stockings.' Oh, Boy!" and at the top, "American, Now." His newspaper space was a black leg with the same text in white, and on a card pinned to the top of the stocking, "A few feet of silk stockings will attract a lot of notice on Park street—but see Constance Talmadge in five thousand feet of 'Silk Stockings.' Some stockings! Some feet!" But for the love of Mike, what sort of girls go out on Park street and show their stockings by the foot? Inches will do here on Broadway, if there are enough inches in latitude, as well as longitude. On one side of the sock is written, "Girls! A pair of silk stockings will be given away at each show to-night. Are you lucky?" The punch lies in the question. And we give notice that we are keeping an eye on Miss Talmadge. First it was "A Pair of Silk Stockings" and then "Mrs. Leffingwell's Boots." If she goes much further—. Another Raleigh space is a four nines for "Just for To-night." The attractor has no real relation to the film, and, if a pun is intended, we think it will pass many, but it will get attention, and that is what it is there for. It is a mistake, however, to dismiss "Our Bridge of Ships" with so scant a mention, even though this may have been played up in other displays. To use so small a display for a war subject is not getting the full value.



A Four Nines in Which the Attractor Cut Has Little or Nothing to Do with the Film, Yet Serves Its Turn.

Picture
Theatre
Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

To Washington Again.

Again, at the request of our International offices, the editor of this department has journeyed to the Capitol City, this time to take part in a conference with the heads of the Federal Board for Vocational Education, to which board Congress had delegated the great task of rehabilitating, as workers, our partially disabled soldiers and sailors.

Assistant President Dolliver and Third Vice-President S. B. Newman had expected to take part in the conference, but other matters compelled their absence, so that First Vice-President Cannavan, General Organizer Mathews and the editor were left to represent the interests involved in a conference upon which, Superintendent of Training W. J. Hamilton frankly declared, hinged the decision of the board as to its further action with relation to the projection field and disabled men. The conference lasted from 10:30 a. m. until 12:30 p. m., the board being represented by H. L. Brunson, superintendent of employment for the board; W. D. Hamilton, superintendent of training for the board, and Henry Lester Smith, superintendent of co-operation for the board, all of whom impressed the editor as being men who are taking up a task of extreme difficulty in the right spirit and with a broad vision. They seek to so place the returned disabled army and navy men that they will be self respecting, self sustaining citizens, and to accomplish that end without the upsetting of labor conditions in any vocation affected.

"This board cannot be used," said Superintendent of Employment Brunson, "to flood any industry with an overplus of workers, and thus break down labor conditions in that field. To allow that would be to work as great an injustice on the disabled soldier or sailor we seek to help as to the men already employed in the vocation affected. Its ultimate effect would be to leave the disabled man in an overcrowded field of labor, hampered by physical disability, yet compelled to compete with able-bodied men. That we propose to guard against, so far as is possible. We are here to aid the disabled soldier and sailor, not to injure him."

The foregoing was fully indorsed by Mr. Brunson's colleagues on the board, and it stamps them as broad gauge men, having a real comprehension of the various phases of the problem given them to solve.

The view of matters from the standpoint of the organization was set forth in most excellent form by Messrs. Cannavan and Mathews. Among other things they pointed out the indisputable fact that there will be approximately 3,500 of their own membership returning who must be absorbed back into the business, and the further fact that this must be done by a business or profession in which the field is rapidly narrowing through the substitution of one large theatre for several smaller ones, and the further probable fact that many of the theatres closed during the war will never again reopen their doors. Messrs. Cannavan and Mathews also pointed out the fact, citing the recent scathing report of conditions in projection rooms by the California State Board of Health in proof, that a very large percentage of projection rooms, particularly in the older theatres and theatres of the "store-room" type, are decidedly unhealthy, and that projectionists working in them are subject to grave danger from tuberculosis. They also made the point that many projection rooms must be reached by way of iron ladders leading through trap doors, or by devious and oft times difficult routes, so that only an able-bodied man could hope to escape serious injury or even death in event of a serious film fire in the projection room. "Imagine," said Mathews, "a man with one limb trying to raise a trap door, get through an eighteen-inch square hole and down an iron ladder, with two or three reels of film spouting fire around him!"

The projection editor set before the board his views of the injustice that it would be to disabled men to place them in the projection field without any even half way adequate apprenticeship, and with little or no real training in theoretical or practical projection; also that such action would work tremendous injustice to the industry itself. His argument was largely confined to setting forth the need for the induction of such men as the profession could absorb (after having absorbed its own returning men, who must naturally be taken care of—a rather large undertaking in itself, by the way) as competent instead of incompetent projectionists. It was pointed out to the board the utter futility and absurdity of attempting, as some seem proposing to attempt, the transforming of disabled soldiers and sailors into projectionists through the medium of a few "lectures" and a short course of hospital training with a projection machine. We tried to show that which is the unquestionable fact, viz: That this would work injustice to the man himself and to everyone concerned, and that the board should recommend to no man to enter the projection field except after supplementing such teaching as might be given him by a course of training (an apprenticeship) in a theatre projection room.

We discovered the fact that much pressure is being brought to bear on the board to place large numbers of disabled soldiers and sailors in the projection field. The board officials intimated that this fact looked to them just a bit "queer."

The editor left the board with the impression that its officials are fair minded men who seek to and intend to do the right thing regardless of any outside influence or pressure once the "right thing" has been fully determined. Certainly it seems that the board will not allow itself to be used to flood any vocation with a surplus of labor, and that most decidedly is good.

Misguided Activity.

From Fred J. Herrington, former president Pennsylvania Exhibitors' League, comes the following, with request for publication. We comply, of course, but reluctantly, because the letter cannot do other than call for adverse criticism. I shall make this criticism as mild as I consistently can, for the reason that I know friend Herrington personally and believe him to be perfectly honest. In other words I do not for one moment imagine there is any ulterior, wage economizing scheme warping Fred Herrington's judgment, though that may not hold good of everyone implicated. The letter reads:

> Dear Editor: While the convention of our organization, the American Exhibitors' Association, was on at Chicago the Keystone state was not represented as it should have been; still we are pleased to let you know the members of the E. A. E. of our state were and are not asleep at the switch. Attached letter from the Supervisor of Western Pennsylvania to the Department of Labor of our state will prove that fact. It may be news to some of the states to hear we are ON THE JOB and that our request has been granted, the Department of Labor now allowing us to employ operators 16 years of age, which certainly means something to the exhibitors of this state, and may help exhibitors of other states to obtain consideration, which they all need under present labor conditions and the scarcity of operators, with so many of the boys going to the front to aid Uncle Sam, which is a much nobler, grander work. I ask that you publish this letter, also copy of Mr. Feehan's letter to the Department. Signed, Fred J. Herrington.

The letter of Mr. Feehan reads, its non-essential paragraphs deleted for sake of conservation, as follows:

> Mr. J. H. Walker, Acting Chief Inspector, Department Labor and Industry, Harrisburg, Pa. Dear Sir: A committee representing motion picture theatre owners of western counties, composed of F. J. Herrington, Mt. Oliver; O. McKee, St. Clair; J. S. Newman, Newcastle, and W. M. Kane, Carnegie, all this state, called at our Pittsburgh office today and directed my attention to the serious difficulty they would experience in complying with the Industrial Board's standards for motion picture machine operation, which became effective March 1, this year. The following constitutes their

principal objections, viz.: (A) Section 1 thereof provides that an operator shall be not less than 18 years of age and that he shall be licensed as prescribed in Section 2. The new draft law provides that boys 18 years of age be subject to its provisions. This means that a very large percentage of motion picture machine operators will be drafted * * * and the theatre owner will have no assurance that when he has secured a licensed operator the man will be able to remain in his employ, unless he be physically unfit for military duty. Your department appreciating the hazard of this occupation, both to the operator and the public, has taken unusual precautions in providing restrictions and regulations in order to insure competent and efficient operators (Pardon me while I pause to smile. That last declaration sounds queer to one acquainted with Pennsylvania examination of projectionists. —Ed.). The effect of this provision of the new safety standards and of the new draft law will make it almost impossible to carry into effect the provisions of the standards, and the owner, being unable to secure a licensed operator, will be confronted with the proposition of either closing his theatre and going out of business or deliberately violating the provisions of the law. A remedy proposed to meet this condition is that the age of operators be reduced from 18 to 16. Personally I am of the opinion this can be done successfully, because modern machines in use, and those that will hereafter be put into use, have many safeguards that machines of years ago did not have * * *. There is available a sufficient number of 16-year-old boys (Children, you mean, don't you.—Ed.) who can be drawn on for this class of work.

(B) The question of suspending the requirements of Sections 1 and 2 of the standards should be given further consideration by the Industrial Board, for the following reasons: The difficulty that will be experienced in securing operators due to abnormal conditions existing will undoubtedly become more serious before the war is over. * * * I am in favor of holding in abeyance the provision requiring certified operators until normal conditions are again restored. * * * I request you to call the Commissioner's attention to this letter; also members of the Industrial Board, as it contains my views on the subject. Signed Francis Feenan, Supervising Inspector, Pittsburgh, Pa.

Boiled down, what this official wants, and presumably what friend Herrington asks, is that the gates be thrown wide open for **incompetency** until the return of "normal conditions," which will certainly be until after the war is over, and possibly for years thereafter. I would like to ask both Mr. Herrington and Mr. Feenan the following questions, which they are entirely at liberty to reply to through this department: (A) How is it that Vancouver, B. C., with an examination which makes any Pennsylvania examination I know of look like a plugged copper coin, has not, after years of war, in the least let down the bars and is still able to secure projectionists (not operators; she has no use for them) to man her projection rooms? (B) How is it that New York City seems to stand in no danger of closing her theatres from lack of projection room help, though the examination is as strict as ever and the age limit not reduced. How is it that the same is true of Massachusetts, with an age limit of twenty-one (21) and a good stiff examination. Why the tremendous excitement in Pennsylvania alone? (C) You propose to employ sixteen-year-old school boys to reproduce the product of the motion picture industry on the screen, do you? How much apprenticeship have they served, please? If incompetent you, of course, understand there will be very great wastage of machinery, and of light, which means coal. What do you propose to do to insure us against this loss, which we can but ill afford at this time? You, of course, expect to pay these "operators" (I imagine that is about all they will be, if they could be justly called even that. To name projection in the same breath would be an insult to intelligence) the standard wages and give them the standard conditions of labor. Of course you do? (D) What assurance do you offer the actor and producer that their work will not be even worse manhandled than it is now? (E) If your schoolboy "operators" work damage to the films over and above that done to them by competent projectionists, **are you prepared to have the Pennsylvania League shoulder the added overhead expense thus saddled on the industry,** or do you expect to make the exhibitors of other states help you foot the bill? (F) If you are going into the schoolboy business, why stop at 16. There are thousands of boys of ten and twelve who can do just about as well as the proposed 16-year-old untrained material you propose to shove into the projection rooms of Pennsylvania.

And the shame of it is that the Pennsylvania officials, who certainly ought to know better, have consented. Herrington says this action may be of value to exhibitors of other states. Yes, as an example of what NOT to do. The Pennsylvania exhibitors have succeeded in dealing the industry of that state a solar plexus blow from which, I venture the

I am also taking the matter up with Pathe, the Mutual, and other animated weekly producers. I intend to try to secure at least a reduction of the evil, if not its remedying. There is no possible excuse for such utterly stupid performances. It is high time cameramen be given to understand that unless they at least can regulate their speed of taking within reasonable limits they have no right place twisting a camera crank at all. They have not the right to make the projectionist ridiculous, that being exactly what happens, since the average theatre patron blames all faults to the projectionist, not understanding that he, the projectionist, must suffer not only for his own sins, but also for the sins of others.

I presume some cameramen will plead in excuse that some scenes are slowed down on account of poor light, but I take the position that except in very rare cases, unless a scene can be photographed in such manner that it can be reproduced at least half way acceptably, it has no place on the screen at all.

From a Funeral March to Twelve Miles an Hour.

The assortment of camera speed indulged in by cameramen employed in the making of scenes for some of the various weekly topicals is something very wonderful, and well calculated to produce an effect on the screen which is almost anything but good.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

This matter has been called to my attention many times by high-class projectionists. who complain that it is utterly impossible to produce a screen result even half way decent or acceptable from such punk material. Joseph Basson, a high-class projectionist, holding down a position at the Rialto, one of New York's very best photoplay palaces, is the latest to register protest. Brother Basson is well known to the fraternity, both in New York and outside. He says: "How can we be expected to present a decent showing from a topical, especially where columns of marching men are involved, when, in one scene, they are wiggling along at seemingly ten or twelve miles an hour and in the **adjoining scene** are apparently taking part in a very slow, solemn funeral march? To remedy the wide difference in camera speed in taking, which is primarily responsible, by changing speed of projection, is impossible, for the simple reason that projection speed cannot be altered over so wide a range quickly enough; also, were we to attempt to slow down to produce an effect of naturalness in some of the scenes, even the special fast intermittents provided us in the Rialto, with consequent ideal shutter, could not prevent flicker. We do slow down to about 42, but that is the limit, and it is not nearly enough in some extra bad cases."

And brother Basson is entirely right! The carelessness (or is it ignorance) of cameramen employed on some topicals in the matter of taking speed is nothing short of an infernal outrage. It leads one to wonder if they really are cameramen at all, or merely tonsorial artists, who, being perhaps fair amateur kodakers, just blossomed forth. I am assured by Mr. Cohen, editor Universal animated weekly, that he allows nothing of the sort in his production. Said Mr. Cohen: "I am a cameraman myself. I have been in this game for years and we know the result produced on the screen by such raw work. I would rather throw a negative away than make a laughing stock of myself by inserting a piece of overspeeded or underspeeded film such as you very justly criticize."

Lens Combination.

Charles Vanderbilt, Trenton, New Jersey, asks:

> Would like to ask a question, provided it would not take too much of your valuable time: Can you recommend to me the best combination of condenser for following condition: 110 volt a. c., using 40 amperes. Size of projection lens is 4½, ¼, 5¼ inch focus. Distance of projection is 76 feet, and size of screen 12 feet, 10 inches. Distance from arc to film 20 inches. Please give price of combination you recommend.

Answering questions is exactly what our valuable time is for. We do not quote prices on merchandise, except in exceptional cases. Part of your data is not intelligible. But, anyhow, all I want to know is kind of current and amperage. For forty amperes a. c. you should have two 6.5-inch plano convex condenser lenses set as close together as you can get them without actual contact, with about 22 inches from centre of condenser combination to film. That is the correct dope. If you cannot get 22 inches, why that is no fault of mine, but of the projector manufacturer, who has failed to provide sufficient lamphouse adjustment. We shall very soon publish a new optical chart for the projector, which will supply all the necessary information as to condenser lens focal lengths, distance condenser to film, diameter of projection lens and distance of revolving shutter from aperature. Watch for it.

Music for the Picture

Conducted by **GEORGE W. BEYNON**

The Evolution of Picture Music Is the Result of Conscientious Effort

Part III.

Theatres were assuming larger proportions and the time was ripe for more innovations. Here entered Mr. and Mrs. Tympani to complete the family reunion of Percussion. The family now being together and in conclave solemn, it was to be expected that there would be some momentous upheaval in the realm of picture music, and there was.

During the slow growth of the cue sheets, musical scores crept into existence. The Essanay Company of Chicago produced a feature of five reels accompanied by a piano score which could be played on the organ. These scores were rented to the exhibitor at fifty cents a day and proved very helpful in properly interpreting the picture, but were not a financial gain to the company. This was in 1912, and there were no further experiments in musical scores until the run of "The Birth of a Nation" in New York during the year 1915.

The music for "The Birth of a Nation" will go down in the annals of the history of the film industry as an epoch of greatest importance. It was arranged for an orchestra of forty pieces and was clearly synchronized to the minutest detail. Joseph Breil composed and arranged it and, in so doing, he set a high mark at which future composers might shoot. At the time of writing, after three years of musical advance, "The Birth of a Nation" score still stands as a criterion, and no subsequent score has transcended its beauty or comprehensiveness.

Following closely upon the enthusiastic and popular reception of this famous score, the writer presented at the Broadway Theatre, New York, September 16, 1915, a musical score arranged for the Oliver Morosco picturization of "Peer Gynt."

Never was there a more severe test set for synchrony than this first performance of "Peer Gynt." Because of an unexpected delay in getting the music from the printer, there was no rehearsal, and the writer was forced to conduct a newly gathered together orchestra of fifty instruments through the intricacies of Grieg and at the same time bring the music out coincidentally with the scenes. All went well until Peer Gynt shot the Southerner. Immediately after that there was a scene which was interpreted by using "Dixie." For some unaccountable reason, the shooting was delayed and the orchestra could not, with justice to the merits of the number being played, be held back until the duellists had vindicated their honor. Thus a moment before the shot the orchestra started "Dixie." No doubt at that moment the Southerner wished he was in Dixie, and the appreciative audience thought they were listening to a musical joke perpetrated to relieve the dramatic tension. Nevertheless, it was a bad break and was criticised severely by the daily papers.

If we are conscientious and painstaking in our efforts, we learn by our mistakes, and following scores were more successful.

The Paramount saw the possibilities of this new form of music service, and by an arrangement entered into with G. Schrerer, Inc., and the writer, printed orchestral scores for one hundred and sixteen pictures. These were rented to an exhibitor for a nominal fee, and letters of praise were received from hundreds of those deriving benefit therefrom.

But the time was not ripe for such an elaborate form of picture music. The service was poorly advertised and all those interested lost money. It was discontinued—not because the idea was wrong nor because the scores contained little merit—but from the pure lack of support expected from the exchange and the exhibitors.

During this period, S. L. Rothapfel, sometimes called "The Little Napoleon of the picture industry," saw the vast possibilities of the musical part of his program, and, being engaged to open the Strand Theatre on Broadway, gathered together an orchestra of thirty-fixe expert instrumentalists and installed a large organ as a permanent feature of this new house. Carl Edouarde was engaged to conduct this constellation of artists, and a standard program of merit was conceived, in which singers of reputation had a prominent place.

The Strand became the Mecca, not only for picture "fans," but for all lovers of the truly artistic music. Nothing like it had been seen before; never had the "movies" been run on such a large and elaborate scale. Picture presentation became an art which met with popular favor throughout the country. Live exhibitors everywhere began to pattern their amusement palaces after the Strand model. The name "Movie" lost its significance, and in its place we heard such new dignified terms as "Picture Show," "Temple of the Motion Pictures" and "Picture Palace."

The program opened with an overture of classic nature or excerpts from symphonies or operas. Then followed music fitting an educational subject. A vocal number separated the Scenic from the Pictorial Review, followed by another vocal selection. Then came the feature, an entr'acte by the orchestra, a comedy, and the bill closed with an organ solo.

Music from beginning to end, this program established itself in the hearts of the people and, although only four shows were run daily, the receipts were counted in thousands of dollars.

The musicians who made no pretense of fitting the picture, but calmly sat waiting for a scene to appear that should fit the music they were capable of "faking," had gone and the orchestra pit was to know them no more forever. Their places were filled with competent and painstaking artists who gave the scenes depicted an intelligent attention and who played the music in perfect synchrony.

There is indeed a far cry from the store front of earlier days to the "Picture Palace Beautiful," and a long flight from the big drum to the synchrony orchestra. This astonishing evolution was not brought about suddenly, but only through the slow process of evolution in picture playing, materially assisted and encouraged by the upward trend of film craft and the increased interest and patronage of musically appreciative picture lovers.

Death of Harold Edel Stuns Picturedom.

Active, useful and fruitful in the picture field, drawing to him countless friends because of his sunny disposition, Mr. Harold Edel, managing director of the Strand Theatre, New York, finished his work and passed into the Great Beyond, Saturday, November 3.

Though young in years, Mr. Edel's life was filled to overflowing with managerial activities, and his energetic mentality refused to rest even when it seemed vitally necessary. Had the career of Mr. Edel been turned from executive and business channels into the stream of art, he would have proved a wonderful musician.

From earliest childhood, he loved music, and became fairly proficient as a pianist. It was his good fortune to have many opportunities of hearing the best operas and symphonic works. He reveled in musical color, and being an apt student, soon learned the fundamental principles that distinguish artists from amateurs.

All this stood him in good stead when he undertook the management of picture theatres for the late Mitchell Mark. Mr. Edel's modesty never permitted him to accept the credit for his musical conceptions, and it was characteristic of the man that he should force the crown of achievements accomplished upon the head of his friend and employer.

The passing of Mr. Harold Edel, to many is shocking; to a few, calamitous; and to countless well wishers has created a void impossible to fill. To those of his family suffering in bereavement, we personally extend our inexpressible sympathy.

CUE SHEETS for CURRENT FILMS

"Make Believe Wife, The."

Released by Par[illegible]—Five Reels.

Prepared by M. Winkler.

THEME—Capricious Annette ....Moderato ....Borch
1. T. AT SCREENING......................Whispering Flowers......Blon
1 min.
2. T WHAT COULD BE SWEETER?..Tickletoe.
2 min., 15 sec.
3. T. THEN THERE IS EILEEN......Valse Moderne..........Rosey
3 min. Valse Lento.
4. T. OH GEE, BAD LUCK............Tickletoe.
1 min., 30 sec.
5. T. ANOTHER WEEK-END..........Intermezzo ....Huerter
4 min., 15 sec. Moderato.
6. T. WHILE DOWN IN THE.........Quietude ....Gregh
2 min. Moderato.
7. D. PHYLISS NEAR BROOK........Continue to action.
1 min., 45 sec.
8. T. ALONE WITH THAT MAN......Storm Furioso...........Levy
1 min., 45 sec.
9. T. LORDY, TO BE LOST............Continue to action pp. or ff.
1 min., 30 sec.
10. T. WHILE DOWN ON THE LAKE..Continue pp and slow.
1 min., 15 sec.
11. T. TOWARD MORNING.............Gruesome Mysterioso....Borch
1 min., 45 sec.
12. T. "OUCH, I THOUGHT IT WAS"..Continue pp.
30 sec.
13. T. "WELL, YOU'LL ADMIT"........Dramatic Recitative......Levy
3 min., 15 sec.
14. T. IF IT IS THE ONLY WAY......THEME
1 min., 45 sec.
15. T. AND SO A VERY FEW DAYS....You Made Me What I am Today.
1 min., 30 sec.
16. T. A NEW IDEA.................. THEME
3 min., 15 sec.
17. T. GRAND CENTRAL STATION.....Where Do We Go From Here?
1 min., 15 sec.
18. D. PHYLISS EXAMINING CONTENTS ....Flirtation ....Meyer-Helmund
2 min., 30 sec.
19. T. AND MANNING NINETY MILES.Visions ....Buse
1 min., 30 sec.
20. T. IN THE MORNING..............Sleeping Rose...........Borch
1 min., 15 sec. Valse Lento.
21. T. THE LONELY LITTLE..........THEME
2 min.
22. D. PHYLISS TELEPHONING........Continue to action.
1 min., 15 sec.
23. T. AND SO ON THE FOLLOWING...Impish Elves ....Borch
3 min., 30 sec.
24. T. DOAN JOAN MANNING..........Golden Youth ....Rosey
3 min., 45 sec. Valse Lento.
25. T. OH, HOH, SO THIS IS CHINA....Chinese Allegretto.....Winkler
1 min., 15 sec.
26. T. WHO IS IN THAT ROOM?.......Melody ....Kretschmer
3 min. Moderato.
27. T. "I'VE A SPLENDID SCHEME"...Serio Comique........Sorensen
2 min.
28. T. I WOULD NEVER MARRY YOU..Continue to action.
2 min., 45 sec.
29. T. WELL, YOU POOR...............THEME
3 min., 15 sec.
CHARACTER ....Comedy.
ATMOSPHERE ....Adirondacks and city.
MECHANICAL EFFECTS................Dinner gong, phone.
SPECIAL EFFECTS ....None.
DIRECT CUES ....None.
REMARKS ....None.

"Panther Woman, The."

Released by First National—Six Reels.

Prepared by S. M. Berg.

THEME—Adagietto ....Andante ....Berge
1. AT SCREENING........................Ein Maerchen ....Bach
3 min. Dramatic.
2. D. WHEN INTRODUCTION FADES..Capricious Annette......Borch
1 min. Moderato.
3. T. MADAME PETROVA AS.........THEME
2 min., 15 sec.
4. T. "BYRON, WELL IT MIGHT"....Moods ....Holly
2 min., 45 sec.
5. T. "WHAT A WONDERFUL SPOT".THEME
1 min., 45 sec.
6. T. KNOWLEDGE OF LIFE.........Dramatic Tension No. 36, Andino
3 min., 30 sec.
7. T. "I NEVER KNEW I COULD BE".Memories ....Crespi
2 min., 15 sec. Andante.
8. T. "SO PATIENCE, YOU CAN"......Suzanne ....Rolfe
4 min.
9. T. MRS. PEELE'S SON.............THEME
1 min., 45 sec.
10. T. SEVERAL WEEKS OF CONSTANT ....Petals ....Raymond
3 min., 30 sec. Moderato.
11. D. WHEN PATIENCE AND BEVERLY ....THEME
1 min., 15 sec.
12. T. THE RETURN FROM THE.......Valse Divine............Rosey
3 min., 15 sec. Valse Lento.
13. T. LATIMER BURR.................Frils and Furbelows....Crespi
3 min., 15 sec. Rondo Rococo.
14. T. HER MEETING WITH GARAN..THEME
3 min., 15 sec.
15. T. IN THE SUCCEEDING MONTHS.Dramatic Finale No. 63, Smith
3 min., 15 sec.
16. T. IN THE EARLY DAWN..........Mysterioso Dramatico No. 22, Borch
3 min.
17. T. "YOU ARE WORSE THAN A"....Dramatic Andante No. 24, Borch
2 min., 30 sec.
18. T. "DON'T CRY, HAL, THERE"....THEME
1 min., 15 sec.
19. T. THE DAY OF THE TRIAL.......Last Dream of the Virgin, Massenet
4 min., 30 sec.
Andante.
20. T. "I ONLY KNOW THAT SHE"....The Angels Whisper, Sommerlatt
2 min., 45 sec.
Lento e Dolcissimo.
21. T. AFTER MANY HOURS..........THEME
5 min., 45 sec.
22. T. "THE DAYS AND NIGHTS"......Adagio Cantabile........Berge
4 min.
23. T. "MY CHILD AN INNOCENT"....Tragic Theme.............Vely
3 min., 45 sec.
24. T. IT IS HEREBY ORDERED......Agitato No. 69..........Minot
2 min., 45 sec. Allegro Agitato.
25. D. WHEN GOV. SIGNS PARDON....Vivo Finale.............Berge
2 min., 15 sec.
26. T. "STOP" ....THEME
15 sec.
CHARACTER ....Dramatic.
ATMOSPHERE ....Western, city society, and prison.
MECHANICAL EFFECTS................Waterfall, glass crash, automobile.

"Tongues of Flame."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Love is a Story................Andantino ....Herbert
1. AT SCREENING ....March Joyeous.......Chabrier
1 min., 45 sec. Tempo di Valse.
2. D. GIRL STABS SHERIFF.........Dramatic Tension No. 64, Borch
2 min., 30 sec.
Andantino con Moto.
3. D. DORMANT AT TREE...........Adagio Pathetique......Godard
5 min. Adagio.
4. T. THE VISION.....................Intermezzo ....Hadley
1 min., 45 sec. Andante.
5. T. DEEP IN THE NIGHT..........Russian Pansy.........Langey
1 min., 30 sec. Andante.
6. T. REV. MR. WYNN...............Puck ....Grieg
1 min., 15 sec. Moderato.
7. T. YOU MUSTN'T STAY...........THEME
1 min., 45 sec.
8. T. AS WEEKS PASSED...........Andante Pathetique......Berge
1 min., 30 sec. Andante costenuto.
9. T. THE FOLLOWING DAY.........Clarice ....Loud
1 min., 30 sec. Allegretto.
10. T. IN THE SILENCE..............THEME
3 min., 30 sec.
11. T. JACK BRACE...................A Kiss for Cinderella..Carroll
2 min. Moderato.
12. D. NELLIE RECEIVES RING......Poppyland ....Keifert
1 min., 30 sec. Moderato.
13. T. PLEASE MAIL THIS............Whispering Willows...Herbert
2 min., 15 sec. Allegretto.
14. T. A DAY CAME...................Barcarole ....Holmes
2 min., 15 sec. Barcarole.
15. T. THE SHERIFF...................Misterioso Dramatico No. 22, Borch
3 min.
Allegro guieto
16. T. I DONT WANT ANY HELP......Dramatic Andante No. 24, Borch
2 min., 30 sec.
Andante Moderato.
17. T. NELLIE HAVE YOU............Poppyland ....Kiefert
1 min., 15 sec. Moderato.
18. D. GIRL IN WOODS................Hurry No. 33...........Minot
4 min. Vivace.
19. T. LOOK, THE WOODS ARE ON FIRE ....Tempest ....Lake
2 min., 30 sec. Allegro.
20. D. DORMANT AND GIRL OUT OF..THEME
1 min., 15 sec.
21. D. NELLIE READING NEWSPAPERPoppyland ....Kiefert
1 min., 30 sec.
CHARACTER ....Dramatic.
ATMOSPHERE ....Forest.

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"Columbia, the Gem of the Ocean."

The peculiar nature of his occupation and a certain amount of leisure which is unavoidable on board ship, have given the sailor many opportunities for music that the average soldier cannot hope to enjoy. Even while at work, the former is far more accustomed to lighten his labors with song than the latter.

Taking these facts into consideration, it is rather surprising that few songs have been written that are distinctly of the ocean in atmosphere.

Among this little group and embodying the spirit of power and patriotism, we have "Columbia, the Gem of the Ocean." It can scarcely be ignored when reviewing our national songs as the words are distinctly American.

So many wordy battles have been fought about it that it would be interesting for that reason if it had no other title to distinction. England has set up some very well-defined claims for it. One English writer very sensibly argued that the "Gem of the Ocean" was far more applicable to the Island of Great Britain than to a large continent, three thousand miles wide, and bounded by land on two sides. In England, the song is called "Britannia, the Pride of the Ocean" and is quite as popular there under that name as in this country by the one with which we have become familiar.

If the tune alone was concerned in the controversy, it would not be quite such a puzzle. But the writer of the American lyrics seems to be equally a question never satisfactorily decided. There were two claimants for the honor, and a surprising amount of valuable time has been wasted trying to substantiate the assertion of one or the other of the two gentlemen interested: Thomas á Becket and David T. Shaw.

Mr. Becket relates this story, which sounds plausible: In the fall of 1843, while he was engaged at the Chestnut Street Theatre, Philadelphia, Mr. Shaw, then singing in the Chinese Musuem in the same city, called upon Mr. Becket and requested him to write the music for a song to be used in a benefit given Mr. Shaw. The latter produced some lines which he wished used as a nucleus. Mr. Becket states that these verses were so ungrammatical and so deficient in measure it was impossible to set them to music. He pointed out this fact to Mr. Shaw, who acknowledged the truth of the statement. The two men then went to the house of a friend who had a piano. There Mr. Becket wrote the first two verses in pencil and composed the music. On reaching home again, he added a third verse, arranged the music and made a copy in ink. This he gave to Mr. Shaw, requesting him not to give or sell a copy. Then he adds: "A few weeks later I left for New Orleans and was greatly surprised to see a published copy, entitled 'Columbia, the Gem of the Ocean,' written, composed and sung by David Shaw and arranged by Thomas á Becket, Esq."

Mr. Becket proceeds to relate that upon his return to Philadelphia he called upon the publisher. By him, Mr. Becket was assured that the song had been purchased from Mr. Shaw. Mr. Becket thereupon produced the original pencil written manuscript and claimed the copyright. In a few weeks, the song made its reappearance and the credit was given to Mr. Becket.

The song did not take long to find its way across the ocean, and was sung everywhere in England. Mr. Becket seems to have had a rather difficult task in reserving to himself the honor of writing the song. For, when he visited London in 1847, he again found that the credit had been diverted into other channels and it was accepted everywhere as an English composition. He quaintly adds: "Perhaps it really is, I being an Englishman by birth."

Thus the song, familiarly known as the "Red, White and Blue" flourishes. Its origin is shrouded in claims and counterclaims, but any amount of controversy cannot conceal the fact that it is warmly received as one of our patriotic airs. It breathes a warm national spirit which is a part of our American life and indicative of the spirit which in this present national crisis, has made "Columbia ride safe thro' the storm."

Patriotic Rally for Thanksgiving Day.

A patriotic allegory entitled "Three Stars," the work of Mrs. David Allen Campbell, founder of National Song Day, will be a Thanksgiving Day attraction in motion picture theatres throughout the United States. In connection with this picture the song, "Three Stars," will be sung by the audience. The words are by Charles Knap, and the music is Mrs. Campbell's composition. In the choruses she has used the refrains of three old familiar songs. This fact alone should insure an ovation for the song, aside from the merit of the verses.

Promptly on the stroke of four o'clock, Eastern time, Thanksgiving afternoon, if the splendid idea works out as planned, audiences all over the country will begin the same patriotic song, and there will follow the unfolding of a picture unique in the annals of the screen and universal in its appeal to patriotism.

The allegory consists of five panoramic pictures depicting mankind's slow progress through the ages of Autocracy's oppression down to the present time.

The first picture shows humanity crushed by war, famine and pestilence, heavily burdened by the weapons of Autocracy and crying into omnipotence for deliverance. Following this is a vision of Democracy, with the sword of Jenovah in hand, answering the call to which all the forces of humanity respond.

These epic scenes move in quick succession across the screen, and fade into the dim scene of our American boys answering the call to arms and to the Blue Star of Valor shining overhead, while the audience will be invited to sing the first verse of the song:

> "Blue Star of Valor glowing
> On service flags of white,
> You mark a hero's going
> To fight the fight for Right."

The blue star dissolving as the boys march away, the oncoming scene portrays the first defeat of Autocracy in battle—the boys in action—whereupon the Silver Star of Service appears, while the audience sings in unison:

> "Bright star of Silver shining,
> In fire of battle tried;
> The dross of life refining
> By action glorified."

The Star of Service finally is dissolved into the Stars and Stripes, significant of the end of the conflict.

Then follows the Gold Star of Sacrifice, while the audience joins in singing:

> "O, star of Gold! Immortal!
> O, sacrifice supreme!
> You shine thro' Heaven's portal
> With Star of Bethlehem."

This star dissolves into a blue background, the Star of Bethlehem appears, and the audience sings the last stanza of "The Battle Hymn of the Republic."

The "Liberty Song" is being arranged under the direction of Mrs. Philip North Moore, president of the National Council of Women, an organization seven million strong. The basic idea is to create a wave of patriotic melody that will reach from ocean to ocean.

New Ballad, "When I Come Home to You."

"Smiles" has made such a hit wherever it is heard—and it is sung everywhere—that music lovers will be glad to hear that Mr. J. Will Callahan, the writer of "Smiles," has a new ballad, "When I Come Back to You." This song has been set to music by Frank H. Grey, and the publishers, Huntzinger & Dilworth, are predicting a great future for it.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a new theatre under my management and the work of gathering together musicians who can play well has been somewhat hard. After getting what I consider a good orchestra together, they refuse to play more than seven hours a day. As you can readily understand, with our show running continuously from 1:30 p. m. to 11 p. m., we must have music. What shall I do?

A. Music is not mechanical and good results cannot be obtained if the players are forced to play for hours at a stretch. No doubt the musicians whom you have secured are Union men and they cannot play more than seven hours without breaking one of the Union rules. Your data is somewhat meager from which to form a basis of advice; but, taking it for granted that the orchestra is a small one, we would suggest that there be a relief pianist or organist employed. He should open the show and play until 2:15 p. m., when the orchestra begins and plays until 5:15. The relief then should carry the supper show until 7 p. m., and the orchestra again take up the burden from 7 to 11 p. m. Moreover, don't make the boys play steadily even when they are in the pit. Give them breathing spells by the interpolation of the organ or piano. This will give you better music.

* * *

Q. My cellist refuses to play on a cement floor, claiming that he gets rheumatism. How can I please him?

A. Cement floors are poor sound resonators and much of your beauty of tone is lost because of non-resiliency. Get a false wood flooring laid over the cement, and it will hold your cellist and prove a blessing as a sounding board for your music.

* * *

Q. Should I start my music "at screening" or wait until the first scene of the picture?

A. Never allow a foot of film to lack musical accompaniment of some sort.

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A Song With a Remarkable Message

"Three Stars"

Words by
CHARLES KNAP

Music by
MRS. DAVID ALLEN CAMPBELL

Two million American homes have loved ones in the Service. All these homes have the Service Flag with its *Blue Star,* some have the *Silver Star* in battle tried, and some the *Gold Star* of sacrifice supreme.

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MENTAL "STUNTS" BY D. FAIRBANKS

Celebrated Exponent of the Active Life and Physical Agility as Applied to Moving Pictures Sits Quietly and Talks Soberly of the Serious Side of the Screen

By Edward Weitzel

BENNIE ZEIDMAN did the honors and ushered the long row of interviewers, special writers and photographers into the suite of rooms at the Biltmore occupied by the popular screen actor and champion Liberty Loan boomer, Mr. Douglas Fairbanks. The sound of a lilting tune, whistled right merrily, came from the handsomely appointed sitting room at the end of the hall. Every one crowded to the door. The sight which met the gaze was one that might have been anticipated from the well known devotion of the movie star to the most strenuous forms of physical exercise.

Clad in a gray checked business suit, soft collar and dark blue tie, Doug stood on one foot in the centre of an imported rug nonchalantly swinging an elderly Japanese valet, Indian club fashion, about his head with one hand. His grasp upon the dark-skinned servant's ankle was gently reassuring, and he smiled pleasantly at the son of Nippon every time the bald spot on the man's head brushed against the ceiling.

"Mr. Fairbanks at his morning exercise," announced his press representative.

"Howdy, folks?" called out the athletic star, as he tossed the valet over from his right to his left hand and reversed his motion through space. "Sit down and make yourselves at home. I'll have this almond-eyed servitor pass the cigars as soon as I'm done with him. How long have we been at it, Sakio?"

The whirling Japanese consulted his wrist watch, and answered gravely:

"Forty-seven minutes, most honorable Mr. Fairbanks."

"Good!—only an hour and thirteen minutes more." And resuming his cheery whistle, the great exponent of pep and the active life accelerated the tempo of his muscular symphony and sent the human dumbbell circling through the atmosphere in even more intricate and bewildering curves.

"Does Mr. Fairbanks always employ Japanese valets?" asked a lady reviewer.

"Always," explained the truthful Mr. Zeidman. "Sakio was top-mount with a troup of acrobats in Tokio for over twenty years. No other training would stand the strain."

Interesting—if True.

There is one fact connected with the scene just described that will not meet the approval of a portion of the Fairbanks admirers—it never happened. No one will deny that it would have been interesting, if true. And it would not have been surprising if any Fairbanks fan had anticipated such a method of calisthenics, judging from many of the star's feats before the camera. Truth also obliges the prosaic statement that the number of scribes at the interview was limited to one. Also that Douglas Fairbanks was interrupted in a business discussion with his brother, John Fairbanks, and that the actor sat quietly in a chair throughout the interview and talked soberly of the serious side of the screen.

Like all persons who have any real understanding of the art of the silent stage the man whose reputation has been built up by his ability to do "stunts" believes that the moving picture has a marvelous future, but that it has progressed but a short way toward ultimate classification of form and perfection in producing its several modes of activity. Whether the news reel as a rival to the daily press, the educational feature or screen fiction in its different forms eventually will take the lead he does not pretend to say, but he is very positive that all three will make great strides forward during the years to come.

To the question, "What producer has shown the most originality and freedom from the conventions of the stage?" came this unconventional answer:

"Charlie Chaplin."

Pausing to note the effect of his reply and to smile the famous Fairbanks smile, the champion of the creator of "Shoulder Arms" proceeded to state the reasons for his belief:

"I consider Charlie Chaplin to be far in advance of every other producer of the moving picture. He is so sure in his effects, so clean cut and drives so straight at the point to be made! Now that he is his own producer and relies solely on his own inventive powers and skill, he is giving the screen a series of comedies that are thought out and executed with an originality and grasp of the artistic that put him in a class by himself. The article by him in one of the November magazines shows the thought and care he gives to everything he does, and what serious business making people laugh really is."

The Interviewer's Views.

"Chaplin's method of acting recalls, I think, that of the American comedian, John Sleeper Clarke, whose professional career was confined almost exclusively to London and the English stage. Chaplin never saw him act; the American died about thirty years ago. But Clarke, who was famous as Bob Acres, Dr. Pangloss, and in a line of similar parts, made his points by the same thorough mental preparation and strict attention to artistic concentration that is used by the screen actor. And now about your own affairs, Mr. Fairbanks. How is 'Arizona' progressing?"

"All right, as far as we've gone. You know, I stopped work on it to come East and help on the Fourth Liberty Loan and make some propaganda pictures for the Government. One of the things that Uncle Sam is preparing for his soldiers is emotional training. To that end pictures are being made that will keep before the boys who are doing the fighting the ideals for which they are asked to risk their lives. I am at work on a picture now that will have a powerful appeal to their emotions. It is symbolical, and several historical characters are introduced. There is a scene in the trenches, and the figure of Christ appears as the men go over the top."

Remaking "Arizona."

"Do you find remaking a picture a difficult task?"

"It is certainly not an easy one, the way we are doing it. 'Arizona' was a fine stage play, of course, but the first screen version stuck too close to the original form. We are trying to profit

Douglas Fairbanks, Mortimer L. Schiff, John D. Rockefeller, Jr., Evangeline Booth and Dr. John R. Mott.

by the wider scope of the screen, and tell the story in a new way. I met Augustus Thomas the other day, and he wanted to know how we were getting on with his drama."

"What did you tell him?"

The reply was accompanied with the Fairbanks smile:

"Fine!—you won't recognize it when we've finished."

"Do you think that remaking old successes will become a recognized branch of screen production?"

"Yes. But the work must be done by the men who are striving all the time to find a newer and better way of creating the photoplay."

In Good Company.

Personal Representative Zeidman came in from the next room with a bundle of photographs in his hand, and passed them around for inspection, with the remark:

"Mr. Fairbanks has been getting into good company, hasn't he?"

The picture was taken on the roof of the Biltmore, and shows a group consisting of John D. Rockefeller, Jr.; Dr. John R. Mott, of the Y. M. C. A.; Commander Evangeline Booth, of the Salvation Army; Mortimer Schiff, and Douglas Fairbanks. All but the moving picture actor are leaders of different branches of the United War Workers' Campaign, and Doug has pledged himself to raise $25,000,000 as his share of a $170,500,000 drive.

Which is doing his bit, and a few pennies over.

Sherry Landing on Broadway.

The William L. Sherry Service has been well represented on Broadway, New York, during the past week. At the Strand Theatre the bulk of the program was drawn from the Sherry Service. This comprised, as a short subject, one of the Burlingham Travel Pictures, and, as a feature subject, one of the G. M. Anderson ("Broncho Billy") pictures entitled "Son-of-a-Gun." At the Broadway Theatre the feature picture has been "Marriage," one of the Frank A. Keeney productions featuring Catherine Calvert. All of the Keeney productions are released through the Sherry Service. The other productions on the Sherry program are the Harold J. Binney Productions, featuring Vangie Valentine, and De Luxe Pictures, Inc., featuring Doris Kenyon, sponsored by Theodore C. Deitrich.

To Issue "America's Answer."

The announcement is made by the Division of Films, Committee on Public Information, that the wave of influenza has now sufficiently subsided to make it practically certain there will be no further delay in the general release of "America's Answer," the second official war picture, and that exhibitors throughout the country will now be able to promise their patrons an early showing of this big war film.

Binney Is Convalescent.

Harold J. Binney, the producer, is recovering from a very serious attack of Spanish influenza, which was complicated by double pneumonia. Mr. Binney has been ill for the past three weeks and is still in the call of his physicians and nurses. He has passed all danger and is rapidly recovering and will resume operations on his production of "Velvet and Rags" in a week or so.

Veteran William Shea Is Dead

WILLIAM SHEA died suddenly on Tuesday morning, November 5, at his home, 349 Lafayette avenue, Brooklyn. He is survived by two sisters, three nephews and three nieces. The funeral was held at 9 o'clock Saturday morning at St. Patrick's Roman Catholic Church, and interment was made at Holy Cross Cemetery. Many friends in the profession attended the obsequies.

William Shea, better known to his familiars at "Bill," was one of the veterans among picture players. He made his first appearance before the camera some thirteen years ago with the Vitagraph Company, and was one of that company's oldest players. His recollections of the early days were full of humorous incidents that were the kernel of many interesting stories of the beginnings of screen drama. He was the leading comedian of the Vitagraph Company, and as such was a strong favorite with motion picture fans throughout the world.

The late William Shea.

Before going into pictures, Mr. Shea was a legitimate actor of wide experience, appearing in company with such artists as Edwin Booth, Joe Jefferson, Lawrence Barrett, Maggie Mitchell, Clara Morris, the elder Salvini, J. K. Emmett and with many notable traveling combinations of his time.

By reason of a delightful disposition, Bill Shea made many friends among his associates, and his sudden death will be widely and genuinely mourned.

Stop Work on Big Theatre.

A Government order, just transmitted to the city authorities by the War Industries Board, instantly halts all work on theatres in the building where structural stages have not been passed. Only in case of those which are virtually completed, requiring only material for finishing, will an exception be made. In such instances permits must be secured from the mayor's Committee on National Defense before the necessary material may be purchased and hauled to the building site. But one important structure in progress of construction in New York will be halted.

This is the B. S. Moss house, which is going up on Broadway at 181st street. Inasmuch as this building has not progressed to the stage where it may be said that it has entered its finishing phase, work will be abruptly halted.

"Willie" Now a Lieutenant Recovering from Wounds

MEMBERS of the film industry who know William J. Moore, of the former 69th Regiment—and who doesn't know "Willie"—who since the days of 1910 has been actively identified with the motion picture business, having been employed successively by the Atlas, Exclusive Supply, All-Star, Itala, Harry Raver and Paramount companies, read with interest the account in the April 6 issue of the Moving Picture World of his having received the French Cross of War for bravery under heavy bombardment. They will now be pleased to hear that he has recently been commissioned a second lieutenant and is continuing to make an enviable record with our fighting forces in France.

This information was contained in a letter just received by Harry Raver from Lieutenant Moore, and which Mr. Raver has kindly permitted us to publish for the benefit of our readers:

October 7, 1918.

My Dear Mr. Raver:

At the present time I am sitting up in bed in a base hospital recovering very swiftly from a machine gun bullet wound received in the recent Verdun drive. The piece of lead through its course penetrated my right lung which at first gave me considerable trouble, cutting off my breathing a great deal. However, I am pleased to inform you that I am coming along very nicely, many thanks to the splendid treatment and care which I am receiving at the hospital. They sure are wonderful folks, Mr. Raver; nothing is too much for them to do for you. Just like a mother, and I can assure you it is more than appreciated. The folks back home haven't the slightest conception of the great work these doctors and nurses are doing for our boys in the base hospitals.

If you were only present at the starting of the bombardment that paved the way for us I know you would have been able to get a wonderful story out of the effects, for it seemed as if the skies had opened up and begun to spit forth fire. The most spectacular scene I ever witnessed, and am quite confident that if put into scenario form it would be the biggest bread-winner of the age. As you no doubt know, it was the greatest attack of the entire war. The excitement certainly thrilled our lads, placing the greatest confidence in them. They were sure on edge waiting for the "zero hour" to arrive. Assuring you that when the time did arrive they were all on the go, and as you have no doubt read, made a great success, rounding up hundreds of prisoners, guns, ammunition and material on their way to Berlin. In general, Mr. Raver, the Germans are poor fighters; when you corner them you very quickly hear the familiar "Kamerad" shout for mercy.

The second day out finished my episode when we ran into some strong machine gun resistance and artillery fire just as we were taking our second village. However, our tanks came to the aid and it wasn't long before we silenced them and went through the village.

I have been commissioned since July 9 and am getting along real fine with my new outfit, the Ohio boys. Before going into the drive took an examination for promotion to a first lieutenantcy, which I expect is back at the company by this time. It takes quite a little while for the business to go through the military channels.

When the twenty-fifth of this month arrives it will be a year since I left the States. During that time I have traveled the best part of France, which I have enjoyed very much, for the scenery, old fortresses, castles and chateaus are certainly picturesque. Yes, Mr. Raver, I can *parle vous francais* since I have been "over here." They are surely hospitable to our chaps, a mighty fine race. You will most likely be very busy so I will cease firing, and if you have a few spare minutes drop me a line, I will be pleased to hear from you. With best wishes to all, I am, sincerely yours, WILLIE.

ADVISORY BOARD FOR FILMS DIVISION

Director Hart Calls to His Aid Many of the Country's Prominent Motion Picture Showmen

THE organization of an exhibitors' advisory board, to co-operate with the Division of Films, Committee on Public Information, is an assured fact. Acceptances of appointment to the board by Director Charles S. Hart comes from all parts of the United States.

The purpose of the exhibitors' advisory board, as outlined by Director Hart, is to take up matters in which the exhibitors and the Division of Films are mutually interested and work out a system of distribution that will be to the interest of all.

"Since entering the work," says Director Hart in his letter to the exhibitors, "it has been my feeling that the exhibitor is the most important element in the film industry, and, as such, should have a voice in all questions of policy and taxation which arise relative to the industry. From time to time, problems arise which are essentially exhibitors' problems, and in forming this advisory board it was also my purpose to get the advice and assistance of the leading exhibitors—particularly in the matter of adjusting the distribution of official pictures through the Division of Films."

Those whose acceptances have been received are: C. D. Cooley, Tampa, Fla.; Louis H. Frank, Chicago; Willard C. Patterson, Atlanta; Ernest H. Horstmann, Boston; Alfred S. Black, Rockland, Me.; Mike Shea, Buffalo; Peter J. Schaefer, Chicago; Charles Weigel, Cincinnati; Henry H. Lustig, Cleveland; E. M. Mandelbaum, Cleveland; E. H. Hulsey, Dallas; Harry Nolan, Denver; Charles H. Seaman, Grand Rapids; F. Frank Rembusch, Shelbyville, Ind.; F. L. Newman, Kansas City; Glenn Harper, Los Angeles; George Tally, Los Angeles; Charles H. Branham, Minneapolis; Theo L. Hayes, St. Paul; Josiah Pearce, New Orleans; E. B. Richards, New Orleans; S. L. Rothapfel, New York City; H. R. Thomas, Omaha; Lawrence D. Beggs, Philadelphia; Mike Comerford, Scranton, Pa.; John D. Keppelman, Reading, Pa.; Harry Davis, Davis Theatre, Pittsburgh; Jean H. Roth, San Francisco; Sidney Grauman, Los Angeles; Charles E. Pettijohn, New York City; Alfred T. Tanzet, Milwaukee; Sydney S. Cohen, New York City; J. Von Herberg, Seattle; H. B. Varner, Lexington, N. C.; Harry M. Crandall, Washington, D. C.; Jake Wells, Richmond, Va.; G. C. Gildersleeve, Kingston, N. Y.; George J. Schade, Sandusky, Ohio; C. E. Geoghegan, Chase City, Va.; S. Barrett McCormick, Indianapolis; Henry F. Haring, Brooklyn; Thomas Saxe, Minneapolis; A. L. Stalling, Salt Lake City; John E. Weinig, Cincinnati; John Manheimer, New York City; Joseph Grossman, Cleveland; Thomas Saxe, Milwaukee; Samuel I. Berman, Brooklyn; Charles S. O'Kelly, New York City; William Reaver, St. Louis; Hector M. E. Pasmezoglu, St. Louis; Thomas Furniss, Duluth.

British Naval Photographs.

An exhibition of British Naval photographs in colors, under the direction of the Photographic Division, British Bureau of Information, opened at the Anderson Galleries, New York, November 6. The net proceeds will be for the benefit of Navy Auxiliary No. 205, American Red Cross. These pictures are not related to the movies, in any way, but are enlarged photographs which depict every phase of naval warfare, the collection forming a valuable record of a British fleet.

One hundred and eighty subjects are shown. A selection of titles will indicate the interesting nature of the collection. "The End of a U-Boat," "An Airship Escorts a Convoy," "Ships Which Both Fight and Fish," "Death Beneath the Waters," "A Rush to the Rescue," "Help at Hand," "The Damaged Mole at Zeebrugge," "At the Bottom of the Sea," "The Tell-Tale Patch of Oil," and "The Pirate's Work."

The exhibition comes direct from the Prince's Galleries, London, where it was attended by over a quarter of a million people in a few weeks.

Association's Directors to Hold Important Session

THE regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry will be held at the rooms of the Association, 806 Times Building, at 11 o'clock, Thursday morning, November 14.

Numerous important matters are on the calendar for discussion and action at this meeting. It is expected the Washington situation will be carefully gone over in every detail, especially the recent action of the Senate Finance Committee in amending the War Revenue Tax bill.

Another important matter that is to come up for action is the organization of the Exhibitors' Branch of the National Association. At the convention of the American Exhibitors' Association in Chicago it was decided the two national exhibitor organizations should merge into one body to be called the Exhibitors' Branch of the National Association. Since the Chicago meeting nothing has been done pending the arrival of Peter J. Schaefer, the president of the merged organization, in New York.

It is also probable the board will appoint a delegation of its members to attend the annual meeting and convention of the United States Chamber of Commerce, of which the association is a member, to be held at Atlantic City, December 4, 5 and 6. This is a very important convention, as the question of world trade after the war will be discussed in all its details. The part the motion picture will play in the reconstruction period after the war is naturally very large, and it is expected the delegation from the association will take an active part in the deliberations of the convention.

Another subject that will be brought up for discussion will be the question of inaugurating a campaign for Sunday opening of motion picture theatres throughout the United States. Preliminary details for a campaign of this description are now in the course of preparation, and it merely requires the action of the board of directors to put them into effect.

This will be one of the most important meetings of the board that has been held in considerable time, and the attendance of every member is urgently requested.

Winnipeg Exchange Faces Drastic Fire Legislation

MOVING picture men of Winnipeg, Manitoba, were having plenty of excitement during the health vacation imposed by the local authorities through the action of the Winnipeg Fire, Water and Light Committee in devising drastic legislation governing the operation of a film exchange.

At a meeting of the committee, the official attention of the body was brought to the subject by Fire Chief J. E. Buchanan, who claimed that a number of local film exchanges were fire traps, and that they were housed in unsuitable premises. A by-law was drawn up with the following principal provisions:

All buildings hereafter used for the storage, keeping or handling of inflammable nitro-cellulose motion picture films shall be only one story high.

All films, except those in actual use, must be stored in fireproof safes or vaults which must be approved.

Films, except reels undergoing examination or repair in exchanges, must be kept in substantial individual containers with tight fitting covers.

The Winnipeg fire chief and building inspector must examine every film exchange at least once every two months.

Examination and repair of films must be done in a room having outside ventilation and separated from the balance of the building with tight partitions of inflamable material and with fire doors.

Reels containing films under examination or in process of rewinding must be enclosed in magazines or approved metal containers.

Lighting arrangements are to be restricted to incandescent electric bulbs with vapor-proof globes.

One fire bucket filled with sand is to be provided for every 500 feet of floor space or fraction thereof.

Smoking is to be prohibited in every room containing films.

"We must get film exchanges out of dangerous buildings," declared Fire Chief Buchanan, in discussing the measure with the committee. The draft of the by-law was sent on to the city's legal department, after which it will be reconsidered by the committee and finally recommended to the city council. It may be ready for the city council by November 11.

In the meantime the managers of Winnipeg film exchanges threaten to close up shop permanently and to withdraw from the Winnipeg field.

Set Release Date for U. S. A. Series.

The World Film Corporation, which is to distribute the new "U. S. A. Series," which will comprise twelve two-reel pictures, to be produced by the Division of Films of the Committee on Public Information, has notified its exchanges that the first picture, "When Your Soldier's Hit," which visualizes the work of the field hospitals in a new and interesting way, will not be released until December 23. The original date for the first release was December 9, but delays, largely caused by the prevalence of the influenza and the necessary rearrangement of bookings, have made it advisable to delay the first public showings. The other pictures of the series will follow regularly, two each month.

Rambles Round Filmtown

With **WALTER K. HILL.**

An Opened Letter to One Film Magnate Who Tried To Double in Celluloid

LAST night in a foolish moment I attended the California Theatre and enjoyed the music and the Pathe News very much, and then there suddenly flashed before my eyes and also the eyes of the vast multitude a supposed scenic of the Yosemite Valley with Marion H. Kohn and Jack and Jennie played by two mules.

To say that I was surprised at first, disappointed at second and disgusted at third and out at home goes without saying. You had on your Los Angeles clothes while you were supposed to be showing comedy with your hat and umbrella, unbeknown to yourself your trousers were displaying real comedy by crawling up your limbs and bestowing upon an unsuspecting public Phoenix silk hosiery at 75 cents per pair, Boston garters, non-silw, at 25 cents per pair, and fuzz enough upon your shafts to make you resemble a Newfoundland dog.

I knew that you were not a Tom Mix and that you were sore and getting sorer from riding that you were not used to. I also knew that the other two asses were also sore from the loads that they were carrying.

Your comedy with a frying pan at the camp was perfect because it was natural and showed that you had never tried to cook before, and when you appeared in your birthday clotehs the next morning the sub-title said that you were to take a bath in the pool that was running close by your tent. I knew that was a lie, because it was only Tuesday.

The next time I saw you you were sitting on the edge of Glacier Point and you dropped your umbrella off to fall to the floor of the valley, which was three thousand feet below, and then you threw your hat off and it fell also to the floor of the valley three thousand feet below. And then we all waited for you to follow the hat and the umbrella, but we were disappointed.

The next time I saw you you were going down the valley endeavoring to catch the two mules, who had decided like the rest of us that they had had enough and were going back to their homes. It must have been a hot day, because about every five hundred feet you took off some garment until finally you were almost naked, and then as the sweat began to pour from your body and run down your legs I knew dam well that you had not had a bath, because sweat left long streaks between the dirt which they traversed.

Mr. Roth is my friend, but I shall ask him what you have on him that he would be so mean to his public by running it. Also I shall try and ascertain whether he paid for it or you paid for it. Then I shall curse him for presenting me with an annual pass to his house and not announcing in the lobby what I am to see before I pay my 3-cent war tax to be annoyed by Fromag de Brie.

San Francisco. —Contributed.

—w s s—

'Nother Girl Badly Screen Struck.

Ruby De Remer, recently leading woman for the late Harold Lockwood, is now working in a film with William Farnum. Miss De Remer is considering an offer to appear in the silent drama.—Tom Oliphant's Evemail.

Indicating that we may expect to some day see Miss De Remer appearing in moving pictures on screens in cinema the**atres**?

Forecasting Current Headlines.

IN AN advertisement occupying a page of the Moving Picture World, dated November 1, 1913, Lubin, then making films in Philadelphia, presented features with the following titles:

"Give Bill a Rest."
"The Sea Eternal."
"Making Good."
"The Price of Victory."
"Partners in Crime."
"The Rattlesnake."
"A Momentous Decision."
"When the Prison Doors Open."

—w s s—

The Work of Two Very Fly Poets.

JIM FOLAND, Kansas City manager of General Film, was one of those who received the bit of "flu" verse flung off by Ned Pedigo of the Highland Theatre, Guthrie, Okla., which went as follows:

If a flea that flew
Got a fly to flee,
Could the flea that flew
Get the "flu" to flee?

Jim is some fluent penman himself, so he flicked this back at Ned in a flippant flight:

The flea did flee
And the fly did fly,
And the fly and the flea
Got the "flu" to fly.

Which will be without a flaw when the "flu" has flown.

—w s s—

Every Knock is a Boost—Sometimes.

BETTY BLYTHE went to see herself in "The King of Diamonds" at a theatre recently. Two young girls sat directly back of her. Apparently they didn't like Betty's character, for hardly had she appeared on the screen than they began to knock. They kept their hammers going continually throughout the first four reels and when the fifth was about half over one of them remarked:

"Gee, I hope she dies or gets killed."

Then Betty turned around, gave the pair one of her very best "make you feel small" looks. They recognized her and—then Betty smiled.

—w s s—

Famous Disrobers of the Stage Scorn Audience of Cameraman and Director

MAURICE TOURNEUR'S much liked production, "Woman," calls for an extended reproduction of the Garden of Eden, with Adam and Eve in their original negligee of days when the coal problem was a thing ages away. Mr. Tourneur comments on his search for an ideal Eve in a manner thus:

"At first thought," he says, "it would seem to be an easy matter to find an Eve in New York, with its many beautiful choristers, art models and so on. But the reverse proved to be true much to our genuine surprise. The beauties of the Follies, the Winter Garden and the numerous midnight roof shows were invited to visit the studio and consider the part. They came, considered and departed.

"I soon discovered that an odd angle of psychology entered into the matter. The beauties were quite willing to appear in decollete behind the footlights, but the intimacy of the studio was another matter. The idea of appearing behind the footlights dates back to antiquity; the stage lady in semi-dress or almost none at all is an accepted item in our modern life. But to pose as Eve in the studio, within the bright glow of the Cooper-Hewitts, although only in the presence of my cameraman and myself, made even some of the stage beauties famous for their stage negligee actually blush."

—w s s—

Just a Snack of Brain Food With a Dash of Perrin Sauce

AS YOU probably don't, but should know," pencils Fritz von Tidden, "one of my whims—and we must gratify our whims—is adding volumes to a library sadly and regularly depleted by unconscientious borrowers.

"While looking for such books to fill in the gaps, as 'Iron Bound Ed, the Elevator Boy, or from the Bottom to the Top'; 'The Lonesome Liver, Now That Two Meats Is Barred,' by Paul Henckle; 'Have Another Lump? or The Rash Waiter,' by Hoobert Herver; 'The Origin of the Species,' by Darwin; 'The Genealogy of Morals,' by Nietzche, and 'The Law of Psychic Phenomena,' by Prof. Whosis—I say, while looking for books I came across a volume by Hugh Walpole, who is quite a famous lad, called 'The Gods and Mr. Perrin.'

"Can this be THE Perrin? He of Goldwyn?

"If so what does Senor Goldfish or Don Fred Warren think of his shinnying up the Olympian heights and his didoes there?

"You might ask him what Gods he was chummy with—Bacchus? Aphrodite? Neptune? Venus? (Oh, surely not Venus!) Thor? or Louis Sherwin?

"Incidentally I saw Charlie Moyer refused a second domino of butter the other night.

"Wishing you the same, I remain, etc., etc."

—w s s—

Some Lee Kugeletter.

JOHNNIE HINES, with three gallons of gasolene aboard his trusty Stutz, has went Westward. Johnnie was told that out in Pennsylvania the farmer folk are very hospitable, and as work in studios is as rare as a living specimen of the Great Auk, he feels assured of saving money by a slow tour of the Keystone state. Johnnie has left his itineary at the World office with heavily underscored instructions if he is wanted sooner than he expects send all telegrams paid.

Bob MacIntyre, casting director of World Pictures, called up a friend of his for tickets to a new play which will be displayed to Broadway in a few days.

"You had better come the opening night," answered Mac's friend. "In these days you open on Monday and close on Tuesday."

June Elvidge is strong for a standardization of women's dress. June says if Mr. Hoover can put it over every woman of the screen ought to contribute to a monument that would make Washington's 550-foot obelisk look like a milestone on a country road.

—w s s—

Couldn't Destroy What He Hadn't.

A group of recruits on the rifle range in charge of a sergeant. One of the recruits couldn't hit the hill back of the targets. The sergeant finally told him to give up his stand and go blow his brains out.

A few minutes later a shot was heard from a ravine on the flank of the range. The sergeant ran to the mouth of the ravine and yelled:

"Are you there, Smith?"

"Yes, sergeant; another miss."

—From Tit-Bits.

—w s s—

During the lay-off the man on the next desk has thought this one out unassisted:

Private Peat and Pete Schmid should not be confused.

One is a private and Pete Schmid is a publicist.

THE RAMBLER.

Producers' and Distributors' News

World Pictures Announces List of December Issues

WORLD PICTURES has a notable galaxy of stars to present to the public in its releases scheduled for December. Louise Huff, Carlyle Blackwell, Evelyn Greeley, Lewis S. Stone, Barbara Castleton, Madge Evans and June Elvidge—all established stars—head the list of those appearing in World Pictures during the coming month.

Carlyle Blackwell and Evelyn Greeley in a story of love and redemption on the east side of New York come first on the list of the month's releases. Their picture bears the title of "Hitting the Trail," and it will be released on December 2. It is along the lines of comedy-drama. It was directed by Dell Henderson and written by Roy Somerville, with continuity by Harry O. Hoyt. Prominent in the cast are Muriel Ostriche, George MacQuarrie, Edward Elkas and others.

Second on the month's program comes Lewis S. Stone, who achieved such a hit in his other World Picture, "Inside the Lines." Mr. Stone's new picture is a different sort of a Western play and bears the title of "The Man of Bronze." Supporting Mr. Stone in this production is Marguerite Clayton. The picture is released December 9. The story was written by Karl K. Coolidge. The picture was directed by David M. Hartford.

June Elvidge in "The Zero Hour" comes on December 16. This is said to be one of the most unusual stories ever filmed and added interest is given to its presentation by the fact that it was penned by Paul West shortly before this famous writer met his death in the Seine River in Paris. Supporting Miss Elvidge is Frank Mayo and a superior company. Hamilton Smith and Harry O. Hoyt wrote the continuity. It was directed by Travers Vale.

The unanimous verdict of all those who have seen "The Love Net," the picture in which Madge Evans stars, and which will be released on December 23, is that it is a fitting successor to her great success, "The Little Volunteer," which firmly established her as one of the leading screen stars. The story of "The Love Net" is replete with human emotion and should appeal to all ages. Jack Drumier is featured with Madge in this production. The story was written by Bertha A. Backus, continuity by Clara S. Beranger, and the direction is by Tefft Johnson. Kate Lester, W. T. Carleton, Nora Cecil and Charles Alcott are in the cast.

Last on the month's program is "The Sea Waif," starring Louise Huff with John Bowers as leading man. This picture will be released on December 30. The story was written by Lieut. Howard Irving Young of the American Expeditionary Force, during his rest periods while serving his country in France. The continuity is by Hamilton Smith and Harry O. Hoyt. Frank Reicher directed the picture.

Rainbow Reaches Fifth Release.

With a new subject every other week, the Rainbow Comedies, made at the United States Motion Picture Corporation's studios in Wilkes-Barre, have now reached their fifth release as a General Film offering. The current Rainbow picture is "The Camouflaged Baby," and the favorites of this series, Lillian Vera and Eddie Boulden, are in the leading roles.

Production of Rainbow Comedies is well ahead of schedule, since the next November subject and the first December subject are ready and only await the date of release.

Reports to General Film Company indicate that the sparkling nature of the Rainbow single-reelers already distributed makes them acceptable to exhibitors. The titles are "Nearly a Slacker," "Some Judge," "My Lady's Slipper" and "How She Hated Men."

Fox Productions Saved Situation for Showmen

DURING the no-release period, reports show, the William Fox Big Timely Pictures and the Productions extraordinary have proved life-savers to those exhibitors unable to get pictures of an importance worthy of their patronage. The Big Timely Pictures available for exhibitors during the no-release period are "The Prussian Cur," R. A. Walsh's great play, which has proved one of the most successful box-office attractions of the season; "Why America Will Win," the stirring photobiography of General Pershing, and "Queen of the Sea," which, starring Annette Kellerman, has scored a sensational success all over the country.

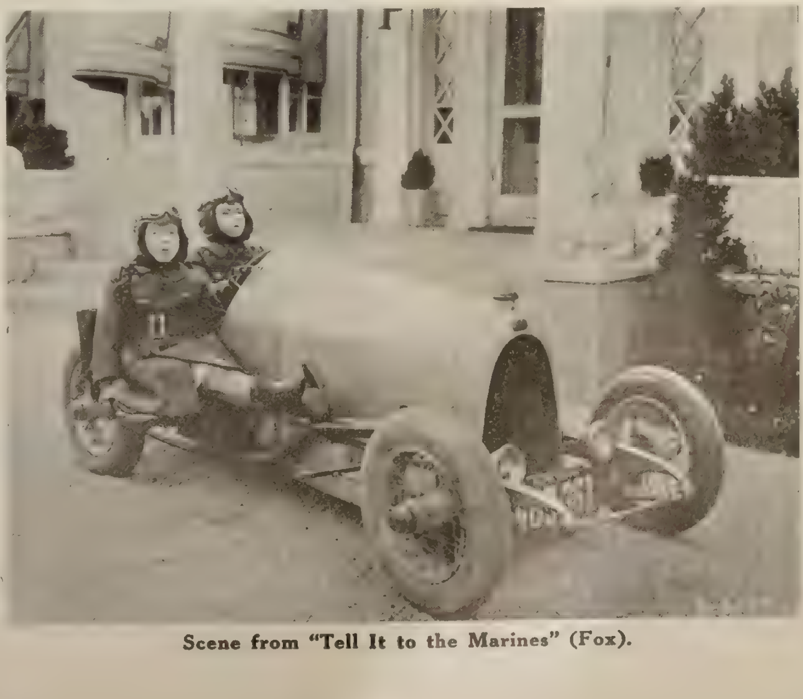
Many theatres also have been able to tide themselves over the no-release period by showing "Cleopatra," "Les Miserables" or "A Daughter of the Gods." This last named production, starring Annette Kellerman, has enabled numerous exhibitors to capitalize the public interest created by the other Kellerman picture, "Queen of the Sea." A large number of theatres which showed "Queen of the Sea" found that by showing "A Daughter af the Gods" soon after they were able to attract all those who for any reason had been unable to see "Queen of the Sea."

During the no-release period, reports to the Fox offices show, exhibitors have found themselves facing this difficulty: They have been unable to get the regular releases of big pictures, while at the same time only the very best pictures made could persuade their patrons to brave the influanza dangers that lay in crowds. "The Prussian Cur," "Why America Will Win" and "Queen of the Sea" apparently were known to the public all over the country, bacause wherever exhibitors booked these pictures during the influenza days they played to capacity houses.

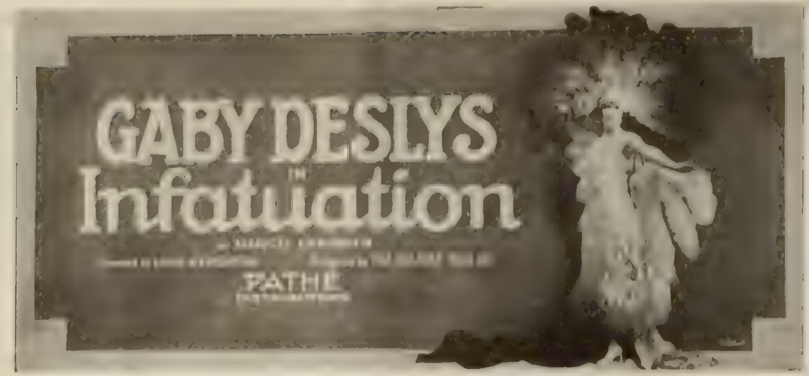
Unwarlike Views of France.

Incidental to D. W. Griffith's new photoplay, "The Greatest Thing in Life," are some wonderfully beautiful pictures of France and French life. Much of this picture was filmed on the other side when Mr. Griffith went to the front line trenches by special permission of the British and French war offices. Most of the battle scenes are real and were taken during actual engagements with great belching howitzers and field pieces.

Among the most interesting of the "real pictures" in the play are the bits of quiet French life—as calm and serene and peaceful as though war had never been invented. Some of these scenes are more like beautiful paintings than photographs. There is one scene looking down the historic River Marne.



Scene from "Tell It to the Marines" (Fox).



Twenty-four Sheet Issued by Pathe for "Infatuation."

Brunet Praises Artistry of Mercanton in "Infatuation"

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., feels confident that Louis Mercanton, who directed the special feature, "Infatuation," starring Gaby Deslys, has reached a rare height of artistic achievement in presenting this picture, produced by the Eclipse Film Company, of which he is the director-in chief

"Mr. Mercanton's experience with both stage and screen productions and his personal and artistic equipment," says Mr. Brunet, "are all used to fine advantage in this production, which combines the deft esthetic and emotional touches of the French with the finest of modern American direction, for Mr. Mercanton's experience embraces both sides of the Atlantic. His screen work is favorably known to American exhibitors and audiences through 'Her Triumph,' featuring Gaby Deslys, and 'Mothers of France,' interpreted by Sarah Bernhardt.

"It is well to remember that Mr. Mercanton was one of the first recruits from the theatre to the motion picture, years ago, when he persuaded Madame Bernhardt to appear on the screen in 'Queen Elizabeth.' He had been the stage director of the great French artist in France and served in the same capacity for Sir Herbert Beerbohm Tree at His Majesty's Theatre, London. He is a pioneer in big feature productions, backed by an exhaustive and complete knowledge of stage technique."

The advertising material includes posters, one sheet, two three sheets, six and twenty four sheet, portrait slide in colors, two two-column scene cuts, line cuts, ad sheet, two one-column portrait cuts, Gaby Deslys, and one two column cut of the star; sets of twelve black and white photographs of star and scenes, 22x28 sepia of star, lobby display in sepia, three styles of large hand-colored portraits for lobby use.

The campaign book of "Infatuation" will have a beautiful cover design in three colors, the portrait of Gaby Deslys in the twenty-four sheet being reproduced.

William Farnum Hero In Automobile Wreck

Many times in his photoplays William Farnum has been called upon to perform great feats of strength. In "Les Miserables," as Jean Valjean, he lifted a carriage from the body of an old man. Again he raised a huge stone. In "Riders of the Purple Sage," which he filmed from the novel by Zane Grey, the famous William Fox star pushes a gigantic boulder over the edge of the cliff. In each case the task was so difficult that only a man of Mr. Farnum's great strength could do it

Last week Mr. Farnnm again was called upon to exert his strength—but this time it was in real life, with no cameras around. While coming from a location at Fort Schuyler, N. Y., where some scenes were to be filmed for Mr. Farnum's latest production, an automobile containing seven men was overturned while taking a sharp curve, burying its occupants beneath it.

Mr. Farnum, who was following in another car, reached the spot a moment later and ran to the rescue of the men pinned beneath the machine. He put his shoulder to the wrecked car and with great effort slowly lifted it, enabling some of the men to wriggle out to safety. By this time Director Frank Lloyd and Cameraman Billy Foster had arrived, and adding their strength to that of Mr. Farnum, soon had the machine righted.

Cinema to Release Film of Captain Bairnsfather

Captain Bruce Bairnsfather.

ANNOUNCING its acquisition of the American rights to the motion picture adaptation of Captain Bruce Bairnsfather's celebrated play, "The Better 'Ole," the Cinema Distributing Corporation, through President Paul H. Cromelin says that Bairnsfather and his creation, Old Bill, the character upon which the play is based, are two names to be conjured with in the United States. President Cromelin feels that Bruce Bairnsfather needs no introduction to American exhibitors, and that his great work as the devisor of a war figure that has actually made the whole world laugh is best told by Major George Haven Putnam, head of the famous American publishing firm, who knows Bairnsfather intimately and gives the following interesting facts about him: "Captain Bairnsfather has had long practical experience in the fighting line. He has been in the service from the beginning of the war, and for a large part of that time has been actively engaged at the front. The early breaks in his service in the field and in the trenches were caused by the necessity of retiring to hospital for the healing of wounds.

"The young Scotsman began his drawings merely for the amusement of his comrades in the shacks or in the trenches. The first sketches were made on the rough boards of a more or less ruined hut, or on the rocks which were dislodged in the digging of the trenches. These sketches were later transcribed for the amusement of the home folks to whom the artist was writing, and were passed from hand to hand in the home circles.

The stage adaptation of "The Better 'Ole" continues to attract New York crowds and high admissions to the Greenwich Theatre. The Cinema Distributing Corporation expect to have a releasing announcement regarding the film ready shortly. Captain Bairnsfather was in New York conferring with Cinema Distributing Corporation officials on plans for national publicizing of the picture. But he is now back in London, where a troublesome ear must be treated by his physicians. It can be said about the publicity campaign, however, that its slogan will be that dawning peace and "The Better 'Ole" bid the people to forget the dispiriting side of the war from which the world is emerging.

Fox Films Greatly Please South American Audiences

THE completeness of the invasion of South America by William Fox films was illustrated this week in a letter received by the Fox Film Corporation from Pablo Bianchi, manager of La Teatral Diamantina, in the little town of Diamante, in "the province between the rivers," in Argentina.

The Teatral Diamantina seats 600 persons and was first opened in May, 1916. "Since about one year ago," says Mr. Bianchi, "we are showing your notable films, and to-day we are making money and shall continue exhibiting the Fox Films always. We get your films from the branch office of the Fox Film Corporation in Rosario. I should like very much to present my best wishes to the great Farnum, the incomparable George Walsh, the beautiful Virginia Pearson, Gladys Brockwell and to all the actors and actresses of the Famous Fox Films.

"As soon as we advertise the name of one of the above actors our house is sold out, because there are many admirers of your films here who congratulate us for having brought your brand here. A short while ago you released in Buenos Aires 'The Honor System,' which is a Fox Standard Picture, and we hope to be able to show same soon here to your admirers."

Arbuckle Burlesque Confreres.

Roscoe "Fatty" Arbuckle's newest comedy, "The Sheriff," which will be released at an early date under the Paramount trade mark, is said to offer much in entertainment for those who like to laugh. Unlike most of Arbuckle's recent pictures, this comedy is straight burlesque, the comedian emulating in a most ludicrous manner Douglas Fairbanks and William S. Hart in a series of astonishing stunts. He climbs a lofty steeple with the characteristic agility of Fairbanks and duplicates the two-gun exploits of Hart.

Expert Praises Settings for Fox's "Ali Baba and Thieves"

THE day when a motion picture director could assemble a few heavy pieces of furniture, hang some draperies around the walls and let the sub-titles explain that it was the gymnasium of King Solomon, or the scenario department of the William Shakespeare Super-Film Company, Inc., or the Count of Monte Cristo's garage, has vanished. Of course in the best regulated studios a set must be artistically correct, regardless of expense. But in addition the set, if used in a historical subject, also must be historically correct, down to the smallest detail.

A striking illustration of how producers have progressed in this phase of their work is given in a letter received by the Fox Film Corporation this week from Professor J. E. Delaroche, of Harvard University, who is probably the foremost authority in this country on Persian literature and Persian customs. Professor Delaroche's letter resulted from a visit he made late in the summer to the William Fox studios in Los Angeles, where he saw the new William Fox extravaganza "Ali Baba and the Forty Thieves" in the course of making. "Ali Baba and the Forty Thieves" is an elaborate production, along unusual lines, of the famous story of the Arabian Nights, and is said to have settings of striking beauty and magnificence. Professor Delaroche's letter follows:

"I wish to thank you for an exceedingly interesting afternoon which I had as a result of a visit to your studio in Los Angeles. I was very fortunate in being your guest at the time you were producing 'Ali Baba and the Forty Thieves.' The scenery used in this motion picture was of peculiar interest to me, as I have been deeply interested all my life in Persian life and customs. I assure you that I was deeply impressed with the care and study that were very evident in the preparation of this scenery. Indeed, I must confess that I was not prepared to find such remarkable attention to detail and such fidelity in the reproduction of Persian living conditions, in the work of art that is so ephemeral as I fancy a motion picture production must necessarily be. Again permit me to thank you for an opporiunty to see this picture in its making. I assure you I look forward to its presentation in a theatre with the keenest interest."

When Professor Delaroche visited the William Fox studio the director immediately availed himself of the presence of so distinguished a Persian scholar and had the professor inspect all the sets that were to enter into the making of "Ali Baba and the Forty Thieves." The professor carefully looked over the many pieces of furniture, and, except for two or three minor anachronisms, which soon were corrected, found the settings perfect in their furnishings and their atmosphere.

Pathe Shows Air Men's Work.

The miracle of the air, one of the amazing prodigies brought about by the great world war, is shown in No. 12 of "The Far Flung Battle Line," released by Pathe the week of November 17. Here is described the armored dreadnoughts that speed over the water and rise like great birds into the sky. This collection of official pictures is called "British Flying Ships," and indicates how the training of naval air men, as shown in previous pictures, reaches perfection for the perilous and hazardous work.

The evolution of the seaplane is shown—all the different types discussed in the news from London are here seen in actual work: The Sopwith, the Sunbeam Short, the Sopwith Baby and the latest super-seaplanes called "flying boats." In this number also there is a magnificent panoramic bird's eye view of the Bristol Channel and an English coast town.

Scene from "The Adventure Shop" (Vitagraph).

Loew Books Lowry Film for 70 Days in New York

IRA M. LOWRY'S great patriotic screen spectacle, "For the Freedom of the East," a drama of the defeat and rout of the Hun in Siberia, featuring the Chinese star, Lady Tsen Mei, has been given seventy days' booking on the entire Marcus Loew metropolitan circuit, comprising New York City and nearby communities.

Officials of Goldwyn Pictures Corporation, distributors of "For the Freedom of the East," regard this as a striking testimonial to the wide appeal of this subject. Few productions ever are rated by the Loew experts as strong enough to warrant such blanket booking. A contract for immediate playing dates was signed because, to quote the Loew bookers, "'For the Freedom of the East' is one of the best pictures ever made for the average American."

The production was booked at sight After the Spanish influenza shutdown had interrupted a record-breaking pre-release showing at the Stanley Theatre, Philadelphia, where thousands were turned away in the four days the subject was shown. During the month of no releases twenty Goldwyn offices throughout the United States have proved by bookings that this offering is to be one of the big money-makers of the Winter and Spring seasons. Goldwyn believes it is not too much to predict for it a success equal to that of "For the Freedom of the World," another Lowry production which has broken box-office records wherever shown.

"Common Cause" Will Be Released on Big Scale

FROM the offices of the Vitagraph Company comes the announcement that plans are maturing for the handling of "The Common Cause" on a big scale. The company has had made a fine variety of posters, including one twenty-four sheet, one six-sheet, two three-sheets, two one-sheets and a window card. In addition there will be available for exhibitors a special herald 5¾ inches wide by 8¾ inches long, six styles of star cuts, two slides, electros of newspaper ads, numerous scene cuts and special publicity campaign matter. The publicity and advertising helps will be up to the high standard set by the company.

"The Common Cause" should prove one of the big offerings of the year. It is described as "the war story with a laugh, a thrill and a throb," and its theme is such that the picture not only is one of great timeliness now, but it will endure even after hostilities have ceased.

In point of talent the production has behind it a combination richly endowed. Its producer, authors, stars and supporting cast are among the best.

Commodore Blackton has behind him a record of splendid work done while he was with Vitagraph, while the authors of the play—J. Hartley Manners and Major Ian Hay Beith—are recognized as among the leaders of the present day writers. Anthony Paul Kelly, who wrote the scenario, is a man with many screen successes to his credit.

Herbert Rawlinson and Sylvia Breamer, the two featured players, have both won wide followings among screen patrons, and in addition to them there appear in the main story of the picture Lawrence Grossmith, Louis Dean, Charles and Violet Blackton, children of Commodore Blackton; Huntley Gordon, Philip Van Lorn and Mlle. Marcel. Added lustre is given to the production by the appearance in the prologue and epilogue of such famous stage artists as Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming.

England Likes "Inside the Lines."

Word from England carries the news that the World picture, "Inside the Lines," starring Lewis S. Stone, is repeating its phenomenal American success across the sea. All the notices given the picture by the reviewers in London and other large cities of England unite in a chorus of praise. "Inside the Lines" has been hailed as one of the really great pictures of the season. One reviewer said of this picture among other things: "The most crowded trade assembly of the season gave 'Inside the Lines' the ovation which it merited. It is seldom one sees a spy play so well played. It is a film of special interest. Unlike many plays of this description, sensational and impossible scenes are conspicuous by their absence." The picture has been given the highest kind of a rating by all the reviewers.

Two Nazimova Productions Are Ready for Release

TWO great Nazimova productions de luxe, super-features, prepared in seven acts each, will be ready for release when the motion picture theatres throughout the country resume operations. These are "Eye for Eye" and "'Ception Shoals," which present the celebrated Russian artist in totally different types of character. They will be presented by Richard A. Rowland and Maxwell Karger. Both productions have been directed by Albert Capellani.

Nazimova in "An Eye for an Eye."

"Eye for Eye" will be the first Nazimova production released. It bids fair to eclipse anything previously achieved by this star, not even excepting her successful "Revelation." "Eye for Eye" is a picturized version made by Mr. Capellani and June Mathis from the three-act drama "L'Occident," by the Belgian playwright, Henry Kistemaecker, and tells the story of Hassouna, a girl of the Arabian desert. The difference in the ideals of the Orient and the Occident are shown in "Eye for Eye." This vitally dramatic feature illustrates the law of the desert, "An eye for an eye and a tooth for a tooth," and in contradistinction to it the code of Captain de Cadiere, French gentleman and naval oficer, who seeks to uphold honor and the flag of France.

In "'Ception Shoals" the scene is changed from the eastern to the western hemisphere, and its heroine, Eve, is as different as possible from Hassouna. "'Ception Shoals" was used by Mme. Nazimova on the speaking stage, and as picturized by June Mathis and Albert Capellani it promises to be even stronger than it was in play form. "'Ception Shoals" is a drama of the sea and the New England coast. It is elemental and irresistible in its appeal.

"'Ception Shoals" is a mighty drama of human souls, and the lessons it drives home are unforgettable. Charles Bryant plays Captain Blake, who awakens love in the heart of the unspoiled girl; Henry Harmon plays Job Coffin, the same part in which he appeared with the star in her stage production, and other roles are in capable hands. "'Ception Shoals" was originally written in play form by H. Austin Adams.

Big Reports from "Shoulder Arms."

With an extension by the Broadway Theatre, New York, of its original booking of one week to a three weeks' run on "Shoulder Arms," and increases by the big vaudeville houses of the B. F. Keith Circuit of from three days to a week on Chaplin's second million dollar comedy, the famous comedian's policy of "nothing if it is not his best," is proving its value in the unusual indorsement of the public and of exhibitors.

Reports on early runs of "Shoulder Arms" from practically all of the exchanges of the first National Exhibitors' Circuit indicate that it will play to a total of more days than any other Chaplin production.

Assassination of Count Tisza Hooked Up With "Kultur"

THE assassination last week of Count Tisza, formerly Premier of Austria-Hungary, credited with having been one of the men who brought on the great war, is another startling example of the close adherence to facts which prevails in "Kultur," the play which Gladys Brock well made as as expose of Austro-Germany intrigue prior to hostilities.

Scenes in "Kultur," which lay bare all the secret plotting carried on by Germany and Austria to bring on the war, show Tisza as one of the arch conspirators in leading Serbia to commit some act which the Teuton powers could construe as a cause for war. This part of the story of "Kultur," revealing Tisza as one of the ringleaders of the plot, was corroborated in greatest detail in the Vienna despatches which told of the assassination of the former premier in the streets by a Hungarian soldier. These despatches reviewed his activities at the beginning of the war and showed once more the close fidelity to little known facts which is seen in "Kultur."

In calling attention to this the Fox Film Corporation points out that with the conclusion of peace the question of who really started the war will come to the fore, for it is generally conceded that the Allies will visit personal punishment upon the Teuton leaders who plunged the world into more than four years of bloodshed. There is bound to be tremendous public interest in this phase of the peace discussions, and "Kultur" is believed by the William Fox organization to afford a splendid opportunity for exhibitors to capitalize this public interest.

Eighteen Metro Subjects Are Ready for Exhibitors

EIGHTEEN productions distributed by Metro, comprising twelve of the All-Star Series features and six Screen Classics, Inc., super-features, will be ready for exhibitors throughout the country at the close of the four weeks' cessation of the industry's activities decreed by the National Association. President Richard A. Rowland, of Metro, is authority for the statement that never before has the corporation been in such an advantageous position to supply the needs of motion picture theatres and their patrons.

November 18 has been decided upon as the date on which the "first run" pictures will be resumed throughout the United States. Metro's first contribution under this arrangement will be a comedy-drama starring Emmy Wehlen entitled "His Bonded Wife."

"Wilson or the Kaiser?" the great Screen Classics super-feature written by Maxwell Karger and directed by Charles Miller from A. S. LeVino's scenario, will be offered to exhibitors at an early date.

Hale Hamilton's initial Metro starring vehicle, "Five Thousand an Hour," will be released November 25. Hale Hamilton is by no means a new name to patrons or exhibitors.

December 2 is the date announced for May Allison's next feature, "The Testing of Mildred Vane." Charles T. Dazey, author of "In Old Kentucky," wrote the story.

"Hitting the High Spots," which will be released December 9, is the title chosen for Bert Lytell's next feature, written by himself and adapted by George D. Baker. It was directed by Charles Swickard.

Next in the list of All-Star Series releases is "Sylvia on a Spree," an Emmy Wehlen feature, which will be seen for the first time December 16. It is probably the most naive and unusual feature photodrama in which Miss Wehlen has appeared.

"The Poor Rich Man" will be released December 23. Francis X. Bushman and Beverly Bayne are the co-stars in this attractive feature, which was written by Elaine Sterne, scenarioized by A. S. Le Vino, and directed by Charles J. Brabin.

The final regular release of the year will be "Her Inspiration," starring May Allison, December 30 being the date set for it. This five-act feature was written by George D. Baker and Thomas J. Geraghty, and directed by Robert Thornby.

Many other productions besides those for which the release dates have been announced will be ready and waiting for distribution as soon as the theatres are in a position to handle them.

General Film to Release Subject Starring Edna Mayo

THOMAS BEDDING is now general sales manager of the American Feature Film Corporation, with offices at Suite 616, Candler Building, 220 West Forty-second street, New York City. "Hearts of Love," produced by the company, is going on the General Film program for the United States and Canada. The foreign sales are handled by Mr. Bedding.

Edna Mayo is the star of the production. Miss Mayo was identified with a long string of Essanay successes and has received cordial congratulations on her reappearance in the limelight of popular favoritism. Gladden James, Frederick Truesdell and Fred Hearn are also in the cast of the picture, which was directed by J. Charles Hayden.

"Hearts of Love" was made in the South. Many months and large sums of money were devoted to its preparation. It is essentially American in theme and sentiment.

"In recent times," declares Mr. Bedding, "there has been a tendency to overlook the fact that purely American drama is popular with audiences all over the world. We have been so obsessed by the war that the screen has necessarily reflected our ideas on this matter and American productions have become influenced by the conditions so created. 'Hearts of Love' is like the beginning of a new epoch in picture production. It is all American; it deals only with the United States, its history, drama and problems.

"It is a complete picture and a complete production. There are no clippings from weeklies in it; no fakes; no dupes. Everything about it is thorough, genuine, artistic, authentic.

"Force of circumstances, due to the recent shutdown, make 'Hearts of Love' among the few great independent releases available to foreign buyers.

"It is one of the best pictures I have handled."

Topics of the Day Moves Offices.

A. E. Siegel, head of the Timely Films, Topics of the Day Company, announces removal of their executive offices from the Times Bldg., to suite 716 Longacre Bldg. It is said that a tremendous publicity campaign in 400 newspapers throughout the United States and Canada was to be launched a week or ten days ago, but the epidemic and the printers' strike, which was raging in New York recently, have held up this campaign temporarily.

Rex Beach Exercises Author's New Prerogative

THE individuality of Rex Beach is as marked in his photoplay productions as it is in his novels. The reason for this is not difficult to find. It is because the popular American author does not merely arrange to have picturized one of his works and then leave it to somebody else.

Rex Beach, on the contrary, supervises every detail of his cinema productions. His vigor and broadness of outlook are as apparent on the screen as on the printed page. All this is especially true in regard to his newest play, "To Fat to Fight," with Frank McIntyre as the featured player.

When it was arranged to produce this unpublished story of Mr. Beach's at the Goldwyn studios, the author set about to do precisely what he had done to make "Laughing Bill Hyde" a success. He resolved to give his best efforts to the undertaking.

Beginning with the scenario, which he wrote himself, the entire production came under Mr. Beach's watchful eyes. Hundreds of applicants were interviewed before Mr. Beach assembled his cast. It is well known that he demands more of his players than many of them can give in pictorial fidelity to their prototypes in the book. Accordingly, when an actor is personally chosen by Mr. Beach, it means that he is the living counterpart of the character created in the novel or short story.

All the locations were chosen first by an experienced man at the Goldwyn studios, later to be passed on by Mr. Beach. Use of the magnificent estate of Colonel Delamar at Glen Cove, L. I., was arranged for by the distinguished author, and through Thomas G. Patten, postmaster of the City of New York, the aviation field at Belmont Park was requisitioned by Rex Beach for important scenes in "Too Fat to Fight."

When the production was completed, Mr. Beach's work was not by any means at an end. There were a score of titles to devise, some of them to bring out a point developed in the action; others to reflect the spirit of the patriotic comedy, and some to give an amusing twist to the dialogue supposed to have been spoken by the players. All this Rex Beach delights in doing, feeling that the silent drama is affording him actual expression of equal importance to the written word. He is practically the only author who enjoys this advantage.

Select to Release Two Subjects in November

SELECT announces two new pictures for the month of November. These will be "The Road Through the Dark," the Maud Radford Warren story of the war in which Clara Kimball Young is starred, and Alice Brady in a typical New York story, "Her Great Chance." While there is no definite date for either attraction, the Clara Kimball Young picture will probably follow "Her Great Chance."

"The Road Through the Dark" is a story based on the early period of the war. Kathryn Stuart wrote the scenario, and it was directed by Edmund Mortimer. The cast includes Jack Holt, leading man; Henry Woodward, Eleanor Fair, Bobby Connolly, John Steppling, Lillian Leighton, Elmo Lincoln, Edward M. Kimball and Eugenie Besserer.

"Her Great Chance" is the story from Fannie Hurst's novel, "Golden Fleece." Charles Maigne wrote the scenario, and also directed the picture. Miss Brady has the part of Lola, the shop girl. Others in the cast are David Powell, leading man; Nellie Park-Spaulding, Gloria Goodwin, Gertrude Barry, Hardy Kirkland, Ormi Hawley, C. A. DeLima and Jefferson De Angelis. The photography is by Leo Rossi.

Bert Lyteil in "The Spender" (Metro).

Jazz Makes Committee on Public Morals Dance

THAT music hath charms even for a committee on morals bent on saving its townspeople from tangoing themselves to perdition is comically brought out in Madge Kennedy's latest Goldwyn picture, "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf, to be released December 8.

Madge Kennedy is Lucille Le Jambon, prima donna and premiere danseuse of the Merry Models Burlesquers, whose opening performance in Sycamore the constable has stopped at the command of Deacon John Griswold and other members of the town's purity league. Resolved to stay in Sycamore, Lucille quits her stage career and opens an ice cream cabaret, where she teaches the tango and other modern steps.

Again she meets with opposition from the self-constituted purifiers. They warn her that "she may be tarred and feathered, and rode out o' town on a rail." Lucille defies them, and the committee calls on her to give her final warning. Music and dancing ceases with the arrival of the goody-goodies. They state their case to Lucille in no uncertain terms, but Lucille, firm in the belief that her dancing lessons are harming no one, orders the orchestra to play.

For a time few of the couples brave the committee's anger, but the ragtime tune the orchestra is playing proves too alluring, and soon the floor is as crowded as when the committee made its appearance. With the dancing resumed in full blast, do the committee members fume and fuss? Not much! They begin to sway to the lilt of the dance-inspiring tune, and the deacon is shocked beyond words when two of his committee forget their mission and join the others on the dancing floor.

Ten-Dollar Bills on Fifth Avenue During Great Jubilee

HUNDREDS of thousands of persons went victory mad and money mad in the premature peace celebration in New York on Thursday, November 7. Then again they went "plumb loco" Monday, November 11, over the real thing.

As the crowds of wildly excited patriots swarmed up and down Fifth avenue clanging tin pans, ringing bells, blowing horns, yelling, cheering and exchanging embraces there was a sudden commotion near Forty-second street that made the rest of the celebration look like a country village after nine o'clock at night.

The police reserves were called into action; everybody rushed to the spot, and all hands scraped the avenue to get a share of the ten-dollar bills that were raining down from the heavens. One smartly dressed young man shouted: "John D. Rockefeller is giving away money—J. P. Morgan took a wad of greenbacks and let 'em loose, fall as fall can—everybody this way! A chance of a lifetime to get rich quick!"

But alas! When the excited persons bucked each other in picking up the greenbacks, a quick analysis revealed that the "ten spots" were not real United States money, but imitation money certificates which Goldwyn's service department had issued to exploit Mae Marsh in her dramatic success, "Money Mad," the last picture released in Goldwyn's first year.

The money certificates, at the time they were issued, met with the enthusiastic indorsement of motion picture exhibitors everywhere. The title and subject of Miss Marsh's production necessitated advertising of an appropriate and compelling type, and the imitation money was conceived for the purpose of directing attention to "Money Mad."

An enterprising office boy was the direct cause of the rain of "ten-dollar bills." The Goldwyn New York exchange, on the eleventh floor of a building on Fifth avenue, carried a large stock of the money certificates. Grabbing a bundle of the "money," he rushed to the window and let 'em fly. The sensation he created was one of the big features of the two greatest celebrations New York has ever known.

Rothacker Films Montana "Bad" Spots.

In "Bad Men and Good Scenery," the second in the series of "out-door" pictures produced by the Rothacker Film Manufacturing Company and released through Mutual, is shown the famous "Jackson Hole," the former rendezvous of the gunmen and outlaws of the bad lands of Montana. When the trail of the sheriff and his posse became too hot for "Alkali Ike" and "Maverick Pete" in the "good old days,' the bad men found a refuge in "Jackson Hole," into which few, even of the fearless Western arbiters of justice, ventured in pursuit of their quarry. Back in the "Old Hole" they defied law and order.

Eddie Polo and Molly Malone in "The Lure of the Circus" (Universal).

Goldwyn Buys "Sis Hopkins" as Vehicle for Miss Normand

THE next picture which Mabel Normand will make for Goldwyn will be a screen version of "Sis Hopkins." Goldwyn acquired the moving picture rights to this famous Hoosier play from Rose Melville, who wrote and created and played the part for nearly a quarter of a century. No play on the American stage has a more curious history than "Sis Hopkins."

To the present generation of New York theatregoers it is known only by hearsay. In the provinces it was for twenty years as well known and popular as "Rip Van Winkle," "Way Down East" or "In Old Kentucky." In fact "Sis Hopkins" is of its kind a classic. Four people have made fortunes out of it and retired.

Rose Melville and her husband, Frank Minzey, toured America with it year after year for nearly twenty-five years, always making the same sure profit, and usually playing to about the same audiences. In both large and small towns all over the country many people would go to see Rose Melville in "Sis Hopkins" regularly once a year. Out of the proceeds the Minzeys have left the stage, and acquired a large estate on the shores of Lake George.

"Sis Hopkins" began as a specialty, which Miss Melville did in between the acts of "Zeb," when playing with the Baldwin-Melville stock company in the early nineties. Born and brought up in Indiana, she had made quite a study of Hoosier types. Her amusing caricature of the gawky farmer's daughter made such an effect that she was engaged to do it in "Little Christopher" at the Garden Theatre in 1894, and subsequently in "The Prodigal Father" and "By the Sad Sea Waves." Later on Miss Melville went into vaudeville with "Sis," and was so successful there that she was persuaded to elaborate the sketch into a three-act play.

The characterization and the dialogue were entirely Miss Melville's. As a matter of fact, "Sis" is one of those parts that grew rather than being written, because Miss Melville never ceased building and elaborating the part. It will be an ideal character for Mabel Normand in pictures. The character and situations offer ideal opportunities for her to build comic scenes on.

No Sectionalism in World Pictures.

In the selection of stories, plays and other kinds of dramatic material for photo plays the cardinal principal that guides the scenario department of World Pictures is to chose only such vehicles as are free from the taint of sectionalism. A story might offer splendid opportunities for picturization, in fact make a feature that would add lustre to any program and yet have in it certain elements that would arouse race religious or party feeling in some section or other of this country that would injure not alone the producer but also embarrass the exhibitor. A picture that will make several hundred thousand dollars in the North and excite public riots in the South is not the kind of a picture for a program company to produce.

A program company must have a policy entirely different from the sporadic productions of the independent producer as regards the subject matter of its pictures, World Pictures believes. One company lives by reason of the established value of his output while the other in order to make a profit must produce sensational photoplays to secure quick sales regardless of sectionalism.

X-Ray Reveals Bullets In Tom Mix's Leg

AN X-RAY examination having revealed a number of shot which had been in his leg nineteen years, Tom Mix, the William Fox cowboy star, now hopes to achieve the greatest ambition of his life—to be one of Uncle Sam's aviators. Several weeks ago Mix, unable longer to stand the strain of being out of the biggest fight in history, went to an aviation recruiting station in Los Angeles and offered himself for service.

The examining surgeons found him in perfect condition except for one thing. Something seemed to be wrong with one of the principal muscles of his right leg, and although Mix was suffering no pain or trouble he walked with an almost imperceptible limp. When the doctor questioned him about this Mix at first was at a loss for an explanation. Then he remembered that during one of the battles with the insurrectoes in the Philippines, where he served in the American Army under General Pershing, then a lieutenant, he was shot in the right leg by a Filipino with a shotgun and the bullets never had been removed.

The surgeon shook his head and told Mix that the bullets would bar him from the air service. Disconsolate, Mix went back to making pictures in the William Fox studio. The other day, however, an accident occurred which, while painful in itself, put Mix in a way of realizing his hopes.

Mix was engaged in a scene at the Fox studio and was mounted on his horse, Blue. The horse, in taking a high jump, stumbled and the rider was thrown heavily to the ground. When he attempted to walk he found he was barely able to hobble. But he thought he had merely twisted his leg and tried to forget about it. The next day, however, the pain was worse, and the day following it was so severe Mix went to a doctor.

The surgeon made an X-ray examination and found all the trouble was caused by the bullets which had been twisted and collected into a ball that presses against a nerve center. Mix promptly ordered an operation. This proved to be a simple affair and the bullets were quickly removed.

Blackton Release Date Still Unset.

In answer to many inquiries concerning the release of "Safe for Democracy," the J. Stuart Blackton special featured at the Rivoli Theatre, New York, the week of November 3, Commodore Blackton announces that no distribution plan or release date has yet been determined. He is now considering propositions for the exploitation of this "work-or-fight" picture, and expects to make formal announcement regarding it within a few days.

Mitchell Lewis is starred in this production, and the representative cast includes Ruby De Remer, Ida Darling, Helen Ferguson, John C. Wade, John H. Goldsworthy, Sidney D'Albrook, Gus Alexander, Eugene Strong and Aubrey Beattie.

Unique Advertising Stunt.

The manager of the Codman Square Theatre, Dorchester, Mass., is to be complimented for a most unique advertising folder stunt. The stunt in this case is a little strip of paper folded in a small square, with the words, "Keep this under cover—don't show it" on the outside. Naturally this piques curiosity, and upon unfolding the strip there is shown small cuts of each of Select's stars, with an apropriate box of wording at the right of each picture. The manager of the Codman Square is continually on the lookout for new ideas, and this is what makes a theatre popular. Good pictures and new ideas are the best winning combination on earth.

Jack Cohn,
Editor Animated Weekly.

Among Independent Producers

Conducted by C. S. SEWELL

Select to Handle "The Woman the Germans Shot"

SETTING at rest the various conflicting rumors in film circles during the past week, Plunkett & Carroll now make definite announcement regarding the distribution of their feature production, "The Woman the Germans Shot," starring Julia Arthur in the role of Nurse Edith Cavell. The booking rights to this picture have been secured by Select Pictures Corporation for the United States.

Since the presentation of this story at the Strand Theatre during week of October 27 to November 2, which is based upon the life of the martyred British Red Cross nurse, the producers announce that they have received an unusually large number of applications both for purchase of the negative and for exclusive booking privilege, and there is every indication that this production will prove an unqualified box office success. It was enthusiastically received by the large audiences attending the Strand during the showing.

Messrs. Plunkett & Carroll report that they have compiled in their office a record of no less than one hundred and seventy-three press criticisms and magazine articles praising the production, both from the standpoint of historic value, technical excellence and drawing power. In addition, the producers have been the recipients of a large volume of correspondence from historical societies and war work organizations, expressing their thanks for the remarkable picturization of that epoch of the world's history which stands out as one of the greatest acts of martyrdom.

Anthony Paul Kelly is responsible for the scenario, which is founded upon authentic data regarding the life of Edith Cavell, while John G. Adolfi is the director of the production.

E. K. Lincoln Starred in Special S-L Pictures

ARTHUR H. SAWYER and Herbert Lubin, of the S. L. Pictures organization, announce that E. K. Lincoln will be starred in a series of special productions under the personal direction of Ralph Ince; also that Conrad Milliken, until recently vice-president of Petrova Picture Company, has become associated with this organization.

In speaking of his new alliance, Mr. Milliken stated: "I feel certain of the success of S.-L. pictures not only because of the diverse abilities of Messrs. Sawyer, Lubin and Ralph Ince, but because of the fact that the whole organization has been started in the right way, without hurry or worry. There is just one object in view, that of making truly great pictures—'specials' in every sense of the word. There will be no fixed program of releases—no rushing of work to meet fixed releasing date schedules. Every picture will have to be as nearly perfect as human skill and thought can make it. The fact that Ralph Ince is to personally direct for S.-L. pictures is in itself a guarantee of successful production."

Mr. Lincoln is well known for his long and successful career in motion pictures, his latest work being in the Perret production, "Lafayette, We Come," in which he was starred. He has also been starred in many other productions. Work on the first S.-L. picture in which Mr. Lincoln will appear under Mr. Ince's direction commenced this week, and, while the subject has not been divulged, it is said to be a theme of international importance which will be of first interest to exhibitors everywhere. In this connection, it will be recalled that Mr. Lincoln appeared in pictures under Mr. Ince's direction several years ago with the Vitagraph.

Director Ince, in speaking of his connection with the new organization, says: "I have come to the point toward which I have aimed consistently through years of endeavor. No conditions could be better than those under which I now go on with my new work, and every ounce of effort I can command will be brought to bear on the new productions.

Several Sales Reported on Victoria Cross Film

WITH the announcement that Sol L. Lesser has bought "Five Nights" for All Star Feature Distributors, Inc., for California, Arizona, Nevada and the Hawaiian Islands, comes news of other sales of the screen version of Victoria Cross' popular novel; the southern peninsula of Michigan went to Baynes Features, Inc., of Detroit, where two weeks solid bookings were reported by W. A. Baynes before he had received his first print. The Silee Film Exchange has acquired "Five Nights" for Chicago with promises of giving Al. Harstn, who is keeping several prints busy in New York, a close run for record bookings; while a deal has just been closed with F. M. Sanford, whereby he gets the picture for Texas, Oklahoma and Arkansas.

Perret Moves to Candler Building.

Perret Productions, Inc., whose first film, "Lafayette, We Come!" was presented last week at the Strand Theatre, have just moved their offices to larger quarters in the Candler Building, 220 West Forty-second street, New York. However, the publicity and sales offices remain as heretofore in the Brokaw Building, with Adolphe Osso in charge. In addition to "Lafayette, We Come!" Mr. Osso is also handling the forthcoming Perret production, "Stars of Glory."

Blaikie Dick to Distribute "Unconditional Surrender"

A. BLAIKIE DICK announces for immediate distribution "Unconditional Surrender," a five-reel picture that is sensational in its timeliness and in its picturization of the great events of today in the theatre of war. The producer states that the picture visualizes the desire that is in the hearts of all humanity, not only that the Hohenzollern surrender unconditionally, but that he be adequately punished. The drama also deals with the popular conception that Emperor William is the reincarnation of the anti-Christ. The picture shows the evolution of the present enemy of mankind from the time that the serpent raised his head in the garden of Eden to the present day, when the Kaiser is summoned before the court of world justice and the wrongs of the world are avenged.

While the picture covers the whole history of mankind, the early scenes are passed over rapidly and the gripping events of the present day are fully set forth. In the making of this picture special scenes from each of the Allied countries have been used, and the intelligence bureaus of the varied allied countries cooperated to reproduce faithfully the activities of their nations which lead to the Kaiser's downfall.

Particulars as to the distribution of this picture can be obtained from A. Blaikie Dick, of the McClure organization, at 25 West Forty-fourth street, New York.

Pioneer Opens Office in Cleveland.

After a thorough canvass of the situation, Nathan Hirsh, president of the Pioneer Film Corporation, decided to open an office in Ohio territory and handle his own booking for "Wives of Men," consequently he visited Cleveland, and as a result a branch office of the Pioneer Film Corporation has been opened in the Sloan Building under the supervision of Mr. Burnside and Miss M. A. Smith. All bookings for Ohio and Kentucky will be handled through this office.

State Rights Sales Reported This Week

ARGOSY FILM CORPORATION announces the sale of rights to the feature production, "After the War," to M. H. Hoffman, 729 Seventh avenue, for New York and Northern New Jersey.

* * *

Milton Caplon, of the Variety Pictures Corporation, Baltimore, has bought from the S. A. Lynch Enterprises rights to the Selexart production, "Carmen of the Klondike," for Delaware, Maryland, District of Columbia and Virginia.

* * *

M. H. Hoffman has purchased from Whartons, Inc., the rights to six two-reel comedies for Northern New Jersey and the State of New York.

Trade Press Praises Latest Tourneur Film

NO PRODUCTION of this screen year has received more unanimous and enthusiastic trade press comment than Maurice Tourneur's epic film, "Woman." Apparently without a dissenting voice, the trade publications pronounced this picture, aside from being Mr. Tourneur's masterpiece, to be one of the most artistic productions of the year.

Hiller & Wilk, Inc., the selling agents for "Woman" and other forthcoming Tourneur productions, announce that they will make a statement within the next few days regarding the releasing channel for this picture, and they promise that it will be as striking as the releasing of the first independent Tourneur production, "Sporting Life," which, after the New York premiere, was immediately secured by the Famous Players-Lasky Corporation, which in handling this production broke their precedents, as it was the first time that they ever purchased an independent production.

Trade News Brevities

SAN FRANCISCO THEATRES SPRUCING UP

Will Be in First Class Condition Regarding Both Sanitation and Comfort When Reopening Time Comes

By T. A. Church, 1507 North Street, Berkeley, Cal.

ALMOST every moving picture theatre in San Francisco is being renovated and will be in perfect shape from the standpoint of sanitation and comfort when the reopening date is at hand. One house has a sign in its lobby reading: "This House is Being Washed, Ironed and Fumigated," and others are calling attention in various ways to the improvements that are being made.

In addition to being thoroughly renovated, some extensive structural changes are being made at the Tivoli Theatre, the stage being altered to care for the large orchestra that will be installed. William Casey has resigned as manager and will be succeeded by E. M. Asher, now in charge of the film exchange business of the Turner & Dahnken Circuit.

Considerable work is under way at the California Theatre, but this is largely confined to a thorough cleaning of all hangings and carpets and the construction of a studio in the basement for the use of the orchestra leader. Advantage is being taken of the enforced period of closing to prepare new stage sets and some novel effects are promised.

The Imperial Theatre has received attention at the hands of decorators, and is now in the best shape since the opening of the house. Manager J. A. Partington has some interesting programs to offer in his inimitable way when the entertainment of the public is again in order.

The Strand Theatre, of which Leo Weinberger is manager, is being given a thorough cleaning, a larger screen is being installed and the public will be given a musical surprise when the house is reopened.

The Portola Theatre was closed for several weeks during the summer for the purpose of receiving a thorough overhauling, and but little work has been necessary to place it in perfect condition. Many changes were made a short time ago at the Rialto Theatre, but further improvements are being made by the new owners, Sheehan & Mann.

The Silver Palace Theatre on Market street near Third, one of the oldest moving picture houses in the city, and one of the few adhering to the old admission price of five cents, is also being made spick and span under the direction of Nathan Herzog, and the Unique and Odeon Theatres in the same block are also receiving attention.

Popular Exhibitors Pass Away.

A. A. Berard, who has conducted the Modesto Theatre at Modesto, Cal., for the past two years, passed away during the week from pneumonia induced by influenza. Mr. Berard was one of the most popular exhibitors in Central California, generous to a fault, with business methods that placed him far above the average in his calling. The funeral services were conducted under the auspices of the Masons, and the film trade was represented by Louis Reichert and G. C. Blumenthal, of the Metro Pictures Corporation. The Modesto Theatre will be conducted in the future under the direction of Harry L. Kelling.

Charles Rogers, manager of the Peerless Theatre on Third street, San Francisco, is also a victim of influenza, his splendid physique proving no bar to the dread disease.

Smileage Man Visits City.

Leonard Meyberg, who is in charge of a plan announced a short time ago by the War Department Commission on Training Camp Activities, whereby moving picture houses will turn over to the commission a certain percentage of their gross receipts one day each month to be used in the purchase of smileage books for soldiers, has arrived from Los Angeles to interest local theatre owners. It was announced that twenty-four moving picture houses were to co-operate in the southern city.

The Tom North Loving Cup Awarded to the San Francisco Pathe Exchange for the Greatest Increase in Business in the Western Division.

Top row, left to right: Frank Duffy, assistant to the general manager of Pathe Exchange, Inc.; H. J. Henrioulle, Miss E. Leon, P. M. Roberts, Gilbert Moyle, A. M. Bowles, Lee Fook, G. Bird, R. Green, M. A. Hulling, and E. O. Child, manager of the San Francisco branch.

Lower row—Miss R. C. Balmain, Miss N. Kelly, Miss B. Bender, Miss G. Juzix and Mrs. D. Phillips.

Enlist as Yeamanettes.

Dixie V. Boulware, cashier, and Nellie Boulware, stenographer for the Metro Pictures Corporation since the opening of the San Francisco exchange, have enlisted as yeomanettes in the United States Navy and will leave for Washington, D. C., at an early date.

Haussler Takes Regent Theatre.

W. F. Haussler, who for several years conducted a moving picture house on Fillmore street, near Sutter, has taken over the Regent Theatre and will reopen this as soon as the ban on amusements is raised.

New Fox Manager Soon.

Paul Mooney, who has been made district manager for the Fox Film Corporation, is expected here at an early date to succeed George Mann, who has resigned to become associated with Howard J. Sheehan in the management of the Rialto Theatre.

Preparing for Hodkinson Change.

W. O. Edmonds, manager of Hodkinson Service in this territory, is preparing to move to the Pathe quarters on Market street, Hodkinson releases to be made through the Pathe exchange after November 25.

Portland News Letter

By I. Leesar Cohen, Evening Telegram, Portland, Ore.

Installs "Picture Show" in Lobby.

WALTER ARMSTRONG, manager of the Strand, Portland, has installed in his lobby a free picture show under the name, "William Westinghouse's Moving Picture Show." He took a large cabinet, installed in it a big revolving wheel. On the wheel he placed stills of the picture with which he will reopen. A small peep hole allows one to look in, and a crank at the side revolves the wheel, bringing each successive picture in view. Every patron is his own operator. He had lots of trouble with the newsboys, who wanted to "see the wheels go 'round." It created interest and amusement.

Brief Items.

The Associated Press has reported the drowning of two film men in the sinking of the Steamer Dumura, when she caught fire off Guam. I am pleased to be able to correct it in one instance. W. W. Kohfelt, who was steward, was not on the steamer at the time of the accident, having left it at San Francisco. He returned to Portland and re-engaged in the film game. He was formerly Pathe representative, but enlisted in the Merchant Marine. L. J. Samuelson, associated with Mr. Kohfelt and Pathe, enlisted at the same time. He stayed with the ship, and was lost.

Mr. Lederman, of the Universal Film Company, accompanied by his wife, has been making a tour of the company's offices, and is now in Portland. He reports that the Eastern cities have suffered far more than the Western ones from the epidemic, and that the Middle States have suffered the least.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Whittle Again with Variety.

THERE has recently been a complete reorganization of the Variety Pictures Corporation of Baltimore. J. L. Whittle has again associated himself with the Variety and will act as sales manager. Mr. Whittle returned from Atlantic City last week, at which place he had charge of the Anita Theatre from the last of July until the first of September. He has had a great deal of experience in the film business for the past ten years.

Milton Caplon, manager of the Clover Theatre, 414-16 East Baltimore street, one of the organizers of the Variety, has been made president of the company. J. Louis Rome, who formerly held that position, is now in the aviation corps. Mr. Caplon will attend to the business arrangements of the company.

Baltimore Personals.

M. (Mike) Siegel, well known throughout the Baltimore territory as a live wire film salesman, who is connected with the Baltimore Film Exchange, according to present indications will probably, in the near future, become a benedict. It is said that congratulations are being showered upon Monsieur Siegel, who has the reputation of being the champion "African Golf" player of the Baltimore territory.

Several weeks ago the stork visited the home of Simon Pelsweig, formerly a salesman for Universal, working out of the Baltimore Film Exchange office, and presented the family with a bouncing baby boy. Mr. Pelsweig has returned to Philadelphia, leaving the service of the Universal, and has become a salesman for Armour & Company.

Out-of-Town Items.

Jerry Cahill, manager of the Opera Houses in Centerville and Easton, Md., took a trip to Baltimore last week to look over the film situation and visited his friends along Film Row.

Cumberland, Md.—Peter C. Barnes, an attorney of this city, has received the appointment as motion picture inspector for Allegheny County from the Maryland Censor Board, of which Mrs. Marguerite E. Harrison is the secretary.

Hagerstown, Md.—Charles E. Thropp, who for some time managed Nixon's Victoria Theatre, 415 East Baltimore street, in Baltimore, and who prior to that time was associated with the Nixon-Nirdlinger interests in Philadelphia, is now said to have been appointed manager of the Academy Theatre, in this city, and may probably have charge of the Colonial and Maryland theatres. After he left the Victoria Theatre he managed the McHenry Theatre, Light near Cross street, Baltimore, for the Parkway Theatre Company, for some time.

Frostburg, Md.—Lawrence Hitchens, the well known and popular manager of the Frostburg Opera House, in this city, died during the week of October 28 at his home here. It is said he suffered an attack of influenza and died from the malady. His father will probably take over the management of the theatre.

Will Open to Service Men.

The New Theatre, 210 West Lexington street, will be thrown open to men in the United States service on Sundays hereafter between the hours of 3 and 5 o'clock in the afternoon, through the courtesy of L. A. DeHoff, the well known manager of this playhouse. A series of entertainments for the men have been planned and Mr. De Hoff is arranging a program of excellent moving pictures, including educational and historical subjects. The entertainments are being held under the auspices of the United Service Club, of Baltimore. The first one took place on Sunday, November 10.

MARCUS LOEW'S PALACE THEATRE OPENS

November 4 Marked Dedication of Washington City's Biggest Picture House—Managed by Lawrence Beatus

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON.—The newest link in the Marcus Loew chain, the Palace Theatre, opened here November 4. This house, located on F street at Thirteenth, is the largest in the city, with a seating capacity of 3,000 persons. It will be devoted to high-grade pictures, although a large stage and dressing rooms and other arrangements make it possible to put on any sort of a show.

The theatre fronts on F street, where a large lobby, constructed in marble and travatine, is provided. The marble consists of a wainscoting about five feet in height and marble columns and pilasters the full height of the lobby. The columns have bronzed capitals and support a cornice where are located the lights, which are of the indirect type.

The theatre is decorated in a modified Adam style, with a number of plaster ornaments especially modeled and constructed for the house, and painted in soft colors ranging from gray to amber and gold. The main ceiling has a dome from which hangs a chandelier. The fixture, when lighted, shows a structure of delicate tracery, with star-like lights in the openings. Set in the proscenium arch and suspended from the center arch in the lobby are illuminated self-winding clocks. The entire lobby is so arranged in its relation to the rest of the house as to break the climb from orchestra to balcony.

A mezzanine promenade, paneled in mahogany and with mahogany columns, has been provided for the comfort of patrons. The furniture throughout is of brown mahogany, upholstered in red mohair, all in the Adam style, to harmonize with the architecture of the house. A smoking room for men and a rest room for women are located on the mezzanine promenade, the former furnished with large leather-covered chairs, and the latter in black and gold Chinese laquer. A large fireplace has been installed in the smoking room, over which is a mantle surmounted by a very rare specimen of Mandarin embroidery. The rest room has been finished with a Chinese wall paper of striking design. A feature of the promenade is the large open well of Mexican mahogany, which overlooks the lobby below.

The lighting, heating and ventilation, also, are features of the house. The lighting consists of a three-color system, showing through cover cornices and illuminated panels. It can be controlled so as to harmonize with the music of the large pipe organ and the symphony orchestra with which the house is provided. In addition, lights have been placed under alternate steps in the balcony, making it possible for patrons to find their seats even when the house is in total darkness.

The heating is of the hot-air type, carried into the orchestra through a number of cone heaters under the seats. The air is brought in from outdoors through a water curtain, which purifies it. It is then heated, distributed through the house, and exhausted through the roof by large fans. In other sections of the house, direct radiators have been provided for steam heat. The ventilation is treated in much the same manner.

The stage is decorated with a semicircular colonnade, with a beautifully decorated dome above. This feature was designed and carried out in the same style as the rest of the house and forms an excellent background for the lighting effects which are used.

The house will be under the management of Lawrence Beatus, who for the past three years has been manager of Loew's Columbia Theatre. Through this connection he has become well known to Washington theatregoers who have long been aware of his desire to provide them with the best facilities for amusement.

Mr. Beatus was born in Memphis, Tenn., and received his first theatrical training there, being at one time connected with the Lyceum Theatre. He has been in the theatrical game for about fifteen years, and with the Loew interests since 1911, his first position with Marcus Loew being as treasurer of the Yorkville Theatre in New York. He has managed theatres since in New York, Toronto, Denver and Washington.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

LeVene Shows War Work Pictures.

ABOUT the only special exhibition of moving pictures held in Cincinnati for a month, on account of the ban on all gatherings, business or otherwise, declared by the health authorities, was that given at the Mutual Film offices on Seventh street recently by Manager LeVene for the benefit of 25 or so team chairmen of the Cincinnati War Chest organization. As it may be gathered, this meeting and exhibition was permitted only because of its connection with the work of the big drive. Manager LeVene showed films prepared for such purposes, and they will be seen all over Cincinnati during the drive, provided, of course, the theatres have been opened, as it is hoped they will be shortly. The pictures show what the Y. M. C. A., Red Cross and other relief organizations are doing abroad, thus giving direct proof of the service they perform.

Consolidation Plans Arouse Indignation.

The reported plans for the consolidation of the Alhambra and Lubin theatres by the Frankel interests aroused the indignation of the clothing man who occupies the stores between the two theatres, and who holds a twelve-year lease on the property. He declared that he has no intention of giving up his lease. None the less, in view of the facts already reported on the subject, there is room for belief that an effort is being made to secure the lease, eliminate the store and consolidate the two theatres named into one big house, of a size to compare favorably with any in Cincinnati.

Sweeney Succumbs to Influenza.

The epidemic of influenza, which has taken nearly 700 people from the city during the past month, claimed Eugene Sweeney, manager of the Erie Theatre, in Hyde Park, on November 2. Mr. Sweeney died at his home on Grandin Road of pneumonia growing out of an attack of influenza. He was 32 years of age, and has been in charge of the theatre with considerable success for some time. A pathetic feature of the untimely death of the young man is that his wife, who was nursing him, also contracted pneumonia, and at this writing is in a serious condition. There is a little daughter in the family.

Doing War Chest Organization Publicity.

So successful was I. W. McMahan, the film and picture-show man, in "boosting" the operations of his team during the recent Liberty Loan drive, that he has been made publicity lieutenant for Team T of the War Chest organization, and he promptly got to work in that capacity. Mr. McMahan, who knows everybody, including the newspaper men, is fully aware of what is what in the matter of news, and is therefore an ideal man for the work of keeping his team to the forefront in the press.

ACTIVITIES OF KANSAS CITY FILM MEN

Goldwyn Installs a System Which Improves Its Service to Exhibitors—Josephson Buys the Elliott

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Goldwyn Betters Service to Exhibitors.

THE Goldwyn office at Kansas City was one of the few where all the force was retained on full pay during the entire period of epidemic restrictions. Richard Robertson, manager, discovered, when the ban was lifted, that the work done during the "off period" was quite the most important that the force had ever accomplished. New systems were worked out to perfection.

Operated During Epidemic Period.

One theatre, so far as known now, operated throughout the epidemic period in the Kansas-Missouri territory. This was the DeGraw Theatre, at Brookfield, Mo. The town of Brookfield is one of the best of its size in the state, about 5,000 people. The epidemic does not seem to have touched this place, and no restrictions were imposed on gatherings of any kind. There were many other towns that suffered not at all from influenza, but all except Brookfield closed down theatres for at least three weeks.

Josephson Company Buys Elliott Theatre.

The Josephson Amusement Co., of Kansas City, a corporation recently organized, has bought the ground lease and building of the Elliott Theatre here, and will operate it. The K. C. Amusement Company, of which A. E. Elliott, formerly proprietor of this theatre, recently leased the Grand Theatre to the Klaw & Erlanger Company for ten years. The Elliott Theatre Building, a one-story structure (designed ultimately for eight stories), was opened under that name two months ago, having previously been operated as the Sapphire. The Josephson Amusement Company has as its president Frank Josephson, who a few months ago bought the Westgate Hotel at Kansas City. A son, A. Josephson, will manage the Elliott. It is the purpose to run high-class pictures. The theatre seats 500; admission, ten cents and war tax.

Keeps Tabs on Theatre Closings and Openings.

The Kansas City Vitagraph office established a card system for checking closing and opening dates of exhibitors with reference to epidemic restrictions. The system was put into effect when the ban first began to be imposed, and has proved its usefulness several times—becoming invaluable, as the territory is being released generally from restrictions. The cards used were blank, about the size of ordinary business cards. One was used for each exhibitor, his name, address, and the date of his closing being noted when his announcement to the latter effect reached the Vitagraph office. Cards were filed alphabetically. As an exhibitor notified the company of reopening, his card was put into a live file—if he closed again, the card was returned to the quiescent file. In this way the office knew what shows were running—and it can now check easily the exhibitors who have not reopened—or who have not sent notice to resume their service. Letters will be sent to exhibitors whose cards remain in the quiescent file after a majority of others have sent orders for picture service.

Kansas City Brevities.

G. I. Bradford, since January 1 traveling out of the George Kleine office at Atlanta, formerly with the same company at Kansas City, is again on Kansas City territory. He started out November 4, with the lifting of the ban on shows, for Pathe. He succeeds A. A. Bourg in Southern Kansas districts.

L. H. Chandler, Missouri traveler for Pathe, was sick ten days; but outside of that short vacation, he has been in the field, selling service. Herman Lerch, covering northern Kansas, kept busy on his field throughout the period and reported good business with contracts, dates being left open.

J. H. Hill, traveler for the Mutual office, Kansas City, is recovering from a brief illness. His brother, Dale P. Hill, World traveler, was a victim of the epidemic.

C. S. Edwards, Jr., manager of the George Kleine office at Kansas City, has moved to the suite of the General, in the Gloyd Building. The General's organization will handle the mechanical details of the Kleine work.

Theatre Notes.

Wichita, Kan.—The Wichita Theatre, built by the Peerless Theatre Company, is now being decorated and will soon be ready for business.

Wilson, Kan.—Mr. Mikulesky has remodeled the old picture theatre and put in a new front and is now operating the show.

Picher, Okla.—The Main Street Theatre Company, of Picher, purchased the Liberty Theatre from J. W. Wineland, according to J. B. Cotter, who, in connection with J. A. Daly and A. Besse, of Pittsburgh, will lease the theatre with a view of operating it as soon as the influenza ban is lifted. Messrs. Daly and Besse are principal stockholders in the Main Street Theate, while Mr. Cotter has been operating the Picher Theatre. The deal will have the effect of consolidation when the Liberty Theatre is reopened. It is not known what the future plans of Mr. Wineland are, but he owns theatres at Webb City, Mo., and Gardin.

Leon, Ia.—J. L. Adams and D. Earl Combs, of Chariton, have purchased the moving picture theatre of Will F. Lindsay.

Manitowoc, Wis.—Zallon G. Stebbins, owner and manager of the Crystal Theatre, died recently.

Hoisington, Kan.—R. H. McCloskey, formerly traveling out of Denver for General and Mutual, has organized a company for the operation of the Strand here. This will be Hoisington's second show.

Lynch Enterprises Takes Over the Garden.

The S. A. Lynch Enterprises, now operating the Empress at Kansas City, Mo., have secured the Garden Theatre, at Thirteenth and McGee streets, formerly owned and operated as a moving picture house by M. J. Flynn, William Flynn and Lee Richards. The Lynch organization has the Pantages circuit, its Empress running vaudeville and pictures. Messrs. Flynn and Richards own the Wonderland and the Twelfth Street, moving picture houses. They are planning the erection of a new theatre, details of which may be announced after a visit of William Flynn to New York soon.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Bert Fiala Not Present for Opening.

BERT FIALA, manager of the Alhambra Theatre, Dayton, and which is the leading suburban house here, was not able to be present at his house for the opening of the local theatres November 2. Bert has been confined at home for the past four days. Upon inquiry, it was proved that Mr. Fiala had not contracted the influenza, as was the report, but had been sick with neuralgia. Mr. Fiala hopes to be back on the job within a very few days.

Nann Assistant Manager of Strand.

George Nann, erstwhile assistant manager of the Apollo Theatre here, has transferred his allegience to a larger enterprise and is now assistant manager of the Strand Theatre here. Although young in years, Mr. Nann has had much experience in his line (not to forget the Alhambra and Dayton Theatres), and that he will make a success of his new activities is an assured fact.

Majestic Not to Be a Colored House.

When sold at auction in Dayton several weeks ago it was announced that the Majestic Theatre here had been disposed of to a company of colored capitalists and would be operated as a house for colored people. When the time came to put up the money, however, the negro lawyers who represented the purchasers, found that there was not enough obtainable. He was forced to step out of the race by this action, and George Haas, one of the former partners under whose regime the house was put in the hands of receivers, saw his chance and bought the bid of the colored interests, and thus the Majestic passed over to him. Mr. Haas is to open the Majestic within the next week as a first-class theatre, and will bend every effort toward making it one of Dayton's leading picture play houses.

Strand Stays Closed in Honor of Keith.

Because of the death of A. Paul Keith, president of the Keith interests, who operate the Strand Theatre here, this house did not open Satuday, November 2, until six o'clock. This was done by reason of the fact that Mr. Keiths' funeral took place before that time.

Detroit News Letter

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

Campbell a Victim of Influenza.

A. T. CAMPBELL, for the last eight months Vitagraph salesman in Michigan, passed away at his home in Cincinnati Friday, November 2. He had been ill but a few days with influenza. Prior to joining Vitagraph Mr. Campbell operated the Strand Theatre in Escanaba and the Grand in Menominee.

Horowitz in Control of Foursquare.

Joseph Horowitz, former half-owner of the Foursquare Exchange, Detroit, has taken over the interest of his partner, George Backer, of New York, which gives him complete control. He will continue the business at the same location under the style of Joseph Horowitz Productions. Mr. Horowitz has had a most interesting career in Detroit, coming here eighteen months ago as salesman for Universal. To-day he owns an individual exchange.

New House at Petersburg.

Petersburg, Mich., will soon have a new photoplay house, to be known as the Averhill. Veronee & Mortimer are the proprietors. The place will seat about 450 and be modern in its construction and equipment.

Dawn Masterplay Changes Its Name.

Arthur S. Hyman announces that the name Dawn Masterplay Company is to be used no longer, and that hereafter he will conduct his business under the style of the Arthur S. Hyman Attractions, Owen Building, Detroit. Recently Mr. Hyman purchased "Wives of Men," with Florence Reed, and "The Million Dollar Mystery."

Detroit Dots.

If nothing intervenes the New DeLuxe Theatre, Percival and Parkview, Detroit, will open November 28 at the latest. The New Regent, in Battle Creek, will surely open November 21, according to present plans and arrangements.

Ernest H. Forbes, manager of the Detroit office of the United Theatre Equipment Company, has completely changed things around, putting the offices toward the front and making a 100 per cent. improvement in the general appearance of the place.

H. A. Somerville, of the Drury Lane Theatre, Detroit, has given his house a new coat of paint. He says his new prices of 15 cents at matinees and 20 cents at night is to stay, regardless of any additional tax the Government may impose.

EXCHANGE HEADS PLAN ORGANIZATION

Thirty-one Minneapolis Managers Meet and Discuss Means for Caring for Rush After Lifting of Ban

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

MANAGERS of the thirty-one moving picture exchanges in Minneapolis met last week at the Film Exchange Building and made plans for a permanent organization in this city. They also discussed means of caring for the rush of business which is anticipated as the aftermath to the raising of the influenza ban. The primary object of the organization, which will be perfected at a later meeting, is, however, a general study of conditions and the merging of common interests looking to the betterment of the moving picture industry as a whole. A committee was appointed to arrange the details of organization, and will report at the next meeting. The members are E. S. Holmes, manager of the Greater Vitagraph Exchange; E. R. Pearson, First National Exchange manager, and M. C. Lestice, manager of the Triangle Film Corporation's local exchange. Although in many other cities in the United States film exchange managers have organized, this is the first step in that direction taken by members of the local colony.

St. Paul Has "Railroad Night."

"Railroad Night" was observed in St. Paul at the Auditorium on October 29, when an army of workers of the Great Northern and Northern Pacific Railroads attended the showing of "America's Answer." Unusually keen interest was shown by the audience in this picture, because of the fact that it reveals some of the extensive construction of railways in France by American engineers.

Sunday shows are now an accomplished fact in Boone, Ia. The town had its first Sunday movies recently, when, despite strong opposition, the mayor refused to stop the showing of "Pershing's Crusaders" at the Princess Theatre. Since then other moving picture theatres in Boone have opened Sundays.

Circus Serial Boomed.

A big campaign to book "The Lure of the Circus," Universal's latest serial starring Eddie Polo, was launched by the Minneapolis exchange's publicity department with the mailing of more than one thousand attractive thirty-two-page four-colored campaign and press books on the subject to exhibitors of the Northwest. Universal is sending out special advertising that will help the exhibitors put this serial over in record style. Special rates for posters, stock sheets and first episode paper have been made so that exhibitors can afford to "circus" their showings.

"Hearts of the World" to Resume.

T. B. McCormack, manager of the "Hearts of the World" company, which played at the Minneapolis Shubert until the advent of the influenza ban, expects to have at least an additional run of three weeks in Minneapolis after business is resumed. He will then take his company through this territory for an extended tour.

Universal Employe Weds.

Miss Anna Mjosing, of the Universal Film Exchange, was married to Sergeant John D. Zeppernick, of United States Air Service Mechanics' School, St. Paul, last week. Mrs. Zeppernick will, however, continue her work with the Universal contract department, as her husband expects to leave for France in the near future. Mrs. Zeppernick is the oldest employe in point of service at the Minneapolis exchange.

News Brevities.

Ira Mantzke, manager of the Minneapolis Mutual branch, has secured the services of A. A. Hixon, well known in Northwest film circles, who will act as head salesman for this territory.

M. H. Aygarn, formerly superintendent of schools at Akeley, Minn., has been appointed manager of the Minneapolis branch of the American Seating Company.

H. E. Lafferty, former auditor of the Minneapolis Mutual Exchange, has been appointed city manager of the credit department of the Pittsburgh Plate Glass Company.

David T. Hobson, of Litchfield, Minn., has purchased the Premier Theatre at Dassel, and will conduct it as a moving picture house.

Theodore L. Hays has disposed of the Grand Theatre at Crookston, Minn., to the Northern State Amusement Company, a new corporation.

The Grand Theatre, at Biwabik, Minn., recently damaged by fire, will be repaired and reopened in the near future.

A. Pomterio, of Bryant, S. D., has leased the Colonial Theatre at Tracy, Minn., from J. C. Filkins.

The Grand Theatre, at Grand Forks, N. D., recently destroyed by fire, will probably be rebuilt.

Amos Tweeden, proprietor of the Princess Theatre, at Fargo, N. D., is having the house remodeled.

Dr. A. J. Dix, of Aberdeen, S. D., has turned over his moving picture interests at Mitchell, S. D., to his partner, William Fraser, who took charge November 1.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

Thanks Film Men for Aid in Loan Drive.

THE correspondent of the Moving Picture World has received a letter from the Central Liberty Loan Committee, which conducted the recent campaign in Ohio, Kentucky and Western Pennsylvania, thanking the exhibitors and exchange men for their co-operation in distributing the loan moving pictures.

Greenbaum Made a Corporal.

Jack Greenbaum, former manager and one of the present owners of the Alhambra Theatre, Celevland, was among those who were promoted at Camp Sherman last week. Greenbaum, a first-class private, was serving in the base hospital company when the influenza epidemic broke out. The boys of this company worked day and night, many of them contracting the disease. Eight died. Greenbaum was made a corporal.

Elmer Cox Killed.

Elmer Cox, well-known local moving picture operator, was electrocuted at the plant of the Hydraulic Pressed Steel Company while working there during the enforced closing of the theatres. He was on a crane when the juice was turned on by mistake by another worker. Cox formerly was a salesman in the employ of the United Theatre Equipment Corporation. He leaves a wife and two children.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

McBroom Leaves for New York.

FRED K. McBROOM, receiver for the Washington Motion Picture Corporation, has left for New York to join Larry Trimble, director of the organization, with the idea of marketing "Fool's Gold," the picture produced by the company here. Mr. Trimble left for the East two weeks ago. Mr. McBroom expects to sell the picture at a figure which will pay off the debts of the company which, he expects, will lead to a reorganization.

Liberty and Clemmer to Raise Prices.

With the opening of the moving picture theatres of Spokane, at the close of the influenza epidemic, the Liberty and Clemmer theatres will increase prices to make the adult tickets 20 cents plus the war tax of two cents. Children will be charged 10 cents plus the war tax of one cent and box seats will be 35 cents plus the war tax of four cents. This will make the admission prices 11, 22 and 39 cents, as compared to 10, 20 and 35 cents which was previously charged.

Sam W. B. Cohn, of the Liberty, said he expected other picture houses and other Spokane theatres to follow suit and add the war tax to their present admission prices. "We are simply acting as collection agents for the Government," said Mr. Cohn.

HESITATE ON RAISING ADMISSION PRICES

Exhibitors in Eastern Part of Philadelphia Have Not Yet Agreed on Advancing Their Rates

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

ALBERT BROWN, of the Overbrook Theatre, and Charles Segall, of the Apollo and Fifty-sixth Street theatres, of West Philadelphia, are reported to be fully in accord with the movement for higher prices of admission, and have expressed their willingness to co-operate along equitable lines in their zone. No agreement has at present been reached for the zone covering the eastern part of the city, owing to the lack of confidence displayed by several exhibitors in this section. There is no doubt that if a special meeting were called more specific results could be obtained and a more congenial plan adopted which would conform with the ideas of those who are inclined to be a bit backward and retard the movement for higher prices which is deemed essentian at this time for the proper maintenance of their theatres. The leading exhibitors are all in favor of higher prices to meet the growing taxes which are threatening the industry.

Bradfield Dies of Influenza.

Charles L. Bradfield, who will be remembered as one of the pioneer exhibitors of Philadelphia, died last week in Wilmington, Del., where he resided during the past year, while the manager of the Grand Opera House. Mr. Bradfield was a victim of the influenza plague, having been ill for several days before he succumbed to its deadly effects. Mr. Bradfield was one of the early managers of a motion picture theatre here, having managed the Family Theatre, on Market street, for nearly twelve years, and was popular in this city, where he had a host of friends. Mr. Bradfield's enterprising career as a successful exhibitor was reviewed at length by the writer in these columns nearly one year ago.

Philadelphia Brevities.

Harry Ertle, formerly manager of several Philadelphia theatres, has joined the Goldwyn forces, and is now one of their traveling representatives.

William Goldenberg, of the Stanley Company, is reported to have succeeded the late Bert Tichenor, and will now continue with the important duties assigned to this secretarial position.

EXCHANGES MAY MOVE FROM ST. JOHN

Canadian Picture Board Discusses Question as to Whether Distributors Shall Locate in Moncton

By Alice Fairweather, The Standard, St. John, N. B.

WHAT is chiefly agitating the exchange men of St. John, N. B., is the long-discussed question as to whether the eight exchange offices here will receive orders to move to Moncton. The matter is being settled by the Motion Picture Board of Canada, with head offices in the Allen Theatre Building, Toronto. Last week a telegram was received in the St. John exchange, stating that a meeting had been held by representatives of the following firms: Famous Players Film Service, Ltd., Monarch Film Company, Ltd., Regal Films, Ltd., Metro Film Service, Ltd., Specialty Film Import Company, Canadian Universal Film Company, Mutual Film Company, General Film Company and Exhibitors' Distributing Company. The wire stated that a telegram had been sent to the city council of Moncton, N. B., asking confirmation of their action of last Spring to induce the exchanges to move to that city.

The telegram points out that the members of the organization object to a city license fee being charged against exchanges operating in the three provinces which pay a provincial license tax in each of the provinces.

Mayor Hays, of St. John, said that the tax was to become effective at the first of the year when the new assessment act becomes operative.

St. John managers, when asked regarding this news, were most uncommunicative, saying that the matter rests entirely with the organization in Toronto. It is learned, from other sources, that at least two other places have offered special inducements to the exchanges to locate. In one town five years' exemption from taxes is offered. In other places the use of one general building at a very small rental is one of the inducements held out to the picture men. Moncton and Truro, N. S., both offered fine buildings, and both cities are anxious to have the business locate there.

The film exchanges located in St. John pay about $270 in taxes in addition to the personal taxes paid by the 150 employes of the exchanges. It was estimated that the various exchanges spend somewhere in the neighborhood of $100,000 in the city in a year.

The theatre owners will not enjoy the change, as they will have to spend something like $150 per year in express charges on film. It will be a distinct loss to the community if the film exchanges leave the city.

Margetts Recovers from Influenza.

G. A. Margetts, manager of the Canadian Universal Film Company, St. John, is back at his office after an attack of influenza.

Many of the staffs of the various film exchanges have suffered with inflenza.

Film Men Aid Victory Loan.

A whole page in a St. John paper was donated to the advertising of the Victory Loan by the following motion picture men: R. J. Romney, Vitagraph; R. G. March, Specialty Film Import; G. A. Margetts, Canadian Universal; Joe Lieberman, Fox Film Corporation; E. H. Teel, Regal Films; A. E. Smith, Famous Players Film Service; F. G Spencer, Unique and Lyric theatres; W. H. Golding, Imperial Theatre; Robert J. Armstrong, Queen Square Theatre; A. B. Farmer, Star Theatre.

Convert Theatre Lobby Into Bond Booth.

Those in charge of the Victory Loan campaign have realized, as have also many others, the great assistance the theatres have given in all patriotic movements. Now that the ban is on, all theatres and meetings, the people are at a loss to know how to spread the knowledge of the loan. The Imperial lobby is being used as a booth for the sale of Victory bonds, and evening meetings have been held outside the theatre. As it faces on King Square it is an ideal gathering place for such occasions and occupies a unique position in this respect, as hardly any public movement takes place without the assistance of the manager, W. H. Golding, or his staff. A curtain was placed on the outside of the theatre and the Victory loan pictures projected from a booth erected on the square.

Wilmington News Letter

By D. M. Bain, Wilmington, N. C.

Pryor Brothers Buy Four Theatres.

WITH the reopening of the Greensboro, N. C., theatres on November 4 an important deal comes to light, whereby Pryor Brothers, George W. Pryor being the local representative, have purchased from the R. D. Craver Amusement Enterprises, of Charlotte, all of the four local theatres, three picture houses and one vaudeville theatre.

Mr. Pryor formerly owned two of the local theatres, the other two being owned by the Craver interests, who obtained sole control of the local theatrical situation about six months ago. Mr. Pryor and associates now come into full ownership of the four theatres, which will be conducted in connection with their extensive interests elsewhere, including the Bijou Theatre at Danville, Va., and the Piedmont at Charlotte.

May Lose Expense of Griffith Film Advertising.

Richmond, Va.—Three days before the date local theatre managers have been guessing the epidemic ban would be lifted, namely, on November 4, health authorities have given no intimation that any action will be taken to that end. Local picture theatres are fighting for early opening, as the epidemic is very much on the wane, and the City Auditorium management is using large display advertising billing Griffith's "Hearts of the World" to begin a week engagement on November 4.

Indications are that opening will not be allowed before the eighth or ninth of November, and that "Hearts of the World" will lose the expense of an extensive billboard and newspaper advertising campaign. Other cities throughout the state have already announced opening dates, some as far as ten days in advance, and local theatre managers are a bit put out that they will have no advance information in order to enable them to book their houses in time for reopening.

Orders Swamp Exchanges.

Charlotte, N. C.—Local exchanges are buried under an avalanche of telegrams, telephone calls and special delivery letters from which it will require several days of day and night work to extricate themselves, with the orders opening almost all of the theatres in North and South Carolina to be effective November 4. Local exchange organizations have been kept intact, no fatalities occurring from the epidemic, and every effort is being made to give prompt service to the large number of orders that are pouring in.

The Universal Exchange, E. F. Dardine in charge, is working a day and night force getting the bookings in shape, rerouting serials and reinstating canceled bookings on Bluebird, Universal and Jewel productions, all of which are handled out of the one office. Manager Fuller, of the local Pathe office, is experiencing much the same epidemic of real work after four weeks of inactivity, and T. A. Brannon, of the Eltabran Film Company, is rapidly shaping his new booking sheets on the wide variety of independent subjects handled out of his office.

While news pours in from other sections of reopening, Charlotte is remaining dark, with little likelihood of the ban being lifted locally before the middle of November. The epidemic, thought to be on the wane a week ago, has taken a sudden upward spurt that placed all predictions of an early reopening in the discard and left health officials all at sea.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Seattle Houses Freshening Up.

THE motion picture theatre managers are taking the opportunity afforded by the closing order to freshen up their houses. John Hamrick is having the interior and the exterior of the Rex repainted, while John Danz is retouching the entire front of the Colonial, even to the sidewalk. Joseph Danz, manager of four small theatres on First avenue, is having all of them except the Rialto, which was only recently opened, fixed up, and many of the small houses on lower First avenue are getting a thorough renovating.

Todd Working Full Time in Shipyard.

L. A. Todd, who had charge of the William L. Sherry Service in Seattle before the prints were moved to the General office across the street, is now a full-fledged shipworker, instead of working only the latter half the day, as are other exchange managers during the closed period.

Fullerton Resigns From Jensen & Von Herberg.

Gordon F. Fullerton, former advertising manager for all four Jensen & Von Herberg theatres in Seattle, has accepted a position with a big export and import firm in the city. During his three years' association with Jensen & Von Herberg Mr. Fullerton gained the title of "100% Fullerton."

New Orleans News Letter

By N. E. Thatcher, Times-Picayune, New Orleans, La.

Thatcher Advisory Manager for Liberty.

N. E. THATCHER has been appointed advisory manager of the Liberty Theatre, in New Orleans, and he will endeavor to hold that popular place of amusement up to the high standard which its projectors intended that it should attain in the New Orleans amusement field. The Liberty is one of the best constructed theatres in the South and is fitted with every appliance for the perfect projection of pictures. It is conveniently located and has always had an appeal as a family theater of the better class. The stockholders are among the best and most influential financiers in Louisiana, and they are determined to maintain the prominence for the Liberty that it has already attained. Ernst Boehringer, former manager, will devote his time for the present to the operation of a chain of suburban theatres which he is establishing.

Walthall Manager of General for Present.

The death of "Jack" Woods, manager of the General Film Company exchange in this city, has caused a realignment of the organization in the local branch. For the time being the office is in charge of J. S. Walthall, a brother of Henry B., the film star, and other changes are contemplated.

Richards Recovers from Influenza.

E. V. Richards, Jr., managing director of the Saenger Amusement Company, has fully recovered from his recent attack of Spanish influenza and is again the dominating factor in the local film colony.

Foster Alroyd Convalescing.

Foster Alroyd, managing director of the Strand Theatre, is convalescing from a virulent attack of the influenza and is in condition to assume the management of the Strand when the powers lift the ban.

HELD OPEN AIR SHOWS TO AID LOAN

With Ban on Theatres, Toronto Exhibitors Screened Victory Drive Films Outdoors to Boost Bond Sales

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

SOMETHING remarkable in the way of moving picture presentations were the open air demonstrations in front of three Toronto theatres to boost the Fifth Canadian Victory Loan, the stunts being staged on several evenings before the local houses were permitted to reopen on Monday, November 4.

The Allen Theatre, Richmond street east, started the ball rolling on Hallowe'en, October 31, by holding a free open air show with a number of the Victory Loan pictures which would have been screened in theatres all over the country if the theatres had been open during the first week of the loan drive. It is estimated that a crowd of 15,000 people were attracted to the demonstration, and the pictures shown included Douglas Fairbanks in "The Maple Leaf Forever," Mme. Nazimova in "A Woman of France," a special Canadian release, "Money Bags," showing how the Victory Loan is spent, and loan pictures by Fatty Arbuckle, William Duncan and Dorothy Dalton. The crowd was held for two hours and a half with the pictures and speeches, and then came the sale of bonds.

J. J. Allen opened the sale with a $5,000 purchase, and up went the buying until a total of $30,000 worth of bonds were sold.

The show was repeated in front of the Allen on the two following evenings, with different films on each occasion. On Friday night, pictures made by William S. Hart, Elsie Ferguson, Norma Talmadge, Wallace Reid, Mack Sennett and Corinne Griffith were screened. On Saturday night, November 2, the Victory Loan pictures of Mary Pickford, Charlie Chaplin, William Farnum, Lillian Gish and others were shown.

The interesting stunt was taken up by the Beaver Theatre in West Toronto, which is also owned by Messrs. Jule and J. J. Allen, on Friday night, when special inducements for the buying of bonds were held out in the shape of passes for the theatre. Anyone in the crowd buying from $50 to $450 worth of bonds received a double pass for one performance; a double pass for one month went to purchases of bonds valued at $500 to $950; a double pass for two months for a $1,000 purchase, and a double pass for six months for a still greater buy. The Beaver Theatre also offered to buy $2,500 worth of bonds on both Friday and Saturday night, providing the crowd bought more than $5,000 worth.

On the Saturday night, November 2, free shows were staged in front of the Park Theatre, Lansdowne and Bloor street, under a similar arrangement, while the local Victory Loan Committee provided an outdoor free film show of its own in front of the committee headquarters, where loan pictures and several comedies were screened.

The outdoor film performances became the big feature of the loan drive in Toronto during the week, and the special loan pictures were put to excellent use after all. Large advertisements announcing the shows were published in all the newspapers, and the space for these ads was paid for by the William Wrigley, Jr., Company, Limited, gum manufacturers, as a contribution to the Victory Loan campaign.

Laurie Boosts Fifth Victory Loan.

Manager Archie Laurie, of the Regent Theatre, Guelph, Ontaria, took advantage of the closing of Guelph theatres to make the position of the Regent much stronger in the community. Laurie was the first one in Canada to see the possibility of an open air moving picture show to boost the Fifth Victory Loan, and he received lots of space on the front page of the Guelph Mercury on the day following his first outdoor demonstration. Laurie followed this up by publishing an advertisement in the local newspaper in which he thanked the many people for their attendance at the outdoor show and incidentally told that another performance would be held on the following evening.

The free show consisted of the presentation of five Victory Loan pictures and a number of slides about the reopening of the theatre and other details. One slide emphasized the fact that the Regent was closed voluntarily to safeguard the people of the community, while another slide announced that the Regent would be "Better than ever" when it was reopened.

Laurie used sixteen Victory Loan posters on the front of his house while it was closed in addition to two large painted signs which also boosted the loan. On the centre doors was a sign to the effect that the theatre had been closed voluntarily but that the management was always ready "to serve and help."

The Regent Theatre is operated by the Paramount Theatres, Limited, of Toronto.

Regent Beautified During Ban Period.

When the Regent Theatre, one of Toronto's downtown palaces, was reopened on Monday, November 4, after a lay-off of two weeks on account of the epidemic, under the new management of W. M. Elliott, formerly of Detroit, a number of changes were noted by patrons.

The large mirrors in the lobby had been replaced by permanent frames for still photographs and small announcement cards and a number of large permanent sign frames had been placed above and below the iron marquee over the entrance. Inside the theatre a glass windshield had replaced the velvet curtains which had shielded the rear orchestra seats. All aisles were illuminated by small footlights placed at every sixth row. The orchestra of twenty pieces had been taken from the stage and was found in a special pit in front. One row of the orchestra seats had been taken out to give the orchestra plenty of room. The organ keyboards had been moved to the very side as well. New picture and poster frames of neat design had been placed on the mezzanine floor and a number of new carpets had been laid. The indirect lighting fixtures in the lobby had also been replaced by many ceiling lights arranged in a panel effect. And the ushers and other attendants were garbed in brand new uniforms of quiet style. An entirely new stage setting had been ordered from New York but did not arrive in time for the reopening.

Manager Elliott has devised a rather interesting method of advertising for current and coming attractions. The outside front is used exclusively for posters and pictures of the current features. The frames in the lobby will have advance notices and stills for the next week's pictures, while on the mezzanine floor will be found stills and cards for coming attractions. By this arrangement Mr. Elliott believes that he will overcome the usual confusion aroused by advertising both present and future features in the same displays.

Davidson in Royal Air Force.

N. W. Davidson, former manager of the Vancouver branch office of the Specialty Film Import, Limited, Canadian Pathe distributors, was made the recipient of a purse and an engraved identification wristlet before he left Montreal on his recent visit before proceeding overseas as a lieutenant of the Royal Air Force. The presentation took place quietly in the Montreal headquarters of the company and there was no formal gathering because of the epidemic.

HEAVY RAINS BREAK WEST TEXAS DROUTH

Theatres in Stricken Area Now Open and Doing Big Business—Dallas Salesmen Visit Territory

By Phil Fox, Times-Herald, Dallas, Texas.

NEXT to the raising of the quarantine the best news that has come to Dallas film exchange managers in many moons is the report that the drouth in West Texas has been completely broken by unprecedented rains.

In territory where rain had not fallen in three years a six-inch downpour soaked the ground, filled water holes and tinged the range with green late in October. Scattered rains throughout the Panhandle district have been steady since that time.

Moving picture theatres which had been closed in West Texas owing to the drouth are now opening again. The farmers and the business men are both busy and optimistic. The land is being plowed and plans for a bumper wheat crop are being pushed.

For the first time in months salesmen are going from Dallas territory into West Texas. Lubbock, Sweetwater, Abilene, San Angelo and Big Spring playhouses are open and doing a good business.

Pathe Exchange Moves.

The Pathe branch has moved from 2012 Commerce street to 1717 Commerce street, and expect to establish one of the model film exchanges in this territory.

W. S. Wessling, southern district manager for Pathe, was in Dallas to arrange for the moving. He leased the Dallas Gas Company Building for his company. This is a three-story structure with a vast amount of floor space and is admirably suited for film exchange purposes. The entire building will be utilized by Pathe, so Dallas Manager James Hill announces. New fixtures will be installed throughout.

Films Teach Hog Raising.

Texas farmer boys and farmer girls are learning the science of hog raising through the motion pictures. J. C. Hestand, chief of the live stock bureau of the state agricultural department, has adopted the films as a method of encouraging the raising of thoroughbred pigs throughout the Lone Star state. He has filmed the porkers from the humble barnyard shoat of the razorback variety to the bulging poundage of blue-ribbon Berkshires with the facial resemblance of Von Hindenburg and the disposition of Rip Van Winkle.

He shows the hog films to youngsters to demonstrate the right and the wrong way to raise pigs. He declares that his pictures have been a great aid in establishing hog clubs throughout the state.

Thousands Spent in Overhauling Theatres.

Thousands of dollars have been spent by motion picture exhibitors in Texas, Louisiana and Arkansas during the past few weeks in remodeling and repainting their theatres.

Hundreds of theatre owners took advantage of the quarantine period to give their houses a thorough overhauling and renovating. As the result, spick and span playhouses were awaiting the public when the post quarantine rush started.

Kleine Releases Through the General.

The Kleine branch will move to the General Film Company offices here. They will close their offices on Commerce street in November. Releases will be arranged through Jimmy Kelly, of General. Manager Bohorn will still be in charge of the business here.

Critical Reviews and Comments

Concerning Current Productions

IN THIS ISSUE.

Little Women (William A. Brady).
A Romance of the Air (Carle E. Carleton).
The Master Mystery (B. A. Rolfe).
Tell It to the Marines (Fox).

"LITTLE WOMEN"

William A. Brady Presents a Sympathetic Visualization of Louisa M. Alcott's Famous Story.

Reviewed by Louis Reeves Harrison.

AN earnest and intelligent effort has been made to seize and portray the spirit, quite as well as the matter, of a rarely true story of American home life, one widely read and enjoyed in the printed version, and by a talented author writing from the fulness of experience. If there is any serious fault to be found with the Brady version, it must be ascribed to the original, or to the difficulty of setting forth on the screen a novel dealing with many characters and lines of action at the same time, for the release as shown to a crowded house at the Strand rang true to the author's purpose and evoked warm appreciation. In the very simplicity of this picture, that of a New England home during the Civil War, there is a fine and delicate art of accuracy. The "atmosphere" is so remarkably preserved that people see the events taking place rather than watch them being related. Furthermore, the kindly and humanizing purpose is made very effective without subtitle preachment of any kind.

An elderly New England clergyman has gone to the war as a chaplain, leaving behind in Concord, Mass., a wife and four daughters scantily provided for, but rich in home love and affection. Demure and sweet American girls are the "little women" of this family, and their struggles with the little affairs of existence, their pure-minded love stories, and their tender devotion to each other, even to the point of hard sacrifice, constitute the materials. All this is difficult to assemble for presentation in an art of expression which ordinarily demands one or another situation of high suspense to hold popular interest, so difficult that courage was needed to undertake it, but the logic and consistency of all that is shown compensates heavily for the absence of other picture values. The Brady presentation is admirably typed, every character being taken with skill, most carefully set, to the minutest detail, and it is a highly finished product, one of the best of its kind.

"A ROMANCE OF THE AIR"

A Story Featuring Lieut. Bert Hall and Released by Carle E. Carleton.

Reviewed by Louis Reeves Harrison.

THAT this picture is shown at the Rivoli gives it standing, and it contains some of the elements of a fine release, but it is all-too-obviously a publicity vehicle for Lieut. Bert Hall to be ranked with pictures of large public interest, and the story is on the regulation lines used by producers who enter the field without much knowledge of what has already been done to death, particularly the outworn situations of the falsely accused hero condemned to die and saved at the last moment by the heroine, the most threadbare of them all. Lieutenant Hall, himself, is shown to be manly and intelligent American, but he does not take the intelligence of his fellow-Americans quite enough for granted. He is sent on a mission and comes down wounded within the German lines, along with a German airman who is killed. Hall changes clothes and identity with the dead German and is taken to a hospital, where he recognizes an American girl warbound in Germany. They plan an escape at "Dawn" one day in a German machine.

At dawn the American girl appears at the rendezvous with an unknown foreigner, really the wife of a German spy, who has plotted to get into France this way, where she may be "useful." Hall's scheme of escape has been discovered by the enemy and they are aiding him to make a nice little getaway, providing him with gas he overlooked, sending back a dangerous American ace in order to get a woman over the lines. He gets there on a German machine and the spy is given every opportunity to be present when French officers are preparing to attack. Her discoveries are promptly telephoned to the enemy and the attack fails. Hall is accused on the flimsy evidence of plans being found in his room, and, in spite of a long and honorable record is sentenced to be shot at sunrise. Mere opportune circumstances enable the heroine to rescue the unjustly accused at the last moment. Lieut. Hall rings true, but his story does not.

"THE MASTER MYSTERY"

Houdini Serial Produced by B. A. Rolfe Promises Many Novel Thrills.

Reviewed by Edward Weitzel.

PUTTING Houdini and his celebrated escapes into a serial was a clever piece of showmanship. The Handcuff King himself is one of the best showmen in the world, and has obtained more free advertising than any other entertainer now before the public. His ready inventive faculty is constantly supplying him with a new sensation, and his skill in performing his feats of daring and mystery places him at the head of his class of wonder workers.

In "The Master Mystery," written by Arthur B. Reeves and Charles A. Logue, and produced by B. A. Rolfe, there is every promise that its fifteen episodes will keep the movie fan on the edge of his seat throughout each number and leave him hardly able to wait for the time between each installment to pass. A special showing of the first four episodes were given at the Strand Theatre, New York, November 6. Each episode contained one of Houdini's famous escapes. The Handcuff King takes the part of Quentin Locke, an agent of the Department of Justice engaged in trapping a pair of patent lawyers, who make it their business to surpress any invention that passes through their hands which might effect the value of inventions already in use. Locke has been employed by the lawyers as a chemist, and becomes an inmate of the home of Peter Brent, one of the firm.

The suppressed inventions are hidden away in a secret cellar under the Brent mansion. Among them is what is apparently a mechanical man of Frankenstein that tramps about the house and pushes its way through locked doors in the most mysterious fashion. It also has a gang of thugs under its control, and all through the first four episodes the bullies do their best to put Locke out of the way. He is imprisoned in a straight jacket, chained and hung head downward over a vat filled with acid, nailed in a box and thrown into the water, and the air pipe to his diving suit cut when at the bottom of the river. And each time he manages to escape. These stunts are all handled cleverly, and the events leading up to them are always full of the creepy mystery that Arthur B. Reeves knows how to invent. There is also a proper love interest, and Houdini tackles the scenes with the heroine with the same calm courage he shows in risking his neck. To do him justice, his acting isn't half bad, and will receive but little adverse comment.

Burton King directed the production, assisted by William Haddock. The result is excellent, and the first four episodes show an evident intention to give the serial generous financial support. The cast has artistic strength. Its leading members are Margaret Marsh, Ruth Stonehouse, William Pike, Charles Graham, Jack Burns, Edna Britton and Floyd Buckley.

"TELL IT TO THE MARINES"

Trick Photography Featured in Latest Lee Kiddy Production from William Fox.

Reviewed by Walter K. Hill.

THE Lee Kiddies are presented in a slap-bang comedy that uses a very popular catch phrase for its title—"Tell It to the Marines." In this newest of their screen accomplishments the kiddies have opportunity to do all the mischief their little hearts desire—and they do it with speed. They will please their admirers and give satisfaction to those who have made these clever little ones their favorites.

The very important factor in the presentation is the incorporation of two or more reels of trick photography that has nothing whatever to do with the little plot the main story carries. The film has been in this country for something like a year, having been imported from Italy by Harry Raver. Under the title "Outwitting the Hun," the subject was shown at the New York Strand, week starting July 31, of the past summer. Then it was reviewed at length in the World.

The Lee children are supposed to dream the "trick stuff," and while these scenes are screened they will be sure to create intense interest. Some of the most effective "stop camera" work the screen has ever shown is contained in the exposition of the toy soldiers who accomplish some remarkable deeds. Exhibitors should pay special attention to exploiting these pictures in conjunction with showing of "Tell It to the Marines." The public should be told in advance what they are to expect that the showman may get the full benefit of the offering.

The doings of these toy creatures will create no end of comment. They constitute a remarkable offering.

COMMENTS

J. Stuart Blackton.

SAFE FOR DEMOCRACY (J. Stuart Blackton).—A splendidly treated story illustrating the "work-or-fight" idea with plenty of vigor, delicate humor and some fine characterization by Tony Kelly, with Ruby de Remer and Mitchell Lewis in leading roles.

Fox Film Corporation.

TELL IT TO THE MARINES (Fox).—The Lee Kiddies are starred in a lively comedy that carries as its chief attraction some remarkable examples of trick photography—stop camera work—that are sure to create no end of public comment. Exhibitors should promise their public something unusual in connection with the showing by the Lee Kiddies, and efforts should be made to capitalize the unusual opportunity for interesting and amazing the public in these unusual scenes.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 71 (Mutual).—Interesting items of this issue include scenes showing the Americans digging themselves into reclaimed ground and other incidents of the battlefield. Feeding German prisoners, a front line bakery in operation, Y. M. C. A. huts at Chateau Thierry, and a meeting of oppressed peoples of the old world at Philadelphia to write a new Declaration of Independence for their fellows.

SCREEN TELEGRAM NO. 72 (Mutual).—This issue shows the graduates of West Point appearing in their grey uniform for the last time, troops in review at Camp Gordon, dolls collected for Belgian children, motorized huts distributing cigarettes and candy to fighting men in France, and Lucien Muratore singing "La Marseillaise" at San Francisco at open air meeting.

Pathe Exchange, Inc.

ALONG THE CRIMSON GASH (Pathe-War Review).—This is No. 20 of the Official War Review. It deals with various phases of fighting on the Western front. Feeding the doughboys is an interesting topic, as food is carried by special messengers to the men in the front trenches. Target practice from dummy whippet tanks is also an informing feature, as well as the pictures of cavalry in action. The subject is full of interest.

THIRD AND LAST WARNING (Pathe).—Episode No. 13 of "Hands Up." This is another installment filled with tumultuous action. The many events are all interesting, though the suspense is not always maintained. The colorful atmosphere is a strong feature of this. Among the various stunts is the collapse of a building and the fall of a runaway coach over a cliff.

THE FAR FLUNG BATTLE LINE NO. 11 (Pathe).—This British war film gives some intimate views of the Tommys fighting in Italy. Their preparations for "tea" are interesting; also the manner in which they help the Italian girls pump water. The subject closes with some interesting views of German airplanes brought down behind the Allied lines.

TRAILS OF TREACHERY (Pathe).—Episode No. 6 of "Wolves of Kultur." Another strong installment of this serial, which constantly increases in interest. The big scenes occur in the book store operated by a German, in the rear of which a torpedo is being manufactured. Bob and Alice are made captive, but Barclay and Helen are on the job as the number closes.

Adolphe Osso

ALTHOUGH a newcomer in the film industry Adolphe Osso, who is still in the early twenties, has already achieved considerable success. Only a few years ago he came from France as co-manager of the agency of Oscar Osso for the Society of Dramatic Authors of France and negotiated a number of deals for playwrights and publishers. He has also been successful in selling the motion picture rights of a number of productions, including Maeterlinck's "Bluebird," Anatole France's "Thais," Pierre Wolff's "Thais," Francis de Aurel's "The Savage Woman," Henry Bernstein's "Elevation" and Henry Bataille's "The Torches."

Mr. Osso has just taken larger quarters in the Brokaw building, 1457 Broadway, New York, and added a new department for publicity and personal representation, his clients including M. Leonce Perret, Albert Capellani, Madame Blache and Dolores Cassinelli. Also, as a result of his successful consummation of the sale of "Lafayette, We Come," Leonce Perret's latest picture, he has been appointed exclusive agent for forthcoming Perret productions, including "Stars of Glory," in which Dolores Cassinelli and E. K. Lincoln are featured, and which is now nearing completion.

Ince Talks About S-L Pictures.

In speaking of his connection with the S-L Pictures organization, Ralph Ince says: "The exhibitors may feel assured that everything I have to give of intelligence, imagination and hard work will be in the new productions. Particularly do I wish to invite the severest criticisms of the exhibitors. He who criticises my work with the fiercest honesty and severity will be my best friend, for it is only from the exhibitor who has his ear consistently to the ground that I can hope to gather criticism of constructive value for future work.

I am particularly pleased by the addition of Mr. Milliken to our circle. I worked under his management when he was associated with McClures, and have come to rely greatly on his friendship and judgment. In E. K. Lincoln we have captured a star of the first magnitude. Mr. Lincoln's first appearance in motion pictures was under my direction, and I have always entertained a very high opinion of his abilities and purpose.

The powerful theme of the story selected for the first picture in which Mr. Lincoln is to play the leading part gives us both one of the unsual opportunities in which director and actor rejoice, and it remains now only to deliver our best wares to the exhibitor whose confidence and approval is our single aim."

Argosy Offers "After the War."

The Argosy Film Corporation, which has recently opened offices at 729 Seventh avenue, is offering on state rights basis the feature production, "After the War," which was made by Director Sam De Grasse, and in which Grace Cunard is featured. The story deals with the conditions of reconstruction following the war, and was made recently by the Argosy in the Universal studios.

Rights to this production for New York and Northern New Jersey have been acquired by M. H. Hoffman.

Barbara Castleton

Leading Lady for William Faversham in "The Silver King" (Paramount-Artcraft).

Good Bookings for "Five Nights."

According to the Classical Motion Picture Company which is selling "Five Nights" to state rights exchanges, one of two things is happening. Either the big box office results shown by "Five Nights" in New York and Ohio are attracting attention to the feature or the state rights market is showing sudden activity, and reports from other sections attest the box office results obtained on this production.

The first theatre to play "Five Nights" in Ohio was the Lubin, of Cincinnati, where it was booked for one week. Business was so good that it was held over for the following week. Several theatres in Cleveland reported similar results. Among the prominent exhibitors in New York who have taken advantage of this dramatization of Victoria Cross' widely read novel is David V. Picker, of the Burland Theatre and the Spooner, Elsmere and Victory theatres.

Pioneer Reports Excellent Business.

Mr. Hirsh reports that "Wives of Men" is enjoying excellent business in New York City, and was recently shown at the Loew theatres, as well as some of the Fox and Keith theatres, including the Audubon and Prospect. Fred Mitchell, general booking manager for the Loew Circuit, reports that this production has proved to be one of the best film attractions booked for the Loew houses.

Screen Musical Comedy Ready for Lee Kids

RALPH H. SPENCE, special writer of humorous subjects and sub-title specialist for William Fox, has sprung "something new under the sun" in motion pictures. He has just written what he calls the first "musical comedy of the screen." The new play is entitled "Keep Smiling," and the stellar roles will be interpreted by Jane and Katherine Lee, the Fox kiddies.

In constructing his comedy Mr. Spence has managed to fit each episode to some well-known musical composition. He has punctuated the picture with one hundred and thirty of his characteristically humorous sub-titles, thirty of which form definite orchestra cues. Other orchestra or piano cues are provided in an unmistakable manner by the action of certain scenes.

"Keep the Home Fires Burning" is the keynote of the play. Other well-known selections that fit the action of "Keep Smiling" are: "Smiles," "Till the Clouds Roll By," "The Sunshine of your Smiles," "Over There," "Stars and Stripes Forever," "Let Me Like a Soldier Fall," "Taps" (bugle), "Mammy's Little Chocolate Soldier," "We're All Going Calling on the Kaiser," "Beautiful Lady," "I Hate to Lose You," "Blue Bells of Scotland," "I'm So Glad My Mamma Don't Know Where I'm At," "My Hero" and several others.

While "Keep Smiling" has its dramatic moments it is mostly comedy-drama, and at times drops—or rides—to real farce. Its plot, characters, settings and tempo strongly suggest musical comedy, except that Mr. Spence has provided a plot of merit and springs a real surprise in the "finale." The closing action of the play is at a New Jersey beach resort, and here the author has weaved a humorous episode around the inborn curiosity of the American public. When it is known that an enemy U-boat has appeared off the Jersey coast the hotel proprietor advertises the fact and hundreds of persons flock to the beach to pay double prices at the hotel for the privilege of being "raided" by a submarine.

Advertising Aids for Busy Managers

"SEVENTEEN."

Daniel Frohman Presents Jack Pickford and Louise Huff in Booth Tarkington's Best Liked Novel.

Cast.

Lola Pratt	Louise Huff
William Sylvanus Baxter	Jack Pickford
May Parcher	Winifred Allen
Jane Baxter	Madge Evans
George Cooper	Walter Hiers
Genesis	Dick Lee
Johnny Watson	Richard Rosson
Joe Bullit	Julian Dillon
Mrs. Baxter	Helen Lindroth
Mr. Baxter	Anthony Merlo

The Story: It's the same old story of love's young dream and the calf love of a callow youth, who is made to realize that a man of seventeen does not look as old as he feels to a girl of the same age. William Sylvanus Baxter even steals his father's dress suit to make a good impression upon his lady love, and in return gets "stood up" while she elopes with an older man, and has only his thoughts and a garage repair bill as souvenirs of his first love affair.

Feature Louise Huff as Lola Pratt and Jack Pickford as William Sylvanus Baxter.

Program and Advertising Phrases: Booth Tarkington's Phenomenally Successful Story and Play Brought to the Screen.

Screen Reflection of Booth Tarkington's Famous Story and Play.

Drama of Youth and Vitality Screened in Delightful Sequences.

Jack Pickford and Louise Huff stars of Famous Tarkington Story.

Advertising Angles: Offer this as a reissue and not as a new production. Recall its earlier success; a success largely influencing its later presentation as a stage play. Use the fact that Mr. Pickford is in Government service to explain his recent non-appearance and hook up with the popularity of the play and novel as well. For a special stunt hire small boys to chalk the numerals on everything in sight the day you open your advertising campaign, or have snipes printed bearing the figures.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book

Released October 13.

Now is the Time to Buy W. S. S.

IN THIS ISSUE.
The Dawn of Understanding (Vitagraph).
5000 an Hour (Metro).
Just Sylvia (World).
Kiss or Kill (Universal).
The Grouch (World).
Make-Believe Wife (Paramount).
The Man From Mexico (Paramount).
Mirandy Smiles (Paramount).
Sporting Life (Paramount-Artcraft Special).
Seventeen (Paramount).
Tell It to the Marines (Fox).
Thirty a Week (Goldwyn).

"TELL IT TO THE MARINES"

William Fox Presents the Lee Kiddies in a Screaming Farce With a Battle in a Nursery.

Cast.

Jane Williams	Jane Lee
Katherine Williams	Katherine Lee
Harry Williams	Charles Slattery
The Butler	Edward Bagley

Directed by Arvie E. Gilstrom.

The Story: Jane and Katherine decide to enter the war. There are no Huns handy so they concentrate their fire upon the butler and their daddy's guests. Even if it is only in play, they manage to convince their victims that Sherman knew what he was talking about. Then the tired kiddies are tucked into bed and in their dreams they witness a battle of the toy soldiers.

Feature Jane Lee as Jane Williams and Katherine Lee as Katherine Williams.

Program and Advertising Phrases: Comedy Featuring Lee Kiddies Contains Some of the Most Remarkable Displays the Screen Has Ever Carried.

Lee Kiddies Stars of Typical Mischief Treasury of Fun and Laughs in Which There Is a Picture Within a Picture, with the Lee Kiddies the Audience.

Advertising Angles: Be careful to emphasize the fact that this story has nothing to do with its title, but is a merry farce with a fascinating doll drama. Divide the advertising between these two points, if anything playing up the mechanical effects, which always please.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 10.

"THE MAN FROM MEXICO."

Daniel Frohman Presents the Inimitable Comedian, John Barrymore, in One of the Most Famous Farces Even Given the Stage.

Cast.

Fitzhew	John Barrymore
Prison Warden	Wellington Playter
Daunton	Harold Lockwood
Clementina	Pauline Neff
Schmidt	Anton Ascher
Louis	Fred Annerly
Sally	Winona Winters

The Story: Clementina Fitzhew overhears her husband and a friend planning a gay night at a shady cafe. She plans to follow and confront him. She is escorted by the nephew of the district attorney, who loves Fitzhew's sister. Fitzhew and his friend leave early, but Clementina and her escort are seized by a raiding party but escape. Fitzhew gets arrested for battling with a cabman and is sent to prison for thirty days. To account for

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AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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Also Fire Escape Signs and Other Specialties
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Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
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Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
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Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

his absence, he tells his wife he is going to Mexico, and has to fight hard to keep her from going with him. His trials in prison and when he comes out are side-splitting.

Feature John Barrymore as Fitzhew, Pauline Neff as Clementina and Harold Lockwood as Daunton.

Program and Advertising Phrases: John Barrymore, Star of Stage Comedy, Brought to the Screen in Completeness.

Willie Collier's Great Stage Success Brought to the Screen.

Comedy Involving Mexico in a Clever Man's Imagination.

Delightful Comedy Filled with Laughter-Provoking Situations.

John Barrymore Brings Willie Collier's Stage Success to the Screen.

Advertising Angles: Offer this as a reissue: Play up the star, but make all possible capital of the play, which has been used by practically every stock company in America after several years on tour with Willie Collier and others in the leading role. Play it up as one of the funniest farces you ever offered, and tell that it is being put out again because of its earlier success. Pick out situations from the play and use them singly such as "Suppose you were sent to jail and told your wife you were going to Mexico—and she wanted to come, too. What would you do? See, &c."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released October 6.

"SPORTING LIFE"

The Maurice Tourneur Productions Presents That Director's Massive Realization of the Most Famous of All Drury Lane Melodramas.

Cast.

John, Earl of Woodstock	Ralph Graves
Joe Lee	Warner Richmond
Miles Cavanagh	Charles Eldridge
Malet de Carteret	Charles Craig
Straker	Henry West
Norah Cavanagh	Constance Binney
Kitty Cavanagh	Fair Binney
Olive de Carteret	Willette Karshaw

Directed by Maurice Tourneur.

The Story: John, Earl of Woodstock, seeks to retrieve his ruined fortunes by a double sporting event. He heavily backs an unknown in a boxing match and his mare to win the derby. De Carteret has sworn to ruin the Earl and forces his wife to fascinate the boxer, who is drugged just before the battle. The Earl steps into the ring and after a grueling fight wins. Incidentally he takes much of De Carteret's money. The latter then abducts the Earl and causes the mare to be stolen, but his sweetheart releases him in time and the mare is sent to the post and returned a winner. His fortunes remade, the Earl once more finds the world before him.

Feature Ralph Graves as the Earl of Woodstock and Constance Binney as Nora Cavanagh.

Program and Advertising Phrases: Tremendous Drury Lane Melodramatic Spectacle Created Anew in Screen Form.

Maurice Tourneur's Tremendously Spectacular Screen Melodrama.

Drury Lane Sensation Brought to the Screen in Superb Revival.

Massive Drury Lane Spectacle Produced in Screen Form.

Maurice Tourneur's Screen Triumph produced in Realistic Completeness.

Greatest of London's Drury Lane Sensations Brought to the Screen.

Advertising Angles: Explain to your patrons that this picture by a former Paramount director has been added to the program because of its excellence. Speak of Tourneur's past successes and identify him as the producer of The Bluebird, Barbary Sheep, the Poor Little Rich Girl and Prunella. Tell that the play is the most lavish of the long string of Drury Lane successes, one of which was given each year at the famous London home of melodrama prior to the war.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet. Rotogravure one-sheet, 24-sheet stand, eight 8x10, black and white, eight 11x14 sepia, one 22x28 sepia photos, 8x10 photos of star, five one-column, three two-column and two three-column cuts and mats. Advertising lay-out mats, slides and music cues.

Released November 24.

"FIVE THOUSAND AN HOUR"

Metro Presents Hale Hamilton in a Fascinating Screen Version of the Novel by George Randolph Chester, Creator of Wallingford.

Cast.

Johnny Gamble	Hale Hamilton
Constance Joy	Lucille Lee Stewart
Polly Parsons	Florence Short
Paul Gresham	Gilbert Douglas
Jim Collaton	Robert Whittier
Ashley Loring, lawyer	Robert Middlemass
Mrs. Patty Boyden	Isabel O'Madigan
Col. Bouncer	William Frederic
Raymond Courtney	Warren Cook
Boise, railroad president	Charles Edwards
Mortimer Washer	Hardee Kirkland
Birchard	Jack Bulger

Directed by Ralph W. Ince.

The Story: Johnny Gamble has lost out with the Gamble Irrigation Company. He has not even the books of the defunct concern that he may know what his exact liabilities are, for his former partner, Gresham, has planned to ruin him. Gresham is anxious to marry Constance Joy, a charming girl, who is to inherit a million dollars on condition that she marry Gresham before her twenty-first birthday. Johnnie sees Constance, and feels that if he had a million he would ask her to marry him. Without working Sundays or holidays he will have to earn $5,000 an hour for the next six weeks to get the sum. He starts in, and makes the better half before Constance learns his reason for wanting the money. She tells him that she is not to be bought, and he loses interest in the quest. But he keeps on because things are turning his way, and has all but $15,000 at the appointed time. How he gets that last money gives a charming climax to a thoroughly original tale.

Feature Hale Hamilton as Johnny Gamble and Lucille Lee Stewart as Constance Joy.

Program and Advertising Phrases: Big Money Deals Backed By Good Luck Bring Fortune and Happiness to Screen Hero.

When Dan Cupid Supplies Inspiration a Wrecked Fortune Is Soon Restored.

Money Bet on a Horse Race Is Expanded Into Millions.

Good Luck Plus Good Management Gains Fortune and Happy Bride.

Unusual Subject for Photoplaying Develops Clever Entertainment.

Originality in Theme and Construction Makes Gripping Photoplay.

"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
Write for our Latest Catalogue.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
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Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ...., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME...
ADDRESS...

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

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The trials and care of the producing period need not be carried into the DEVELOPMENT and PRINTING stage.

Our reputation and responsibility justify you in entrusting this work to us. The results of our efforts will satisfy the most critical. Prompt service is combined with quality work.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

Advertising Angles: Play up the author in all your advertising almost as strongly as the star. Ask your patrons how they would go about earning $5,000 an hour. Do this before you announce the coming of the story, and lead it over into your newspaper and poster work. Paint a large clock face for your lobby, and from each hour numeral hang a bag lettered $5,000. Refer to the publication of the story in book form, and earlier in the Saturday Evening Post.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released November 25.

"JUST SYLVIA"

World Pictures Presents Barbara Castleton and Johnny Hines in the Story of a Little Princess Who Was Far from Home on Account of the War.

Cast.

Sylvia	Barbara Castleton
Henry	John Hines
Zebulon Hicks	Jack Drumier
Octavia Hicks	Gertrude Berekley
J. Orlando Dell	Franklyn Hanna
Danglar	Henry Warwick
Frank Hayward	Anthony Merlo
Annie	Eloise Clement
Mrs. Layton Du Roc	Theresa Maxwell Conover

Directed by Travers Vale.

The Story: The Princess Sylvia Karalyn comes to America on account of the war. She is hard put to it to make a living, and takes a job as a dressmaker's model. An impecunious patron offers to pay her bill by making Sylvia her protege, giving her a fake title, and letting her tout for the dressmaker. Sylvia falls in with the scheme. Frank Hayward reads that the princess is in the United States, and proposes to his accomplice that they pose as the princess and her attendant. They foist themselves upon the newly rich Hicks family. Sylvia meets Henry Hicks, and they fall in love. Through the workings of the plot she finds herself accused of being an impostor by the people who have stolen her rightful title, but it all ends well, and the princess comes into her own.

Feature Barbara Castleton as Sylvia and John Hines as Henry Hicks.

Program and Advertising Phrases: Barbara Castleton and Johnny Hines Stars of an Appealing World Picture Filled with Thrills.

See How a Girl Gave Up a Throne to Marry for True Love.

"Just Sylvia" Presents An Appealing Drama of Love and Thrills.

Breaking Into Society Sometimes Needs Something Besides Money.

Romance and Adventure Combined in Photographic Thrills and Sensations.

Advertising Angles: Play up the stars and tell the characters they play—the little princess in a strange land, and the son of newly rich parents. For a feminine angle advertise, "Secrets of fashionable dressmakers exposed." It would pay to run some liners, "Who was a dressmaker's model? Just Sylvia." "Who climbed on the fire escape to avoid paying rent? Just Sylvia," etc.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released November 17.

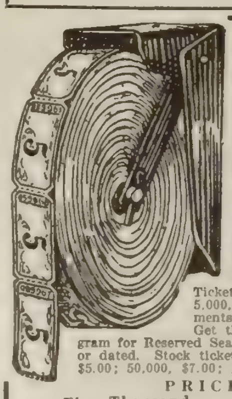
-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"

145 W. 45th St. Bryant 2717 New York



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand..............$1.50
Ten Thousand.............. 3.00
Fifteen Thousand.......... 4.00
Twenty-five Thousand...... 6.00
Fifty Thousand............ 8.00
One Hundred Thousand......12.00

National Ticket Co., Shamokin, Pa.

"OTHERS"

The late General Booth's message to his Officers all over the world: "OTHERS"

There are numbers of poor folk in all our big cities who depend upon The Salvation Army for assistance during the long Winter months.

Will You Help Us

Help "Others" less fortunate than yourself?

Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill, 108 N. Dearborn Street, Chicago

"THE DAWN OF UNDERSTANDING"

Vitagraph Presents Bessie Love in Her First Blue Ribbon Feature Based Upon Bret Harte's Immortal Story, "The Judgment of Bolinas Plain."

Cast.

Sue Prescott	Bessie Love
Silas Prescott	Geo. A. Williams
Ira Beasley	Jack Gilbert
Jim Wynd	Frank Glendon
Jack Scott, Sheriff	George Kunkle
Jeff Bragg, His Deputy	Bob McKensie
Mrs. Prescott	Dorothea Wolbert
Parson Davies	Jack Abrams

Directed by David Smith.

The Story: Sue, the child wife of Ira Beasley, a rancher, has never known any real pleasure. Her first circus fascinates her, and she falls in love with Jim Wynd, one of the circus people, who seeks refuge at the ranch from the sheriff. Sue hides him in the barn, and when the sheriff comes plies him and her husband with liquor, planning to elope with Jim. The sheriff recovers from his stupor in time to follow her, and Beasley, seeing the sheriff and his wife, shoots the officer. Jim fires at the same time. Both men are accused of murder, but it proves that the sheriff was not killed. Jim is sent to prison for other misdeeds, and the child-woman returns to her drab life, her romance done, and with only the dreary procession of years left to her.

Feature Bessie Love as Sue Prescott, Jack Gilbert as Ira Beasley and Frank Glendon as Jim Wynd.

Program and Advertising Phrases: Bessie Love Star of Vitagraph's Latest Blue Ribbon Screen Presentation.

Annie Russell's Greatest Stage Success Translated to the Screen.

Stage Drama of Other Days Brought to the Screen in Modern Appeal.

Sensational Episodes Provide Thrills in Drama of Ranch Life.

Gripping Photoplot Reflected in Skillful Playing and Photography.

Entertainment of High Order Provided by Latest and Best Vitagraph.

Advertising Angles: If Miss Love is a new star to your patrons make her known. In any event herald the fact that she is now a Vitagraph star. Add that J. Frank Glendon supports her. Boom the Harte story, and add that it gained fame as a stage play under the title of "Sue," with Annie Russell. Get the library to post a card. They will probably do so to attract attention to Harte.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released November 25.

"MIRANDY SMILES"

Jesse L. Lasky Presents Vivian Martin in a Charming Story of Small Town Life and a Little Girl Who Came Into Happiness.

Cast.

Mirandy Judkins	Vivian Martin
Teddy Lawrence	Douglas MacLean
John Kennedy	Lewis Willoughby
Rose White	Gean Gennung
The Boarder	William Freeman
Mrs. Judkins	Maym Kelso
Mrs. White	Elinor Hancock
Annie May	Frances Beech

Directed by William C. DeMille.

The Story: Mirandy Judkins is the scrub girl in the Grand Opera House in a small Western town. She attracts the attention of the organist of the church, and he develops a fondness for the girl which she more than returns. To make money for the church she washes the surplices of the choir and gives a sacred concert with the neighborhood children in the unwashed surplices. Then her mother comes into money, and wants to remove from the town, but Mirandy objects, fearing to lose the organist, but he makes it plain that he will come for her when her education is completed.

Feature Vivian Martin as Mirandy Judkins and Douglas MacLean as Teddy Lawrence.

Program and Advertising Phrases: Joyful Music When Cupid Played the Wedding March on a Pipe Organ.
Vivian Martin Charming Star of Appealing Photodrama.
Vivian Martin Has Delightful Role in Charming Photodrama.
"Mirandy Smiles" and Everybody in the Neighborhood Rejoices.
Fine Drama of American Home Life Delightfully Acted.
How Happiness and Wealth Came to a Sunny Dispositioned Cinderella.

Advertising Angles: Present Miss Martin attractively, and pick up some of the stunts, such as the sacred concert, for advertising work. Do not try to tell the full story, but offer the incidents alluringly. The story is too simple to work well in advance.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 17.

"THE MAKE-BELIEVE WIFE"

Adolph Zukor Presents Billie Burke in the Story of Two Broken Hearts That Became Four Loving Ones.

Cast.

Phyllis Ashbrook	Billie Burke
Mrs. Harbury	Isabel O'Madigan
Anita Webb	Wray Page
Roger Mason	Alfred Hickman
Mrs. Ashbrook	Ida Darling
Eileen Harbury	Frances Kaye
Mr. Ashbrook	Bigelow Cooper
John Manning	David Powell
Donald Ashbrook	Howard Johnson
Mr. Harbury	F. Gatenbery Bell

Directed by John Stuart Robertson.

The Story: Phyllis Ashbrook, fiancee of Roger Mason, is hostess to a party of friends at her camp in the Adirondacks. John Manning, who is betrothed to Anita Webb, accompanies Phyllis on a climb. Both are lost, and they take refuge in a cabin. There they are found by the others, and a marriage seems to be the only way to avoid a scandal. Manning starts for China, and Phyllis starts for home, but she finds that she has Manning's suitcase instead of her own, and determines to go to his apartment. He returns when he finds that he has her belongings. They meet at the apartment, whither come Anita and Roger to arrange for Manning's divorce. Anita again puts a wrong construction upon things, and clings to Roger. Manning sees that she loves him, and finds that he is quite content with his make-believe wife instead.

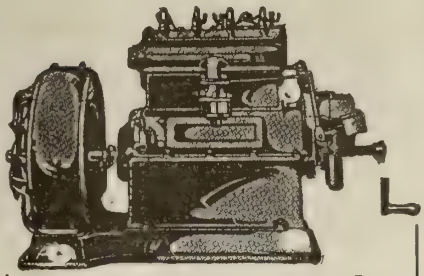
Feature Billie Burke as Phyllis Ashbrook and David Powell as John Manning.

Program and Advertising Phrases: Billie Burk, Star of Many Photodramas, Returns in the Best She Has Ever Had.
Billy Burke, Star of Charming Comedy, Skillfully Produced.
Rollicking Comedy Drama Presents Charming Screen Star.
Famous Star of Stage and Screen Presented in Rollicking Comedy.
How a Make-Believe Wife Cleared Up a Desperate Situation.

Advertising Angles: Play up the star for all her name may be worth to you. Pick out points from the play, such as "Girls, if you want to get married, be afraid of bears. See how it was done in 'The Make-Believe Wife'." Get extra sets of stills for window work.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 10.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

WANTED:
Large Photoplay House

within a radius of two or three hours' ride from New York City; all-day house, no objection to good neighborhood house. Will pay twenty-five to thiryt-five thousand dollars. Must be on paying basis and the leading one in town. Cash customer waiting.

Lewis, Moving Picture Broker
Established 1896
OFFICES:
580 ELLICOTT SQUARE, BUFFALO, N. Y.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges.................. 5.00
313 manufacturers and studios...... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"THIRTY A WEEK"

Goldwyn Presents Tom Moore in the Problem of a Man Who Was a Man in Spite of the Smallness of His Income.

Cast.

Dan Murray	Tom Moore
Barbara Wright	Tallulah Bankhead
Mr. Wright	Alec. B. Francis
Mrs. Wright	Brenda Fowler
Freddy Ruyter	Warburton Gamble
Mrs. Murray	Grace Henderson
Minnie Molloy	Ruth Elder

Directed by Harry Beaumont.

The Story: Dan Murray is only a chauffeur, but Barbara Wright, daughter of his employer, knows a real man when she sees one, and—well, a woman always does the proposing, though she swears she doesn't. They are married, and her father procure's Dan's dismissal from several jobs in the hope of leading Barbara to tire. Then the man her father favors finds Dan giving a roll of bills to another woman, and rouses Barbara's jealousy. Oddly enough it is the lawyer hired to obtain the divorce who becomes Dan's best pleader, and things come right in the end.

Feature Tom Moore as Dan Murray and Tallulah Bankhead as Barbara Wright.

Program and Advertising Phrases: Tom Moore, Star of Goldwyn Photoplay, Presents the Best Play in Which He Has Been Shown.
Poor Boy Dared to Love the Daughter of a Millionaire.
It Takes Nerve to Marry an Heiress on Thirty a Week.
The Luck of the Irish Beat the Intrigue of Enemies.
The Romance of a Thin Bank Roll, a Stout Heart and Cupid's Help.
How Fearless Youth Won Love's Sweepstakes on Small Entrance Fee.

Advertising Angles: The contest suggestions in the press sheet are good. For another angle point out that millions of our men are fighting at thirty a month. Play up the auto race in your stories and advertising, and, of course, make all you can of the star. For the lobby use a huge cut out $30 in red, white and blue. For a novelty you can get up a small circular and inclose it in a small "pay" envelope printed in script or written by hand, "Dan Murray," with "$30" in one corner. Scatter these around town.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released November 17.

"KISS OR KILL"

Universal Presents Herbert Rawlinson in a Screen Adaptation of the Story by Max Brand in the All Story Magazine.

Cast.

Henry Warner	Herb. Rawlinson
Ruth Orton	Priscilla Dean
Middleton	Alfred Allen
Craig	Harry Carter

Directed by Elmer Clifton.

The Story: Harry Warner, lately honorably discharged from a Canadian regiment, comes to New York to make his way. Desperate, he steals a wallet, and in trying to make a getaway enters the house of Middleton, who mistakes him for a thug he has sent for. Middleton tells him that his job is to secure papers stolen from him by his nephew, Craig. Warner sends the wallet to the police, and starts on the new adventure, in which he is aided by Ruth Orton, who has promised to marry Craig to save herself from poverty. Warner gets the papers, and discovers it proves Ruth's right to some property Middleton controls. He gets the paper to Ruth, and finds that he has won her affections.

Feature Herbert Rawlinson as Henry Warner and Priscilla Dean as Ruth Orton.

Program and Advertising Phrases: The Sensational Outcome of an Intrigue Against a Girl's Good Name and Fortune.

Sudden Surprises Give Photoplay Appeal of Unusual Novelty.

Photoplay Based on Story That Has Been Read Nation-wide.

Story from Popular Magazine Basis of Gripping Screen Drama.

How a Daring Adventurer Defeated Intrigue and Villainy.

Photoplot Filled with Thrills Will Baffle Plot Detectives.

Advertising Angles: **Play up the star** and lay emphasis upon the fact that this is another story of extreme rapidity of action. Tell them, "You've seen Rawlinson in 'Smashing Through' and 'Crashing Through.' Now see how he hurtles into adventure in this new story."

Advertising Aids: Two ones, two threes, one six-sheet and one twenty-four-sheet. One-sheet of players. Black-and-white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released November 23.

"THE GROUCH"

World Pictures Presents Montagu Love in a Story as Weird as the Locale in Which Its Early Scenes Are Laid.

Cast.

Donald Graham	Montagu Love
Fleurette	Dorothy Green
Captain of Okfees	Albert Hart
Narciso	John Davidson
Corinne Branch	Florence Billings
Curé	Arda LaCroix
John Cabin Branch	Geo. DeCarlton
Corinne Branch	Margaret Linden

Directed by Oscar Apfel.

The Story: Don Graham, ruined by the man who stole his wife from him, and sent to jail on false evidence, is known as the Grouch to the men in the surveying party he joins when he comes from jail. They turn him away when they discover that he is an ex-convict, and he gets a job as caretaker of a club house on the edge of the Okfenoke Swamp, once the lair of pirates and their helpless women victims, and still populated by their lawless descendants. One of the women appeals to Don for refuge from the tribe, and he shields her. His uncle, dying, leaves his fortune to Don, who marries Corinne, the Okfenoke **girl, and** goes to take possession of his heritage. There he plans the undoing of his wife and the man she married, and a double tragedy is narrowly averted by awakened love.

Feature Montagu Love as Donald Graham and Dorothy Green as Fleurette.

Program and Advertising Phrases: How a Longing for Vengeance Was Renounced When Dan Cupid Gave the Signal.

The Making of a Man and the Re-Making of a Woman.

In Transition from Hate to Love Dan Cupid Wins Skillful Contest.

Vivid and Unusual Story Played Against a Background of Natural Beauty.

From Swamps to Civilization; From Vengeance to True Love.

Gripping Photodrama Introducing Montagu Love in Vital Role.

Advertising Angles: Mr. Love's name will bring you money if advertised well. You can get more out of the story by dwelling upon the opening scenes in your press work, telling that the wild strain of Okfenoke blood was untamed by the contact with society. By properly telling the start of the story you can make people desire to see the outcome. Work on those lines.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released November 25.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines. National Carbons. Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

OTTO H. SCHAEFER
Cameraman
Studio Industrial Topical
Bell-Howell Camera)
713 Amsterdam Ave., New York City
Riverside 5535

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Ford Educational Weekly
through
Interstate Film Company, Inc.
729 Seventh Avenue NEW YORK CITY

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Picture Theatres Projected

CHICAGO, ILL. — Castle Amusement Company, 6 South State street, has increased its capital stock from $60,000 to $120,000.

LEON, IA.—Will F. Lindsay has disposed of his moving picture theatre to J. L. Adams and D. Earl Combs.

EMPORIA, KAN.—Emporia Amusement Corporation has been incorporated with $5,000 capital for purpose of erecting moving picture theatre here.

WICHITA, KAN.—L. G. Hicks has sold Novelty Theatre at 408 East Douglas avenue to Charles A. Bull and W. D. Fite. They will convert building into moving picture house.

BALTIMORE, MD.—Building at 1202 Laurens street has been purchased by Charles C. Williams. The transaction includes 350 chairs, two projection machines, piano and other moving picture apparatus.

BIWABIK, MINN.—Grand Theatre, which was damaged by fire, will be repaired and reopened under same management.

MINNEAPOLIS, MINN.—Northern States Amusement Company has been incorporated with $25,000 capital. Theodore L. Hays is interested.

TRACY, MINN.—J. C. Filkins plans to open moving picture theatre here.

DEER LODGE, MONT.—Jens Hansen has purchased Orpheum Theatre and plans extensive improvements.

WAKEFIELD, NEB.—H. A. Ebersole has purchased Dunlap Moving Picture Theatre.

PATERSON, N. J.—Theatre at 152 Ellison street has been leased by William Fox, president Fox Film Corporation. Theatre will be remodeled and renamed Fox Empire Theatre.

BROOKLYN, N. Y.—Montague Amusement Corporation has been incorporated with $25,000 capital by T. J. Molloy, J. H. Noil and others.

NEW YORK, N. Y.—Columbia Building & Theatre Company, 709 Seventh avenue, has plans by William H. McElfatrick, 701 Seventh avenue, for alterations to theatre, store and office building, to cost $5,200.

NEW YORK, N. Y.—Northern Star Theatre, at Fifth avenue and 106th street, has been leased by North Star Park Corporation.

OKLAHOMA CITY, OKLA.—J. W. Lucas has contract to remodel brick building at 1027 West Grand avenue for Folly Theatre Company. Improvements will cost $15,000.

MITCHELL, S. D.—Dr. A. J. Dix has sold his moving picture theatre.

CISCO, TEX.—G. H. Judia and John Lauderdale will erect building, 48x115 feet, to use as an opera house. Mr. Judia states he will open with a first-class moving picture program. Latest improved fixtures and machinery will be installed for this purpose.

HOUSTON, TEX.—Travis Theatre will reopen.

COCKADE CITY, VA.—Cockade City Amusement Company has been incorporated with $35,000 capital. Company will erect theatre here.

COVINGTON, VA.—Covington Amusement Company has been incorporated with $5,000 capital. Ross L. Fryer, 409 Riggs building, Washington, D. C., is interested.

ORANGE, VA.—Orange Amusement Corporation has been incorporated with $5.000 capital for purpose of erecting and conducting theatre here.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade

In This Issue—

- *Cover Portrait of Mary Pickford Whose New Super-Productions Are Available for Export Through David P. Howells.*
- All Set for After-the-War Business
- Record Deal for South America
- Gives Details on Plaza Transaction
- Howells Gets New Pickfords
- Export Business Gallery
- Editorials
- Australian Suit Settled
- Government Censorship in Ceylon
- Foreign Sales Record

Advertisements—

- Famous Players-Lasky Corp.
- Gillespie Bros. & Co.
- David P. Howells
- Robertson-Cole Co.
- L. H. Allen
- Inter-Ocean Film Corp.

The war is over—and many other things besides!

Each capitulation means the opening of a new market.

The American film exporters have "carried on" during the war.

Are they prepared for peace?

Read the next issue of the International Section.

Seeing the World's Best Stories

TO see the characters of a famous novel come to life upon the screen is a tremendous thing!

There, *alive*, in flesh and blood, is the hero, or heroine, whose exploits you followed breathlessly upon the printed page.

To the great organization behind *Paramount* and *Artcraft* motion pictures we are indebted for this in the case of "Tom Sawyer," "Oliver Twist," "The Sub-Deb Stories," "Cinderella," "Old Wives for New," "David Harum," "The Bottle Imp," "To Have and to Hold," "Great Expectations," "The Virginian," "The Firefly of France," "His Majesty Bunker Bean," "The Varmint," Maeterlinck's "The Blue Bird," "M'liss," "Resurrection," and literally scores upon scores of others.

The beloved characters of these romances find a new and rich lease of life in the talent of the *equally beloved stars of Paramount and Artcraft*,

—foremost in *their* world as the fiction-characters in *theirs*,

—as superbly directed in *their actions* as were those they portray,

—and doubly fascinating because touched with all the warmth and light of life.

Paramount and Artcraft Motion Pictures

TRADE MARK Paramount Pictures

Three Ways to Know *how to be sure of seeing Paramount and Artcraft Motion Pictures*

one —by seeing these trademarks or names in the advertisements of your local theatres.

two by seeing these trademarks or names on the front of the theatre or in the lobby.

three by seeing these trademarks or names flashed on the screen inside the theatre.

TRADE MARK ARTCRAFT PICTURES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

Petrograd, in Bleeding Russia, will soon be a big market for films *sold in the English language.*

INTERNATIONAL SECTION NOVEMBER 23, 1918

ALL SET FOR AFTER-THE-WAR BUSINESS

Robertson-Cole Company Completing Arrangements Which Seem Destined to Make Them Important Factor in Distributing Film, Not Only Abroad but Also in This Country.

"The American photoplay will dominate the world after the war ends," declared an official of the department of moving pictures of the Robertson-Cole Company. "The motion picture made in the United States leads the world in artistic and entertaining qualities—and has led for a long time. It has simply needed good business methods to bring our films to the world.

"Believing this thoroughly, we are laying our plans for a tremendous business in Europe and Asia to follow the cessation of hostilities. Our plans are not based upon idle speculation. The Robertson-Cole Company has long been one of the biggest exporting concerns in this country, and for years has maintained offices throughout the Far East and Europe—in London, Sydney, Calcutta, Bombay, Singapore and Rangoon. The demand of photoplays led the Robertson-Cole Company to enter the film exporting business. Then, finding that, in order to obtain pictures of established value, it was necessary to be able to handle them for the entire world, including the United States, Robertson-Cole added a domestic department. This was another step in preparing for the after-the-war avalanche of business. Thus the Robertson-Cole Company now handles the world market."

It can safely be said that no organization has caused such widespread discussion and interest in the cinema world as has the Robertson-Cole Company. In rapid succession within the past few weeks have come announcements that Robertson-Cole will handle for the entire world, including the United States, the National Film Corporation's eight Billie Rhodes pictures and series of Henry B. Walthall features, besides looking after all National Film Corporation interests. The National is to make a big super-feature, which the Robertson-Cole concern is to distribute next spring. Deals have also been closed whereby eight J. Warren Kerrigan pictures and twelve Screencraft productions will be sold by them throughout the world, except the United States, while Robertson-Cole have secured for the entire world, including this country, the series of eight William Desmond pictures to be produced by Jesse D. Hampton, and Martin Johnson's remarkable "Cannibals of the South Seas."

The first Billie Rhodes picture for foreign distribution is "The Girl of My Dreams"; the initial Walthall photoplay is "And a Still Small Voice," while the first Screencraft is "The Prodigal Wife." Of the eight subjects starring J. Warren Kerrigan, five are now being distributed in foreign lands by Robertson-Cole. These are "A Burglar for a Night," "A Dollar Bid," "Three-X Gordon," "Prisoners of the Pines" and "The Drifters." Martin Johnson's "Cannibals of the South Seas" is expected to create a sensation abroad, particularly in England and Canada, because of the British ownerships of the savage South Seas islands.

While the Robertson-Cole Company is pre-eminently planning for after the war, its splendid organization is proving itself a vital necessity to the successful marketing of productions in foreign territory in these troubled times. War-time conditions make efficient sevice an absolute necessity.

Robertson-Cole announce that their plans for a big after-the-war expansion will result in even further connections throughout the countries of Europe than are at present enjoyed by the organization.

RECORD DEAL FOR SOUTH AMERICA

"Hearts of the World," Purchased by Gillespie Bros., Is Parcelled Out to Eager Territorial Rights Buyers with Great Speed—Great Interest Shown in Spectacular Propaganda Picture.

David Wark Griffith's production, "Hearts of the World," pronounced the greatest of all cinematographic propaganda, is just reaching the Latin-American public. Though all of the other parts of the world with, of course, a few exceptions, have seen this feature, it was not for the Spanish and Portuguese-speaking nations of the western hemisphere to enjoy this spectacle until now. Indeed, when it was sold for the lower Americas, it was sold in one lump, and has since been parceled out on the territorial basis by the export house which secured it.

Gillespie Bros. & Co., of New York City, were the purchasers. A deal had been on for several months between Joseph M. de Aragon, department manager of the film of this large export house, and the Famous Players-Lasky Corporation, which conducted the foreign selling activities of the Griffith feature; and the price stands as a record for any one film in Latin-America.

Never were the exhibition rights to a feature more eagerly contended for between various Latin-American territorial buyers than for "Hearts of the World." The news that Mr. Aragon was about to close for the selling rights of this production had not only become familiar to resident Latin-American buyers in Manhattan, but even found its way to film buyers of South and Central America, the Antilles and Mexico. As a result, Mr. Aragon closed out the bulk of his territory the day that he took over the picture.

Marcel Morhange, the general manager of the New York Film Exchange of Buenos Aires, Argentine, who happened to be in New York city on a buying trip, purchased this production for Argentine, Uruguay and Paraguay. As a matter of fact, before Mr. Morhange arrived in the United States, L. H. Allen, his New York representative, had been on the job and made the necessary deposit with the Gillespie firm almost in advance of their having closed their contract with Famous Players.

Within an hour after closing the Argentinian deal, Mr. Aragon had also entered into a contract with Sr. Bernardo Herrera, member of the film of Pairoa y Herrera, of Chile, for a vast stretch of territory, including Chile, Colombia, Venezuela, Costa Rica, Honduras, Guatemala and Salvador. Mr. Herrera has been in New York on a buying mission for nearly a half year, and would have returned to his Chilean office long ago, had it not been for his desire to secure the projection rights for the Griffith production before returning to his headquarters.

UNION THEATRES, LTD., GET HOUSE

Suits Between Big Operating Companies and the Spencers Finally Settled by Defendants' Withdrawal by Satisfactory Agreement—Wins Copyright Action—Australian Notes.

By Thomas S. Imrie.

Sydney, N. S. W., Australia, Sept. 28.—During the past four months the owners of the lease of the Lyceum Theatre, Sydney, has twice been disputed in the courts, and in both cases judgments were delivered against Australasian Films, Ltd. and Union Theatres, Ltd., the former joint lessees of the house. An appeal against the judgments came before the court again this week, and public interest in the case has been very great.

Australasian Films, Ltd. and Union Theatres, Ltd. alleged certain breaches of agreement against Cosens Spencer and his wife, Mrs. Spencer. The plaintiffs charged that Spencer, acting on behalf of his wife, had become interested in picture theatres in Brisbane and Newcastle, thus making a breach of an agreement with the plaintiffs that he would not within ten years after September, 1911, at any place in the Commonwealth, directly or indirectly, carry on or be interested in any picture theatre business. The defendant Spencer denied that he had entered into any agreement as alleged on behalf of himself or his wife.

At this stage it was announced in court that the case had been settled, the formal announcement being: "That Mr. and Mrs. Spencer have disposed of their respective interests to Union Theatres, Ltd. on terms satisfactory to all parties, and have agreed to remain out of the film business for a long term of years."

W. Barrington Miller, general manager of Union Theatres, Ltd., interviewed after the case, said: "We are all glad everything is settled amicably. If the case had been fought out in court the costs would have been enormous. Whichever side had won would have got very little satisfaction out of it. Union Theatres, Ltd., will take over the leases of Mrs. Spencer's theatres, including the Lyceum. Every point has, I think, been settled to the satisfaction of all the parties concerned."

Judgment has been given on the appeal of the defendant in the suit of Edmund Finn against Humbert Pugliese. The suit, which was heard before Justice Street, Chief Judge in Equity, was one to restrain the alleged infringement of a copyright. In 1888 Edmund Finn, the plaintiff, wrote a book entitled "A Priest's Secret," and in 1917 Raymond H. Longford produced a cinematograph film portraying scenes which, it was alleged, were taken from the work. He had done so under an agreement with the defendant, who subsequently exhibited the film in the course of his business under the name of "The Church and the Woman." His honor granted an injunction restraining the exhibition of the picture and directed the forfeiture of the film.

Justice Gordon, who delivered the judgment of the court, said that upon a comparison of the scenario and the novel, it was clear that the scenario was taken directly from, and was a reproduction of, the book. In the court's view, the law applicable to the question of infringement or no infringement was correctly stated by Justice Street in the previous case. The court was therefore of opinion that the appeal should be dismissed.

H. G. Musgrove, general manager of Australasian Films, Ltd., discussing the present film position, denied the current rumor that there was any possibility of shortage, at any rate, as far as his firm was concerned, as a very large shipment had come to hand by the Niagara last week, while double supplies were looked for early in September. The trouble had been caused by congestion in the United States, where a regulation issued by the Government enforced an inspection of every foot of film before export. The inspection naturally took up a good deal of time, but while delays had occurred, everything had been adjusted.

The Elsie Ferguson-Artcraft production, "The Song of Songs," is at present held up by the Censor Board, who have not yet decided as to whether they will allow the picture to be shown.

A local film comedy, "Algie's Romance," produced by Leonard Doogood, is nearly ready for screening and will be released in a few weeks. To date Australian comedies have been somewhat of a failure, and so it is hoped that "Algie's Romance" will not follow in the wake of its predecessors.

J. A. Lipman, chief of Quality Features, announces that his firm has secured the Australian rights to the Mutual film, "Damaged Goods," which will arrive this month. Mr. Lipman will also receive during October the first of the Pyramid comedies, and will introduce them to Australian exhibitors on their arrival.

The news that J. C. Williamson, Ltd., had obtained the Australasian rights to D. W. Griffith's "Hearts of the World" caused satisfactory comment among exhibitors.

R. L. (Snowy) Baker, who made a very successful motion picture debut recently in "The Enemy Within," again appears in pictures in a local production, "The Lure of the Bush." This picture, like its predecessor, is a "stunt" subject, and Australia's noted athlete shows his abilities to great advantage. While the plot is familiar, it has been given several new twists, and, altogether, the production is highly satisfactory, viewed from all points.

The Fox Film Corporation special feature, "Cleopatra," is a current release in Sydney this month, and is doing excellent business in several metropolitan theaters. Cecil B. de Mille's production, "The Whispering Chorus," is another subject that has proved a big box-office attraction.

Humbert Pugliese announces the completion of the filming of the famous comedy-drama, "Struck Oil," with Maggie Moore in her original part of Lizzie Stofel and Harry Thomas in the chief male role. The date of release is set for November 19, when the film will be presented at the Sydney Town Hall.

Australasian Films Ltd. are doing some advance advertising for "Pershing's Crusaders," which will open up in the Sydney Town Hall for a special season under their direction. Similar subjects have found very enthusiastic audiences here, and, in view of the interest shown in Australia to all things American, "Pershing's Crusaders" should be popular.

American Carbons in Isle of Malta.

The little island of Malta has just received a shipment of Speer carbons, sold them through the Inter-Ocean Film Corporation, who control the foreign distribution of this well known motion picture product. This shipment is said to be the first one of American carbons that has ever been received in Malta.

GOVERNMENT CENSORSHIP IN CEYLON

British Crown Colony to Appoint Official Board in Which Educational and Police Departments Will Be Represented—Interesting Film Notes from India.

By S. B. Banerjea.

The Government of Ceylon, a British crown colony, is about to appoint a board of censorship for cinema films. The Educational and Police departments will be represented on the board. Our own censorship boards should be similarly represented. I would also have independent Indian gentlemen on them.

A fire in the godowns of the Asiatic Cinema Co. of Calcutta recently destroyed films to the value of 5,000 Rupees.

At the Elphinstone Picture Palace we have seen the following films: "Womanhood," "Fruit of Folly," "The Pomp of Earth," "Blue Blood and Yellow," "Unto Herself Done," "The Girl Who Could Not Grow Up," "Told at Twilight," "Holy Orders," "The Iron Heart," Chaplin's "The Pawnbroker" and "Behind the Screens"; "The Gentle Intruder," "Crime and Punishment," "Argyle Case," "Miss Nobody," "Innocence and Lizette," "Mark of Cain," "Modern Lorelei," "Lady Windermere's Fan," and several British films of no particular merit. These films drew crowded houses.

At the Albion Theater, the serial story, "The Secret of the Submarine" has been screened to overcrowded houses. Another serial will be started very shortly. I have no doubt whatever that it will be well patronized. At the same theater, we have also seen the following: "Nero and Agrippina," "The Square Girl," "Blindman's Luck" and "The Witching Hour." Its authorities have started "Fun Fridays," which are well attended.

The authorities of the Cornwallis Theater have exhibited "Heart of Gavroche," "Tragical Suspicion," "Jealous of Tomorrow" and "The Tramp." They have completed the exhibition of the serial, "The Voice on the Wire" and are now screening "The Gray Ghost," to huge crowds. They have also screened two Hindu films, viz.: "Data Karna" and "Jaimini." These are rubbish and do not enhance the reputation of a respectable house.

Mr. E. H. Ducasse has just reopened the Picture House, of Calcutta, of which Messrs. K. D. Brothers are lessees. He has remodeled it in parts and introduced various improvements. The pictures are now being projected on a pucca wall screen, and the four anna seats have been abolished. Mr. Ducasse opened his show with the sensational Drury Lane drama, "The Whip," which drew crowded houses for several days in succession. Among other films, which he has screened, we may mention "Joan the Woman" (complete series); "Jaffrey," "One Touch of Nature," "The Mischief Maker" and "The Flower of Faith."

In this connection I should state that Mr. Ducasse has just issued a rather belated explanation of the Bijou Theater incident, referred to in a previous letter. I quote the following from his letter of explanation, sent to the editor of the "Nayak," a vernacular daily of Calcutta: "This prohibition was made by the management of the Bijou Theater after I had resigned my control of that house of amusement. There is no such prohibition in force regarding my new theater, the Picture House, and I am always pleased to see my Indian patrons there in their national dress so long as they conduct themselves—as indeed they have always done—with propriety." This explanation is satisfactory and will remove much misunderstanding. In this connection, I should state that many of my friends and acquaintances still refuse to patronize the Bijou. I wish Mr. Ducasse all success.

The Theatre Royal, of Calcutta, continues to pursue its modest course along. Among the films, we have seen there, mention may be made of "The Flash of Emerald," "Will Power" and "Temper." The official war films were screened here for several days in succession.

The authorities of the Calcutta Empire have arranged to screen, "Winning a Continent," shortly.

The Bijou Theatre people have screened "The Veiled Meduca," "God's Crucible," "The Mysterious Mrs. M.," "Vampire," "The Call of Her People," "The Voluptuousness of Death," "Honour of Mary Blake," "Snowlined," "Blue Jeans," "Outwitted," "A Million Bid," "Graustark," "Uncle Sam at Work," "The Shooting of Dan McGrew," "Brand of Cowardice," "The Half-Million Bride" and several British films of no merit.

The Lahore Empire people have shown "Vendetta," Pathe's History of Great War and "Old Folks at Home," and are screening "Crimson Stain Mystery," to huge crowds.

The Madras Wellington is screening "Panopta." I trust Mr. Madan will arrange to screen it in one of his theatres in Calcutta.

The Arya Cinema of Poona has shown "The Hidden Hand" and will screen "The Neglected Wife" shortly.

The following films have been shown at the Bombay Imperial: "The Unknown Woman," "Streets of Illusion," "The Little Patriot," and the the serial "The Hidden Hand."

The Bombay Empire people have sreened "Crooked Romance," "An Artist's Honour," "Runaway Romany," "The Barrier," "Convict 993," "Over the Hill" and "Romeo and Juliet."

The Cinema Precious (Bombay) is screening "The Secret Kingdom" to crowded houses.

At the New Alexandra, "Sirens of the Sea," "Tide of Life," "Her Soul's Inspiration," "Torment" and "Eagle's Nest" have been screened.

The authorities of the Kohinoor (Karachi) have shown "Straight Shooting," "Bronze Bride" and "20,000 Leagues Under the Sea."

War loan rallies have taken place in all the leading theatres of Calcutta, Bombay, Madras, Lahore, and Delhi and elsewhere, and large sums have been realized for a good cause.

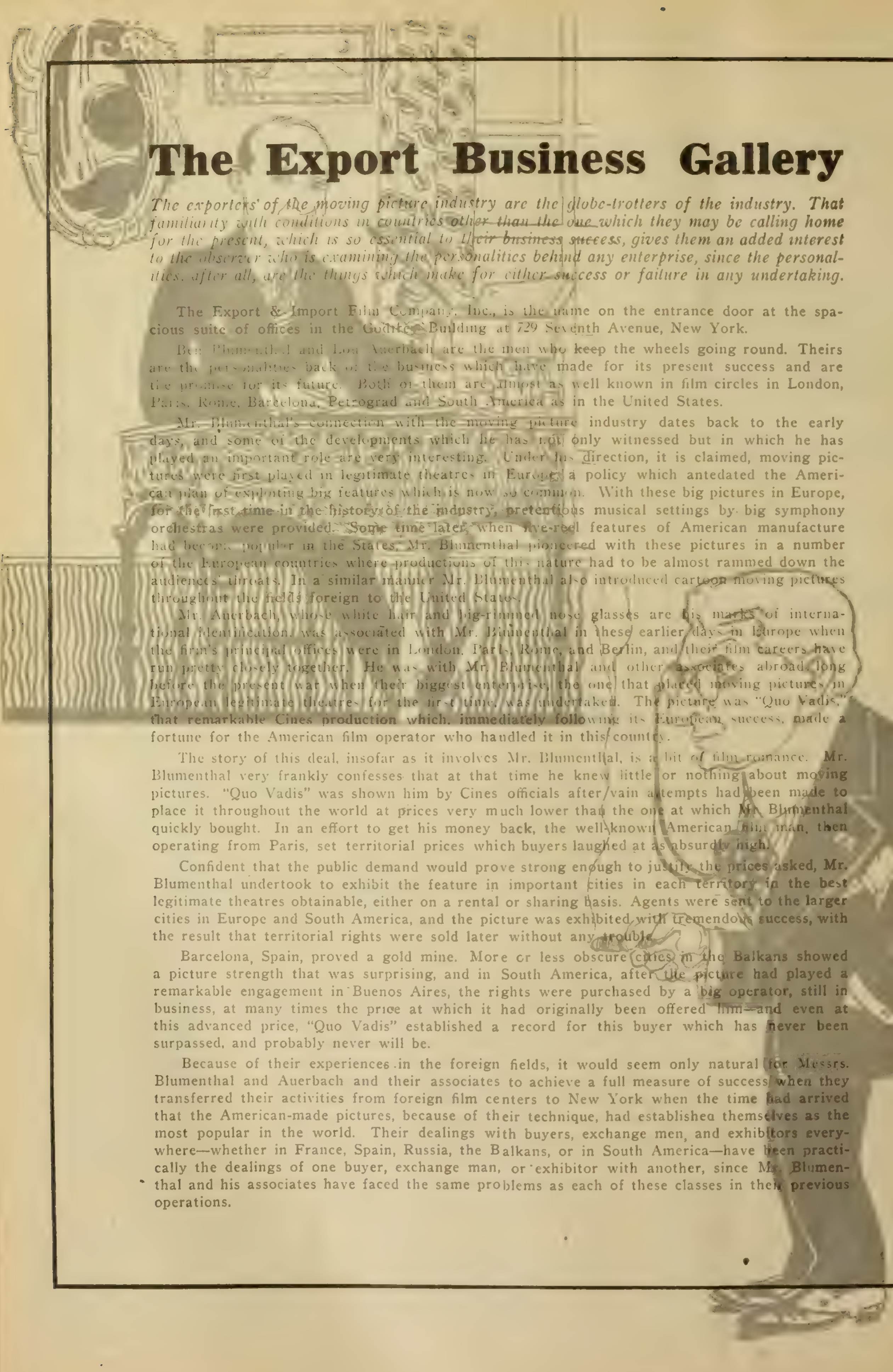
The little bioscope theatre of Murree Hills, the Kohinoor of Benares, the Palladium of Jubbulpur, and the Secondrabad Cinema are doing well.

The following extract from the report of the Commissioner of Police, Calcutta, covering the year 1916-1917, will be read by my readers with interest: "All theatres and bioscopes were regularly visited. The exhibition of sixteen films was prohibited and in twenty films objectionable portions were deleted. During the year a board of censors was established for each separate management showing cinematograph films in Calcutta. I desire to acknowledge the assistance given me by the European Association and by the Calcutta Trades Association in forming these boards. My thanks are also due to those gentlemen who have given so much of their time to the task of censoring." Comments on the foregoing are superfluous.

Foreign Sales Record

Below appears a partial list of sales, which indicates the American productions disposed of from New York City and the exclusive rights' purchasers. As this tabulation is a new idea among exporters, many of these folk were inclined to indifference in respect to making these announcments in this issue. Such reports as appear, however, will unquestionably serve as the crystal around which all future exporters' monthly sales activities will precipitate, commencing with our December International edition:

NAME OF FILM.	AGENT.	TERRITORIES SOLD.
A Burglar for a Night	Robertson - Cole	Scandinavia.
A Dollar Bid	Robertson - Cole	Scandinavia.
An Accidental Honeymoon	Robertson - Cole	Argentina, Australia.
Blue Jeans (Metro)	J. Frank Brockliss	France, Argentina, Scandinavia, South Africa.
Blue Jeans (Metro)	David P. Howells	Far East.
Blue Ribbon Productions, All (Vit.)	L. H. Allen	Spain, Brazil.
Blue Ribbon Productions, 36 (Vit.)	L. H. Allen	Chile, Cuba, Porto Rico.
Fighting Trail (Vitagraph)	L. H. Allen (Through Gillespie Bros.)	Porto Rico, Spain, Brazil, Chile.
Hearts of the World	Gillespie Bros. & Co.	Argentina, Chile, Columbia, Venezuela, Central America.
Inside the Lines	Inter-Ocean Film Corp.	Scandinavia.
Her Man	Robertson - Cole	Scandinavia.
Inside the Lines	Inter-Ocean Film Corp.	England.
Just a Woman	Robertson - Cole	France.
J. Warren Kerrigan, series of eight	Robertson - Cole	France, Belgium, Switzerland, Egypt.
Keystone Chaplins: The Roustabout, Doughnut Designers, Hula Hula Dance, Jazz Waiter, Henpecked Spouse, His Daredevil Queen Pugilist.	Gillespie Bros. & Co.	Panama.
Metro, All 1919 Output	Reginald Warde	Australia.
Metro, 100 Program Pictures	Export & Import Co.	Argentina, Chili, Bolivia, Peru.
Metro, 86 Program Pictures	Export & Import Co.	Continental Europe.
Metro, 52 Program Pictures	Export & Import Co.	Brazil.
Metro, 52 Program Pictures	David P. Howells	Far East.
Million Dollar Dollies (Metro)	J. Frank Brockliss	France, Scandinavia.
Million Dollar Dollies (Metro)	David P. Howells	Far East.
Million Dollar Dollies (Metro)	Export & Import Co.	Argentina.
Mysteries of Myra	Gillespie Bros.	Panama.
Nine-Tenths of the Law	Robertson - Cole	West Indies, Central America, France, Argentina.
Passing of the Third Floor Back	Robertson - Cole	Argentina, Australia.
Pershing's Crusaders	Gillespie Bros.	Panama.
Prisoners of the Pines	Robertson - Cole	Scandinavia.
Raffles	Robertson - Cole	West Indies, Brazil, Central America, Argentina, Aus-Argentina, Australia.
Revelation (Metro)	J. Frank Brockliss	Scandinavia, Argentina.
Revelation (Metro)	David P. Howells	Far East.
Scarlet Runner (Vitagraph)	L. H. Allen	Porto Rico.
Secret Kingdom (Vitagraph)	L. H. Allen	Spain, Brazil, Chile, Cuba, Porto Rico, Philippines, Argentina, Mexico.
The Eagle's Eye	Robertson - Cole	England, Argentina, Brazil, Dutch East Indies.
The Eleventh Commandment	Robertson - Cole	Argentina.
The Fight for Millions (Vitagraph)	L. H. Allen	Spain, Brazil, Chile, Cuba, Porto Rico.
The Fringe of Society	Robertson - Cole	England.
The Transgressor	Inter-Ocean Film Corp.	Argentina, Uruguay and Paraguay.
The Grain of Dust	Robertson - Cole	France.
The Iron Test (Vitagraph)	L. H. Allen	Spain, Brazil, Chile, Cuba, Porto Rico.
The Man of Might (Vitagraph)	L. H. Allen	Spain, Brazil, Chile, Cuba, Porto Rico.
The Struggle Everlasting	Robertson - Cole	England, Argentina.
The Woman in the Web (Vit.)	L. H. Allen	Spain, Brazil, Chile, Cuba, Porto Rico.
Those Who Pay	Robertson - Cole	West Indies, Central America.
Three-X Gordon	Robertson - Cole	Scandinavia.
Vengeance and the Woman (Vit.)	L. H. Allen (through Gillespie Bros.)	Chile, Spain, Brazil, Cuba, Argentina.
Vitagraph Special Productions, Two	L. H. Allen	Philippines, Mexico.
Where Cowboy Is King	Gillespie Bros.	Chile.
Wives of Men	Inter-Ocean	Australia, Argentine.



The Export Business Gallery

The exporters' of the moving picture industry are the globe-trotters of the industry. That familiarity with conditions in countries other than the one which they may be calling home for the present, which is so essential to their business success, gives them an added interest to the observer who is examining the personalities behind any enterprise, since the personalities, after all, are the things which make for either success or failure in any undertaking.

The Export & Import Film Company, Inc., is the name on the entrance door at the spacious suite of offices in the Godfrey Building at 729 Seventh Avenue, New York.

Ben Blumenthal and Lou Auerbach are the men who keep the wheels going round. Theirs are the personalities back of the business which have made for its present success and are the promise for its future. Both of them are almost as well known in film circles in London, Paris, Rome, Barcelona, Petrograd and South America as in the United States.

Mr. Blumenthal's connection with the moving picture industry dates back to the early days, and some of the developments which he has not only witnessed but in which he has played an important role are very interesting. Under his direction, it is claimed, moving pictures were first played in legitimate theatres in Europe, a policy which antedated the American plan of exploiting big features which is now so common. With these big pictures in Europe, for the first time in the history of the industry, pretentious musical settings by big symphony orchestras were provided. Some time later, when five-reel features of American manufacture had become popular in the States, Mr. Blumenthal pioneered with these pictures in a number of the European countries where productions of this nature had to be almost rammed down the audiences' throats. In a similar manner Mr. Blumenthal also introduced cartoon moving pictures throughout the fields foreign to the United States.

Mr. Auerbach, whose white hair and big-rimmed nose glasses are his marks of international identification, was associated with Mr. Blumenthal in these earlier days in Europe when the firm's principal offices were in London, Paris, Rome, and Berlin, and their film careers have run pretty closely together. He was with Mr. Blumenthal and other associates abroad, long before the present war when their biggest enterprise, the one that placed moving pictures in European legitimate theatres for the first time, was undertaken. The picture was "Quo Vadis," that remarkable Cines production which, immediately following its European success, made a fortune for the American film operator who handled it in this country.

The story of this deal, insofar as it involves Mr. Blumenthal, is a bit of film romance. Mr. Blumenthal very frankly confesses that at that time he knew little or nothing about moving pictures. "Quo Vadis" was shown him by Cines officials after vain attempts had been made to place it throughout the world at prices very much lower than the one at which Mr. Blumenthal quickly bought. In an effort to get his money back, the well known American film man, then operating from Paris, set territorial prices which buyers laughed at as absurdly high.

Confident that the public demand would prove strong enough to justify the prices asked, Mr. Blumenthal undertook to exhibit the feature in important cities in each territory in the best legitimate theatres obtainable, either on a rental or sharing basis. Agents were sent to the larger cities in Europe and South America, and the picture was exhibited with tremendous success, with the result that territorial rights were sold later without any trouble.

Barcelona, Spain, proved a gold mine. More or less obscure cities in the Balkans showed a picture strength that was surprising, and in South America, after the picture had played a remarkable engagement in Buenos Aires, the rights were purchased by a big operator, still in business, at many times the price at which it had originally been offered him—and even at this advanced price, "Quo Vadis" established a record for this buyer which has never been surpassed, and probably never will be.

Because of their experiences in the foreign fields, it would seem only natural for Messrs. Blumenthal and Auerbach and their associates to achieve a full measure of success when they transferred their activities from foreign film centers to New York when the time had arrived that the American-made pictures, because of their technique, had established themselves as the most popular in the world. Their dealings with buyers, exchange men, and exhibitors everywhere—whether in France, Spain, Russia, the Balkans, or in South America—have been practically the dealings of one buyer, exchange man, or exhibitor with another, since Mr. Blumenthal and his associates have faced the same problems as each of these classes in their previous operations.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, DECEMBER 21, 1918.

Advertising forms close Monday, December 9.

Picture Rights and How to Protect Them

INFORMATION reaching New York through different channels seems to indicate that Julian Ajuria, the general manager of the Sociedad General Cinematografica of Buenos Aires, who, under his own name, recently opened an exchange in Barcelona, is treading dangerous ground in Spain.

Mr. Ajuria was in this country early last year and closed several deals with local film manufacturers, covering in some cases exclusive rights for Argentina only and in other cases for Spain only. It is claimed, for instance, that a contract was entered into with the Vitagraph company for Spain only, another with the Triangle Film Corporation for Argentina only, a third with the Famous Players-Lasky for Argentina and Spain, and a fourth with the William Fox organization for Spain only.

According to the reports in question, Mr. Ajuria, after a short campaign in the peninsula, disposed of the greater part of the films he brought from New York (Vitagraphs, Worlds, Paramounts, etc.) to one of the Barcelona renting houses and returned to Buenos Aires.

Last August he was back again in Barcelona, bringing with him a large stock of films purchased in the United States for Argentina exclusively, disregarding, it is said, in this way, the provisions of the War Trade Board.

Among the films brought back by Mr. Ajuria, there was one belonging to the Triangle Film Corporation that had been sold under contract for Argentina only, and the Barcelona representative of the New York producer, Carlos Vasseuer, secured a writ from one of the local judges and had the film seized pending the result of an action against Mr. Ajuria for unlawful competition.

The upshot of it all, according to our informants, was that Mr. Ajuria was expelled from "La Mutua de Defensa Cinematografica," a protective association formed by the importers and renters of Barcelona, for having trespassed the rights of a member by introducing into Spain an unauthorized copy of a film.

Leroy Garfinckle, the New York buyer for the Sociedad General Cinematografica, the Argentinian concern managed by Mr. Ajuria, stated, when interviewed by one of our representatives, that he knew nothing about the transaction and gave it as his opinion that the whole affair must be a mistake.

However, there is a point here that the Film Exporters of America, Inc., and the Export Division of the N. A. M. P. I. should do well to bear in mind: the fact that in Spain exists an association devoted to the protection of the importers' and exporters' interests, whose members have entered into an agreement not to go outside their territories or to take part in any underhand competition. Similar associations are to be found in Great Britain, France, Italy and other countries, and a close affiliation between them and those having similar aims established in New York would redound to the advantage of all and eliminate many of the present export evils.

French Production Seems in Grievous Condition

IN the issue of October 4 of Le Cinema, a trade paper published in Paris, there is a very interesting story of a meeting that took place in the Chambre Syndicale de la Cinematographie Francaise, a body resembling our National Association of the Moving Picture Industry, for the purpose of devising ways and means to keep the French industry alive.

Charles Pathé was the principal speaker, and he took a very gloomy view of the situation, going so far as to declare that French production was showing a tendency to disappear. "Germany," he said, "thanks to the large amount of capital invested in its moving picture enterprises, is controlling the exploitation in practically all European neutral countries, while competition with America and Italy has become so keen that it hinders the production of French films."

Mr. Pathé believes the only way in which French producers can overcome their present difficulties is by getting the government to impose prohibitive duties on the importation of foreign negatives and by establishing a percentage basis of renting.

Edmont Benoit-Levy, on behalf of the League of French Cinematography, declared that it was impossible to accept the disappearance of French Pictures from the home markets and the markets of the world, and that all means should be used to bring them back on a commercial basis.

"Our League would fail to do its duty," said Mr. Benoit-Levy, "if it did not come to tell you that French films must live! At all costs, we should prevent their manufacture from being discontinued until the end of the war, a possibility that some producers have already admitted; and moreover, we fear that if French film production is allowed to fall into a lethargy, it may not be possible to awake it again later on.

"Is it true that in these times a good production of average value and importance cannot repay its cost of manufacture and expense of exploitation? Is the fault that of waste and extravagance in the studios? Could negative costs not be reduced by means of a unified local control? Is it true that everything has been done and is being done to promote the popularity of French films in England and the United States?

"We protest emphatically against a report we have received to the effect that some theatres no longer intend to handle French films because their customers demand American features. This is a heresy!

"We are willing to resign ourselves even for some time after the war, to be given more American than French screen entertainment, but we cannot permit that no market whatever be retained, for our own manufacture."

The via crucis of the French motion picture industry during the past four years has been felt and deplored throughout the civilized world, and particularly in the United States.

Until American productions reached their present high pinnacle of merit, the product of French studios was highly esteemed in all the markets of the world. We are certain that it will be so again, and that France will not only reach her former level of excellence in picture production, but will exceed it.

However, an important element which French as well as all other continental film manufacturers will have to contend with is the fact that American productions have come into their home and colonial markets to stay. The popularity which they now have achieved will always be maintained. It was inevitable that times had to change in the domain of film exploitation from the pre-war conditions. American pictures should have obtained their vogue throughout the foreign markets long before they did—and they would have obtained that vogue had it not been for the fact that the American producer, until within the last three or four years, had never been an exporter, but in the main content with the proceeds derived from the natural large development of his domestic markets, where consumption has always been insatiate. This is true of practically every commodity, as well as moving pictures. The truth of the statement that foreign productions will claim a better percentage than that which they enjoy at present, must be acknowledged. But the film industry of the world must recognize from this time on, that a certain percentage, and a large one, must be retained for the productions that emanate from the picturesque studios of California, Florida and New Jersey.

The Foreign Sales Record published in this issue of the International Section, and which will be one of its features during the month, is bound to be useful to the exporters in this country and the buyers abroad. It represents the only practical way of keeping the foreign dealers informed of the selling activities of the New York market and in touch with the firms controlling the rights on brands and pictures, so that they may steer away from wild offers and unscrupulous traders here and abroad. We hope the New York exporters will see that it is to their advantage to keep this record as complete and up-to-date as possible, and that they will cooperate with us by furnishing all the necessary information.

* * *

Now that the armistice has been signed and there is every reason to believe that the war has been brought to a close, the exporters should start without delay an agitation to remove the handicaps under which they have been laboring during the past year, particularly in matters relating to countries outside of the zone of war, such as the Orient and Latin America.

GIVES DETAILS ON PLAZA TRANSACTION

Inter-Ocean Film Corporation Also Acquires "The Transgressor," Second Production by "The Victim" People and Make Record Territorial Sale With It—British Sale of "Inside the Lines" Through London.

Paul H. Cromelin, president of the Inter-Ocean Film Corporation, announces the titles and stars of Plaza subjects recently acquired by the Inter-Ocean Film Corporation from E. D. Horkheimer, as follows: "The Angel Child," with Kathleen Clifford; "The Law that Divides" (Miss Clifford); "Playing the Game," with Anita King; "Mistaken Identity" (Miss King); "Petticoats and Politics" (Miss King); "Whatever the Cost" (Miss King); "The Girl Angle (Miss King); "The Locked Heart," with Gloria Joy; "Wanted, a Brother" (Miss Joy); "The Midnight Burglar" (Miss Joy); "No Children Wanted" (Miss Joy); "Miss Mischief Maker" (Miss Joy); "Little Miss Grow-Up" (Miss Joy); "Sunny Jane," with Jackie Saunders; "Wild Cat" (Miss Saunders); "Bit of Kindling" (Miss Saunders; "Betty Be Good" (Miss Saunders); "Bab the Fixer" (Miss Saunders); "The Checkmate" (Miss Saunders); "Jackie, the Hoyden" (Miss Saunders)."

Inter-Ocean has also acquired "The Transgressor," the second production by the makers of "The Victim," now scoring a great success in Latin-American countries, where it was placed by Inter-Ocean. It is of special interest to Catholics, as was "The Victim," and buyers are urged to get it before audiences of that denomination through the local churches. The Inter-Ocean expects "The Transgressor" to meet with the same popularity its predecessor found. The new special is in nine reels, from the story by O. E. Goebel and Conde B. Pallen, under Ludwig G. B. Erb's personal supervision. Less than twelve hours after the Inter-Ocean had signed the contract for the foreign distributing rights of this big picture, Gus Schlesinger, of the Inter-Ocean sales staff, has sold the production for Argentina, Uruguay and Paraguay, this transaction establishing quite a record for speed. The sale also took in the following Inter-Ocean subjects: "Wishing Ring," "The Boss;" "Hunting Big Game in the Frozen North," and "Eight Bells."

John H. Taylor, managing director of the London Inter-Ocean Film Corporation, who recently returned to the English capital after a visit to this country, has just reported the sale of "Inside the Lines," British rights, to Granger's Exclusives. Some time ago this sale was announced as having been effected by Gus Schlesinger and Louis Brock, of the New York Inter-Ocean office, but this statement was in error.

Fox Film Held Up in Chile.

"The Woman and the Law," a Fox production dealing with the De Saulles case, released last summer, has given rise to a peculiar situation in Chile, according to cable advices received by Bernardo Herrera, who acquired the rights for that territory. The picture was shipped about two months ago after it had bean approved by the censors and all the usual wartime formalities complied with, but when it reached the office of the United States Consul at Santiago, to whom all shipments of American film for Chile must be consigned, that official decided to overrule the New York authorities and has refused to deliver the picture to Mr. Herrera's partner. The grounds on which this action has been taken, which may entail the loss of a considerable amount of money, have not been disclosed. The Chilean firm's loyalty to the Allied cause has not been questioned, as far as we know.

"Sporting Life" Sells Rapidly.

Maurice Tourneur Productions announce the sale of their initial feature, "Sporting Life," which had such a successful showing at the Rivoli Theatre, recently, for Scandinavia. The rights to "Sporting Life" for Great Britain have been sold and negotiations completed for the sale of the Australasian rights. These deals were closed through Hiller & Wilk, who have been handling the foreign distribution of this picture.

AUSTRALIANS HAVE NEW BIOSCOPE SHUTTER

At a Sydney theatre, trial has been given to an Australian-designed bioscope shutter, involving several novel points. The fan at present in general use is of the three-leaf type and opaque. That invented by Mr. Marshall, of Brisbane, Qsld., is a single-leaf and translucent. The object in view is the economizing of light power, with collateral advantages in regard to softness of projection and color correcting.

The checked switchboard readings at the trial showed that while the ordinary shutter consumed from 70 to 74 amperes, the Marshall type used from 31 to 40 amperes. Further savings were recorded in regard to the carbons, the comparative consumption being 18-25 mm. as against 13-18 mm. In regard to the effects secured on the screen, there was noted a general softening and something of a spectroscopic effect. IMRIE.

NEW BUYER IN TOWN.

F. de Sacadura, general representative of the Compania Cinematographica de Portugal (The Moving Picture Company of Portugal), has opened an office in New York for the purpose of establishing direct relations with American manufacturers.

The Compania Cinematographica is the most important control of its kind in Portugal, and practically the renting business in that territory. It has dealt in the past through the Barcelona film distributors, and the trip of Mr. Sacadura to this country marks the initial step of its new policy. Instead of acquiring Portuguese rights from Spanish importers, the Compania Cinematographica plans to purchase for both Spain and Portugal, and either re-sale in the former territory or organize its own exchange system throughout the whole peninsula.

The forthcoming activities of the Portuguese company are bound to have a salutary effect on the Spanish market, which up to now has not been a very satisfactory one for American producers and exporters.

HOWELLS GETS NEW PICKFORDS

Super-Productions Made for First National Under Latest Sensational Contract To Be Distributed by Well Known Exporter—To Take U. P. T. Output and Anita Stewart Series as Well.

News of such tremendous importance, from the commercial angle, that it vied with the announcement that the armistice practically ending the world war had been signed, has been "breaking" daily in the export film colony in New York for the past week. And most of this important news has concerned the activities of David P. Howells.

Saturday afternoon Mary Pickford left New York City for Los Angeles to begin immediately the production of the first of the three super-productions which she has contracted to make for the First National Exhibitors' Association during the ensuing twelve months, in consideration of the largest salary which has ever been paid a moving picture star, if, indeed, it is not the largest salary which has ever been paid an individual in any line of endeavor for personal services. Before Miss Pickford left she also became a party to a contract, by virtue of which David P. Howells will handle these three big pictures—as well as any others which she may make for First National on later contracts which may be signed—in all markets other than the United States and Canada.

A few days before Mr. Howells had contracted with the United Picture Theatres of America, Inc., to exploit all of its product in countries other than the United States and Canada for an extended period. And at about the same time the same American exporter had secured the foreign rights on all of the new Anita Stewart pictures, which are to be made under the supervision of Louis Mayer, the well known Boston moving picture operator.

Because of the importance of the new arrangement whereby Miss Pickford transfers her allegiance from the producing company with which she so long been identified to the new organization which has announced a policy of securing the cream—and only the cream—of American moving picture productions, Mr. Howells' contract for the new super-productions is probably the most important he has ever signed. The first of these Mary Pickford productions which he will be able to offer his patrons in the foreign markets will be a picturization of "Daddy Long-Legs," which, it is expected, will be directed by Marshall Neilan, with whom this foremost star has made some of her most notable successes. It is promised for delivery in New York some time next February.

The United Picture Theatres' output which Mr. Howells has secured is estimated to amount to about forty productions the first year, and will include features with Dustin Farnum, Kitty Gordon, Florence Reed and other well known screen stars. The first feature, entitled "The Light of Western Stars," starring Dustin Farnum in a powerful story by Zane Grey, is ready for the American market and Mr. Howells is now offering it for sale in the foreign territories. Indeed, the sale of Argentina, Uruguay, Paraguay and Chile for all the U. P. T. product through the Howells office has already been announced.

The Anita Stewart pictures are to be eight in number, four of them to be directed by Lois Weber. "Virtuous Wives," the first picture, was directed by George Loane Tucker and is being splendidly received at advance trade showings. "In Old Kentucky," a screen version of the American play by the same title, which was responsible for two or three tremendous fortunes in the show business in the earlier years, has been chosen as the second picture of the series.

With the new contracts which have been signed, Mr. Howells expects to have available for the foreign markets approximately one hundred new productions during the next year. His contract with the Metro corporation for the distribution of its product in the Orient, including Japan, China, the Philippines, Dutch East Indies, India, Burma, Ceylon and the Straits Settlements has just been renewed for the third time, making the contract period end in 1920. Griffith's second big picture, "Intolerance," has just been bought by the same office for distribution in the Orient.

A Long Time Reputation for Reliability

YOUR SAFETY and SATISFACTION in your dealings in the export field, whether the commodity be steel rails or moving picture film, are guaranteed by the integrity and reliability of those through whom you deal. The exporter is verily as important an arm of your enterprise as your auditing department. A mistake in selecting the wrong exporter is a more serious handicap than a defalcation on the part of your bookkeeper.

ONE COMPELLING FACTOR that we can justifiably lay stress on is our experience in the domain of export which has extended over four score years—eighty and one to be explicit.

Indeed we have been specializing in our line—in your line, if you'll allow, ever since we were

FOUNDED IN 1837

Each year since has brought its train of individual developments. We have incorporated them all, adapted each in turn unto our special requirements and converted them into advantages for our clients. Accordingly, as our patrons desired, we installed a motion picture department into our organization. We offer **service plus**—a service, the like of which no other exporter can undertake to give.

GILLESPIE BROS. & CO.

DEPARTMENT OF FILMS

220 W. Forty-second Street, New York City, U. S. A.

Office in England
82 Fenchurch St., London

Just What You Want
Just the Way You Want It
Just When You Want It

Ours is the business of assuming responsibility for the **profitable distribution** of motion pictures in markets foreign to the country of their manufacture. And we believe that to **profitably** distribute, the producer must **profit,** the territorial rights buyer must **profit,** the exhibitor must **profit,** and we must **profit.**

The one-time sale merely for the purpose of "getting out from under" can make no real money for any **going** business organization that hopes to continue to **go!**

That's why we aim constantly to provide "just what you want, just the way you want it, just when you want it."

That's why the big end of our business is the buying, and not the selling, end.

The prospective customer's needs and the requirements of his business were carefully considered before our product was assembled for his inspection!

THE NEW MARY PICKFORD SUPER-PRODUCTIONS

about to be made for the First National Exhibitors' Circuit will be available for the world, exclusive of the United States and Canada, through this office as the result of a recently signed contract of tremendous importance.

ALL OTHER FIRST NATIONAL PRODUCTS

(Excepting the Chaplin releases)

numbering about twenty-six a year and comprising only such subjects as have been prejudged sure-fire successes by the foremost American exhibitors are also embraced in the Howells catalogue.

You can make these pictures the backbone of your business!

ANITA STEWART IN EIGHT NEW PICTURES

to be faultlessly produced with the aid of the leading American directors have been added to the list. The established reputation of the star and the determination of the producers are a guarantee of success.

THE ENTIRE OUTPUT OF THE UNITED PICTURE THEATRES OF AMERICA, INC.

is also available. Dustin Farnum, Kitty Gordon, and Florence Reed are mentioned as screen favorites whose sterling work will feature these releases which, with other stars, will number about forty during the ensuing twelve months.

DAVID WARK GRIFFITH'S "INTOLERANCE," for the Orient

Foreign territorial rights buyers are invited to use the facilities of our offices in the conduct of their business. We are prepared to execute all film commissions which may be entrusted to our care and will welcome the opportunity to prove by trial the value of the services which it is our aim to render.

HOWELLSFILMS

DAVID
P.
HOWELLS

729 7th Ave., New York, U. S. A.

Big pictures of established value

Billie Rhodes

Henry B. Walthall

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
CHIEF NAGAPATE
THE BIGGEST HANDSOMEST AND CRUELEST LOOKING SAVAGE WE HAVE EVER SEEN

Eight de luxe features will be produced by the National Film Corporation of America, his coming year, with Billie Rhodes, christened by T. L. Tally, of Los Angeles, "the screen's daintiest star." The initial picture has just been completed, "THE GIRL OF MY DREAMS," of which the Los Angeles "Examiner" said—

> Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There has been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance), but none more enthusiastic from the audience's view-point, or more laudatory to a screen luminary.

Henry B. Walthall, the undisputed premier dramatic artist of the screen, will appear in a series of eight special photoplays produced by the National Film Corporation of America. The first "AND A STILL SMALL VOICE," contains every element that made Walthall famous in such productions as "The Birth of A Nation" and D. W. Griffith's picture "The Great Love." No portrayal before or since has so endeared a player to the American public as Walthall's "little Colonel" in "The Birth of a Nation."

The Cannibal pictures, photographed at the risk of life, according to Frederick James Smith, in the October issue of the Motion Picture Classic, have "ten times the grip of an average photoplay." S. L. Rothapfel, managing director of the Rivoli and Rialto Theatres in New York, says "The Johnson pictures will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first-class theatre, and if properly exhibited will bring a big financial return."

They are an extraordinary feature attraction.

EXCLUSIVE CONTROL FOREIGN RIGHTS

"TARZAN OF THE APES" and "THE ROMANCE OF TARZAN"

backed by a world-wide business organization

William
Desmond

The
Prodigal
Wife

Miss
Lucy
Cotton

Eight new and distinctive pictures are to be produced by Jesse D. Hampton with William Desmond in the stellar roles. The first of these big productions will be ready for release in January. No screen star has the youth, the magnetism, the virility, the force, the romantic charm of Desmond. All these qualities will shine out of his new subjects.

J. Warren Kerrigan as a young versatile player portrays the best in American life. His new pictures produced by Jesse D. Hampton, from big stories by prominent authors, will all be clean in conception, clean in production and powerful in theme. Five of Kerrigan's latest triumphs of the screen are ready for immediate release. They are "A Burglar for a Night", "A Dollar Bid", "Prisoners of the Pines", "Three X Gordon" and "The Drifters." All territory including Canada, except United States.

J. Warren
Kerrigan

"The Prodigal Wife," a feature of distinction, is the first of twelve annual exceptionally dramatic photoplay productions to be released by Screencraft Pictures. "The Prodigal Wife" is from a story masterpiece by Edith Barnard Delano, published by Harper's and has been produced with a notable cast headed by Miss Lucy Cotton and Miss Mary Boland. All territory, including Canada, except United States.

Distribution rights throughout the world controlled by

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MOTION PICTURES

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1600 BROADWAY
NEW YORK CITY

Vitagraph In Foreign Markets

DURING the past few months I have sold, delivered, or signed contracts for the following VITAGRAPH productions.

THIS list includes only the so-called Spanish market, but you should note that I am covering these markets systematically and thoroughly—eight to twelve prints going out of each production acceptable.

SPAIN: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman." **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

BRAZIL: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

CHILE: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

CUBA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PORTO RICO: **Sold or Delivered**—The serials "Secret Kingdom," "Scarlet Runner" and "Fighting Trail"; fifteen Blue Ribbon Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PHILIPPINES: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions.

ARGENTINA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman."

MEXICO: **Delivered**—The serial "Secret Kingdom"; two Vitagraph Special Productions.

A Total of 2,792,000 feet from one producer—closed

OTHER productions of other producers, have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN
Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

JAPAN
CHINA
SOUTH AFRICA

FOREIGN BUYERS, Resident or Oversea, are advised that Vitagraph Productions can be secured for these territories. If interested, get in touch with me promptly.

Companhia Cinematographica de Portugal

HEAD OFFICE IN

LISBON, PORTUGAL

Owns the biggest stock of films in Portugal.
Renting contracts with practically every theatre in Portugal, Madeira, Azores, Mozambique and Angola.
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141 BROADWAY NEW YORK

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CHALMERS PUBLISHING CO.

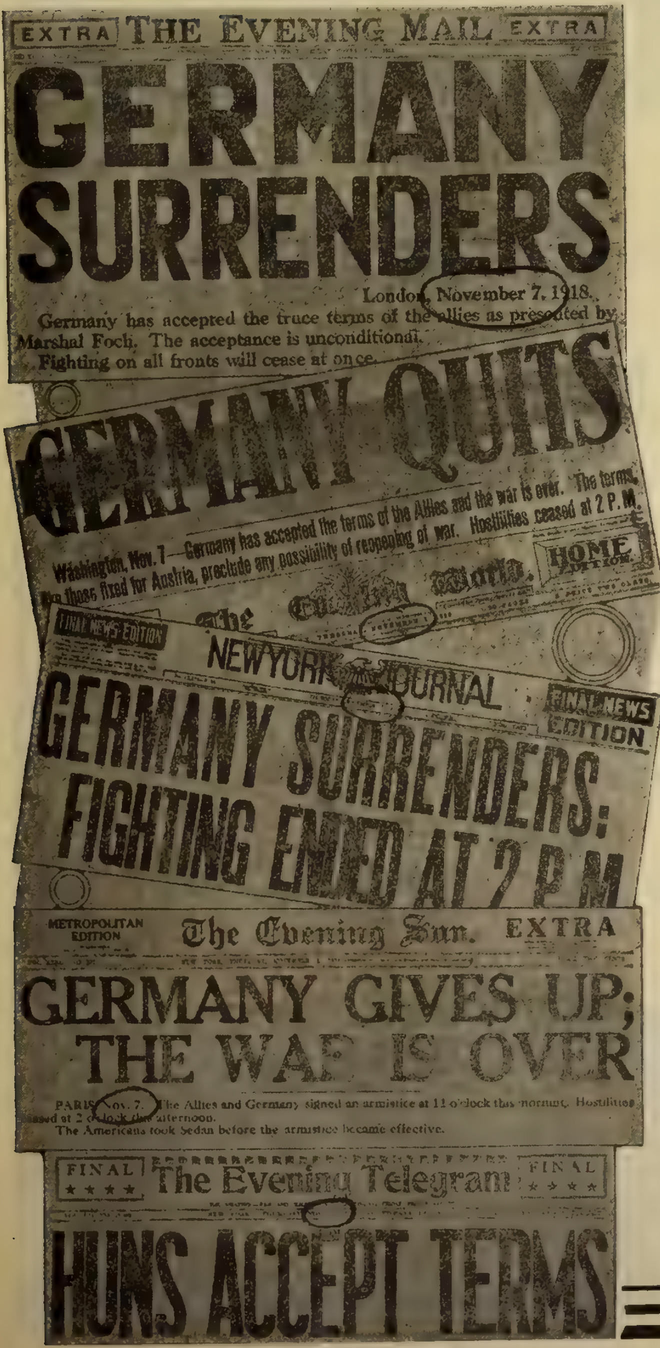
MOVING PICTURE WORLD
CINE-MUNDIAL
INTERNATIONAL SECTION
(Of the M. P. World)

Rates on Application

"Premature Information!"

"Little Talks with Foreign Buyers"—No. 19

By Paul H Cromelin
President



EXTRA THE EVENING MAIL EXTRA

GERMANY SURRENDERS

London, November 7, 1918.
Germany has accepted the truce terms of the allies as presented by Marshal Foch. The acceptance is unconditional.
Fighting on all fronts will cease at once.

GERMANY QUITS

Washington, Nov. 7—Germany has accepted the terms of the Allies and the war is over. The terms, those fixed for Austria, preclude any possibility of reopening of war. Hostilities ceased at 2 P.M.

The Evening World. HOME EDITION

FINAL NEWS EDITION NEW YORK JOURNAL FINAL NEWS EDITION

GERMANY SURRENDERS: FIGHTING ENDED AT 2 P.M.

METROPOLITAN EDITION The Evening Sun. EXTRA

GERMANY GIVES UP; THE WAR IS OVER

PARIS, Nov. 7. The Allies and Germany signed an armistice at 11 o'clock this morning. Hostilities ased at 2 o'clock this afternoon.
The Americans took Sedan before the armistice became effective.

FINAL ★★★★ The Evening Telegram FINAL ★★★★

HUNS ACCEPT TERMS

GERMANY SIGNED THE ARMISTICE but *not* on November 7th, as most of the newspapers erroneously announced. It all reminds me of the reports that come to Inter-Ocean about new films released on the American market. Ninety-nine per cent. of them are declared to be "just the thing for the foreign market" but Inter-Ocean doesn't recommend, much less buy, them until its entire staff has had a chance to look 'em over at the Inter-Ocean Building projection room. When Inter-Ocean does buy a picture, you may be sure it isn't on the strength of premature information, but because our staff of world-market experts have decided that the film WILL MAKE MONEY FOR YOU. If you are a genuine buyer of American films for export, I would advise you to write me to-day for "THE INTER-OCEAN GLOBE," the only monthly bulletin about films published by any film exporting firm. Remember, "THE GLOBE" prints nothing but carefully confirmed Inter-Ocean news!

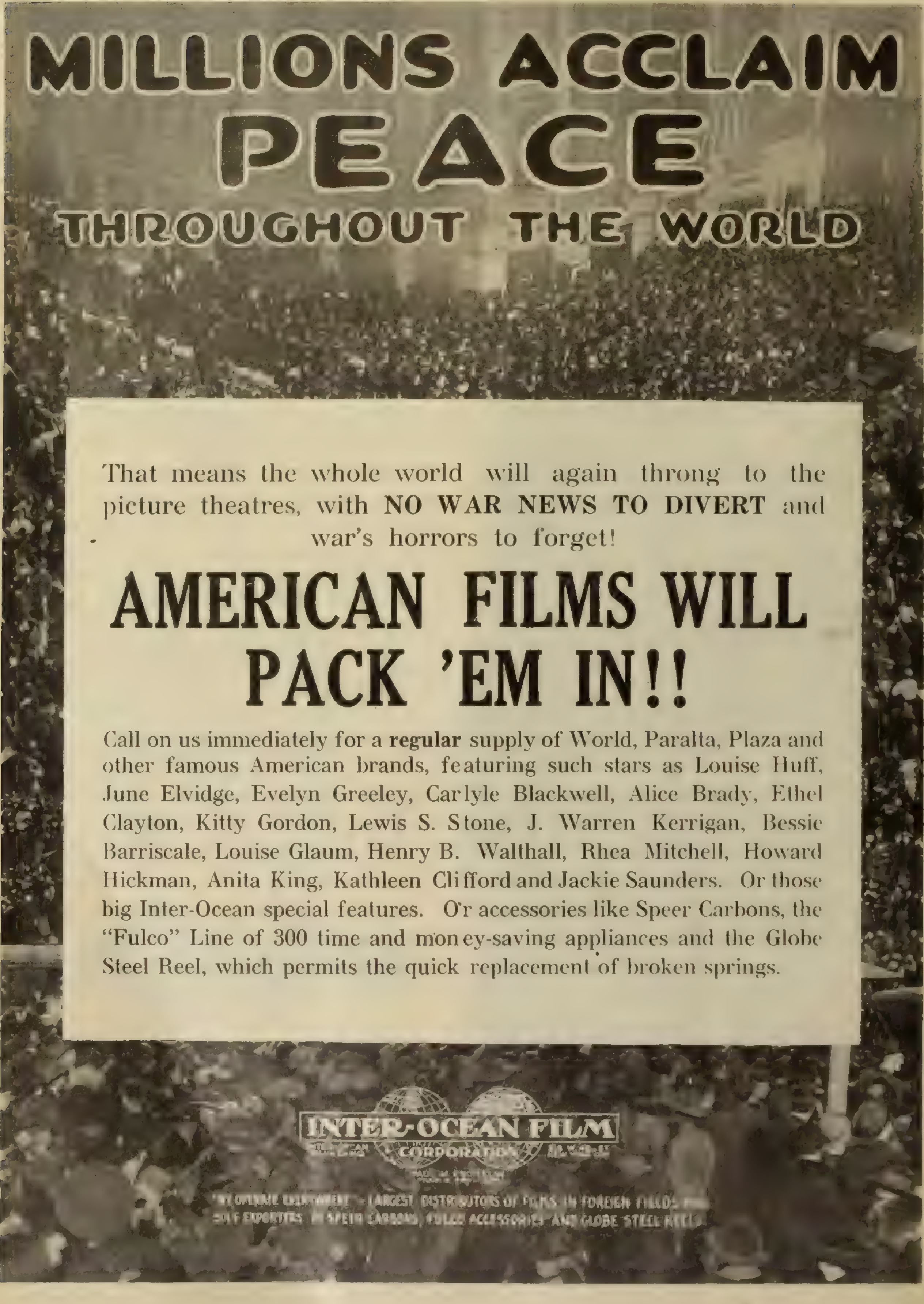
INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING
218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—52 World Films a year, featuring June Elvidge, Louise Huff, Evelyn Greeley, Kitty Gordon, Ethel Clayton, Alice Brady and Carlyle Blackwell; 24 Paralta Plays a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; 20 Plaza Pictures, featuring Anita King, Kathleen Clifford, Gloria Joy and Jackie Saunders; the great features, "Wives of Men," with Florence Reed; Sherrill's "Hearts Across the Seas"; Ince's "Whither Thou Goest"; "The Victim," with Robert T. Haines; Pyramid's "Inside the Lines" and "The Man of Bronze," with Lewis S. Stone; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition," with Rhea Mitchell and Howard Hickman; "Hunting Big Game in the Frozen North," and "The 13th Labor of Hercules"; the surefire comedy brands: Vim, Black Diamond, Bingo, "Charley" (Mabel and Fatty) cartoons.



That means the whole world will again throng to the picture theatres, with **NO WAR NEWS TO DIVERT** and war's horrors to forget!

AMERICAN FILMS WILL PACK 'EM IN!!

Call on us immediately for a **regular** supply of World, Paralta, Plaza and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features. Or accessories like Speer Carbons, the "Fulco" Line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.

INTER-OCEAN FILM
CORPORATION
"WE OPERATE EVERYWHERE" — LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND
SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE STEEL REELS

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 26—Screen Telegram (Topical)—69-T-1.
Oct. 29—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.

Oct. 6—A Tropic Melting Pot—15-0-1.

OUTDOOR-ROTHACKER PICTURES.

Oct. 13—Black Feet and Flat Heads—16-O-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 3.

Milady o' the Beanstalk (Baby Marie Osborne—Six Reels—Comedy-Drama—Diano).
Hands Up! (Episode No. 12—"The Silver Book"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 4—"The Ride to Death"—Two Parts—Drama—Western).
Just Rambling Along (Stan Laurel—One Reel—Comedy—Rolin).
Java (One Reel—Travel—Post Film).
The Far Flung Battle Line—"Polish Troops in France" (One Reel—Topical—French Official War Film).
Official War Review No. 19 (Topical).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 10.

Hands Up! (Episode No. 13 "The Last Warning" (Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 5—"Through the Flames"—Two Parts—Drama—Western).
Hear 'Em Rave (One Reel—Comedy—Rolin).
Celebes (One Reel—Travel—Post Film).
The Far Flung Battle Line—"British Troops in Italy" (One Reel—Topical—British Picture).
Official War Review No. 20 (Topical).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

RELEASES FOR WEEK OF NOV. 17.

The Bells (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 6—"Trails of Treachery"—Two Parts—Drama—Astra).
Far Flung Battle Line No. 12—"British Flying Ships"—One Reel—Topical).
Hands Up (Episode No. 14—"The Oracle's Decree"—Two Parts—Drama—Astra).
Official War Review (No. 21—"Under the Masterly Leadership of Marshal Foch"—Topical).
Post Travel Series (No. 19—"Caribbean Lapped Shores"—Topical).
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts -Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Winning the War Series No. 2.
Official War Review No. 24.

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 1—18 to 45.

FOX STANDARD PICTURES.

Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—The Man Hunter (William Farnum).
Jan. 12—The Siren's Sons (Theda Bara).

EXCEL PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).

VICTORY PICTURES.

Nov. 24—Fame and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladys Brockwell).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Treat 'em Rough (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—5,000 Miles on a Gallon of Gas.
Dec. 22—Hitting the High Spots.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 25—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Nov. 11—Everybodys' Girl (Alice Joyce—Five Parts—Drama).
Nov. 18—Miss Ambition (Corinne Griffith—Five Parts—Drama).
Nov. 25—The Dawn of Understanding (Bessie Love—Five Parts—Drama).
Dec. 2—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
Dec. 9—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).
Dec. 16—Hoarded Assets (Harry T. Morey—Five Parts—Drama).
Dec. 23—The Captain's Captain (Alice Joyce—Five Parts—Drama).
Dec. 30—The Adventure Shop (Corinne Griffith—Five Parts—Drama).
Jan. 6—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).
Nov. 11—Frauds and Frenzies (Lawrence Semon—Two Parts).
Nov. 18—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).
Nov. 25—Husbands and Humbugs (Lawrence Semon—Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03230.
Oct. 23—No. 47 (Topical)—03236.
Oct. 28—No. 48 (Topical)—03239.
Nov. 6—No. 49 (Topical)—03242.
Nov. 13—No. 50 (Topical)—03247.
Nov. 20—No. 51 (Topical)—03252.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Nov. 20—Scars and Bars (Helen Lynch and Dick Smith—Two Parts—Comedy).

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.
Nov. 18—The Love Craze (Florence Lawrence—Comedy).

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.
Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.
Nov. 23—Issue No. 93 (Educational)—03253.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) —03232.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.
Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward" — Two Parts — Drama)—03241.
Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.
Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.

UNIVERSAL CURRENT EVENTS.

Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03231.
Oct. 26—Issue No. 76 (Topical)—03237.
Nov. 2—Issue No. 77 (Topical)—03240.
Nov. 9—Issue No. 78 (Topical)—03243.
Nov. 16—Issue No. 79 (Topical)—03248.
Nov. 23—Issue No. 80 (Topical)—03254.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03234.
Nov. 23—Why Worry?—03260.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).
Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).
Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Comedy).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 10—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 17—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Nov. 10—The Make-Believe Wife (Billie Burke).
Nov. 10—The Gypsy Trail (Bryant Washburn).
Nov. 17—Women's Weapons (Ethel Clayton).
Nov. 17—A Daughter of the Old South (Pauline Frederick).
Nov. 17—Mirandy Smiles (Vivian Martin).
Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Nov. 10—My Cousin (Enrico Caruso).
Nov. 24—Under the Greenwood Tree (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Nov. 24—Sporting Life (Maurice Tourneur Production).

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

Classified Advertisements

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MANAGER—Highly efficient for high class photoplay house. At present employed, desirous of seeking connections where accomplishments and ability can be demonstrated, unique designer of artistic stage settings, lobby displays, etc.; can furnish best of reference. Only high class proposition will be considered. Address Efficient Manager, care Moving Picture World, New York City.

CAMERAMAN—Seven years with large producing company, making dramas, trick comedies, scenics, etc., desires position with first class producing company. Best of references furnished. Cameraman E, care Moving Picture World, New York City.

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HELP WANTED.

WANTED—Cameraman, one that can do Laboratory work preferred. State salary, age and reference; steady position. C. M., care Moving Picture World, New York City.

CAMERAS, ETC., FOR SALE.

TWO BIG BARGAINS — New Universal camera and tripod, also Ernemann practically new with tripod. Chas. R. Svinning, 1540 E. 66th Place, Chicago, Ill.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

DAVID STERN COMPANY—Tested and Guaranteed Motion Picture Apparatus. 400 ft. Williamson M. P. camera in equal to new condition, fitted with 50 MM. F:3.5 Bausch & Lomb ZEISS Tessar lens, complete, with carrying case, 2 extra magazines and a specially adapted 7" Goerz Dagor lens in long focusing tube for Telephoto work. Over $400.00 worth of goods; our price, complete, $265.00. Light weight tripods with both panoramic and tilting head, our special price $17.50. Advertising by Motion Pictures, postpaid, $1.60. How to Make and Operate Moving Pictures, postpaid, $1.10. Talbot's Practical Cinematography, postpaid, $1.25. Order all three books for special price of $3.50. Act promptly. Get in touch with us today. Telegraphic orders shipped same day as received. DAVID STERN COMPANY, 1027-1029R MADISON ST., CHICAGO, U. S. A.

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FILMS, ETC., FOR SALE.

FOR SALE—Mexican War Pictures—four original reels of the battle fought at Ojiniga, Mexico, by Poncho Villa. B. O., care Moving Picture World, New York City.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE Wurlitzer orchestrion style K, used only 8 months, perfect condition. Sacrifice price, $3,300. Address D. E. McArthur, Box 382, Knoxville, Tenn.

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FILM PRINTER, practically new, motor driven; sell cheap. F. E. Slocum, 404 Wheelock Building, Peoria, Ill.

FOR Sale—Powers No. 5 motion picture projector, $75.00. American Standard Projector, $25.00; in good condition. Curtis Company, 237 Lexington Avenue, New York City.

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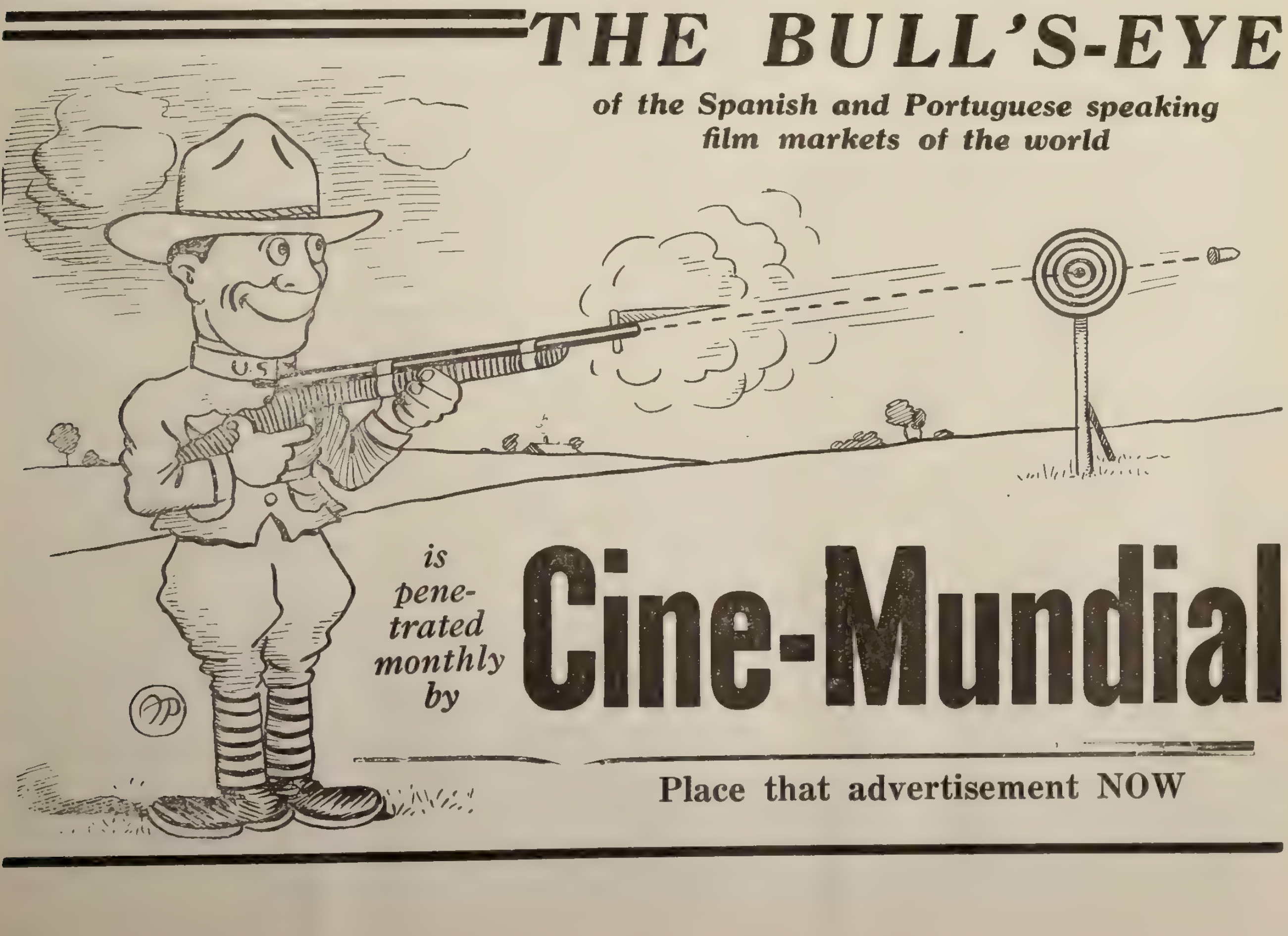

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List of Current Film Release Dates

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 10—Snobs (Victor Moore).
Nov. 17—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Nov. 10—Fiji Does Its Bit.
Nov. 17—Fire Walkers of Bequa.
Nov. 24—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

Nov. 10—A Modern Miracle Worker; Our Newest Possesions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Nov. 24—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 11—America's Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Grouch (Montague Love).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Together (Violet Merserau—Five Parts—Drama)—03233.
Nov. 23—Hugon the Mighty (Monroe Salisbury—Five Parts—Drama).

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You.
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

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FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Rachel (Bessie Barriscale—Five Parts—Drama—Paralta).

HOPP HADLEY.

130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.
Among the Cannibal Isles of the South Pacific (Educational).

LEONACE PERRET PRODUCTIONS.

1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.

1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.

Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.

220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

BERNARD H. BERNSTEIN.

923 Longacre Building, New York City.

The Lion of the Hills (Wm. S. Hart—Drama).

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I Believe.

CREST PICTURES CORP.

Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.
Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).
The Star Spangled Banner (500 feet) (Gotham Film).
Columbia (500 feet) (Gotham Film).
Home, Sweet Home, and The Girl I Left Behind Me (Gotham Film).

FOURSQUARE PICTURES.

729 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

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Flushing, L. I.

Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday

"The Hand of Vengeance."

Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.

Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Products).
The Silent Mystery (Francis Ford serial in fifteen episodes).

(The Following Are Norma Talmadge Productions.)

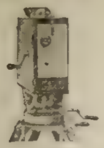
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)

The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)

The Matrimaniac.
The Americano.



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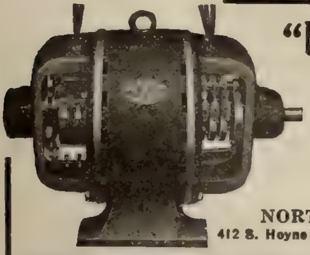

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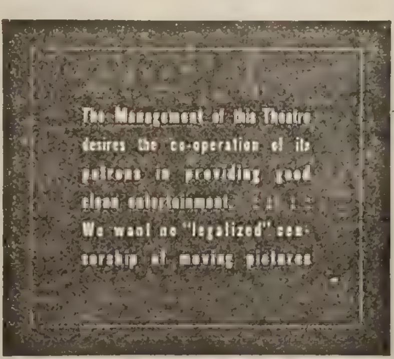

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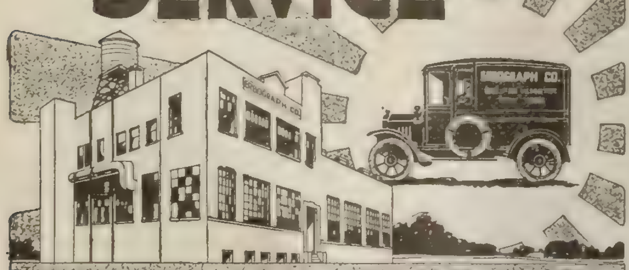
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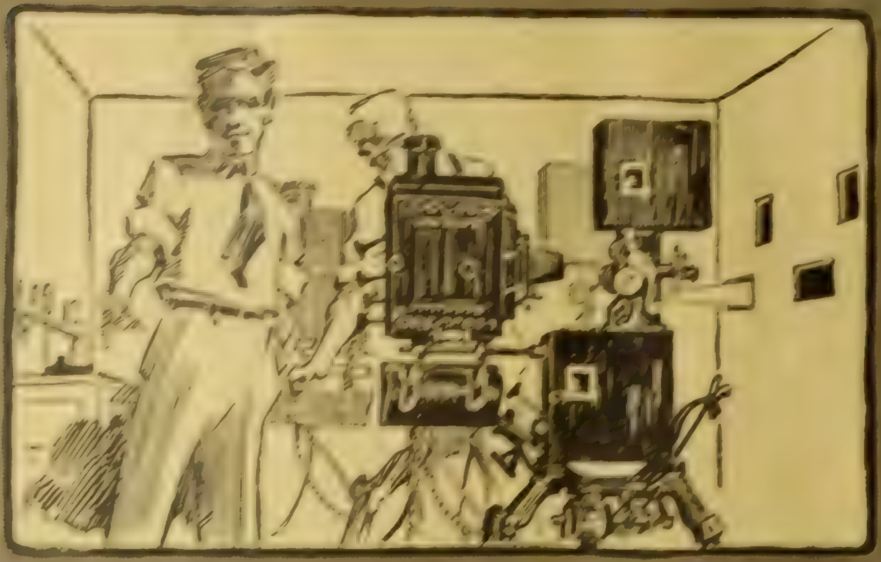

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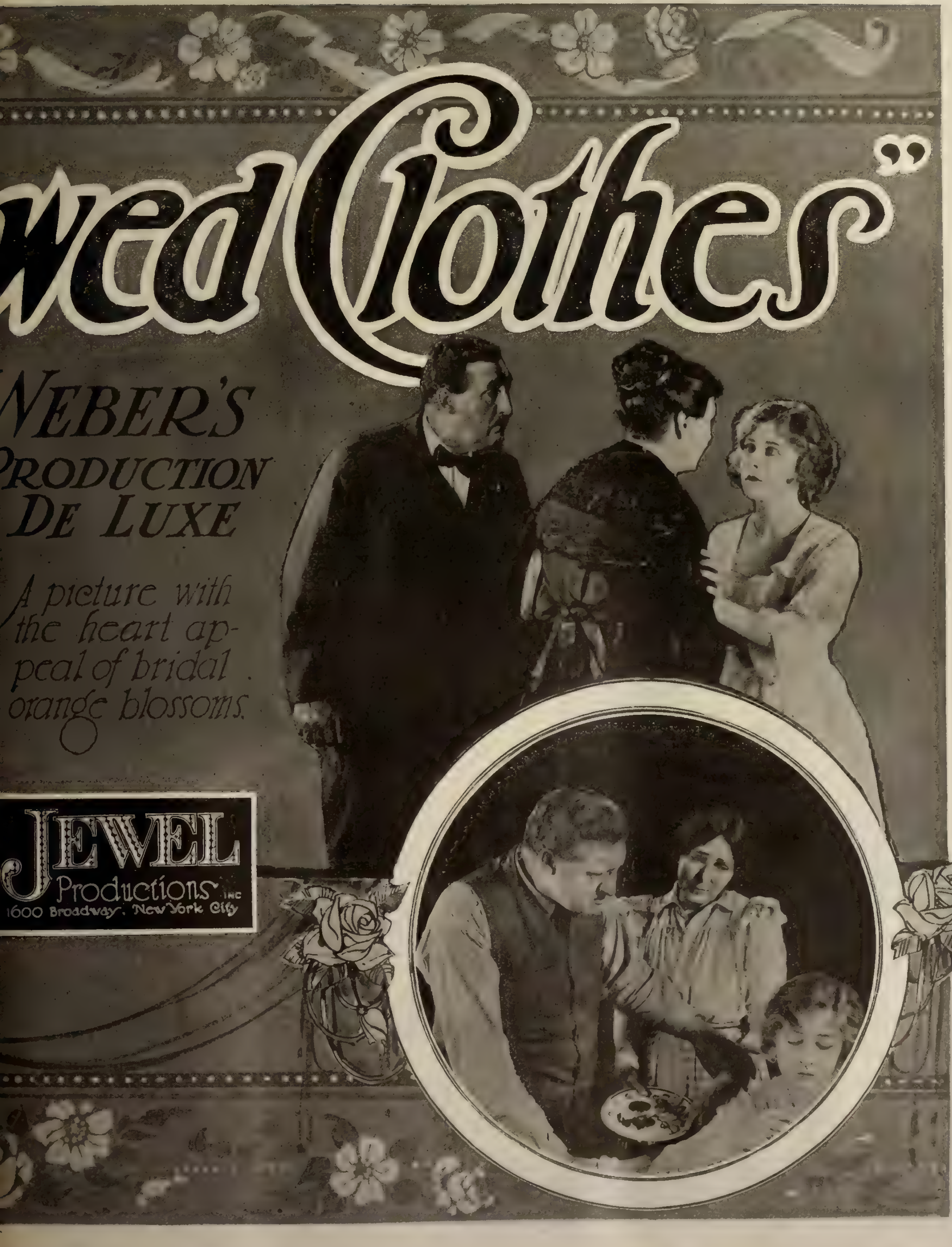

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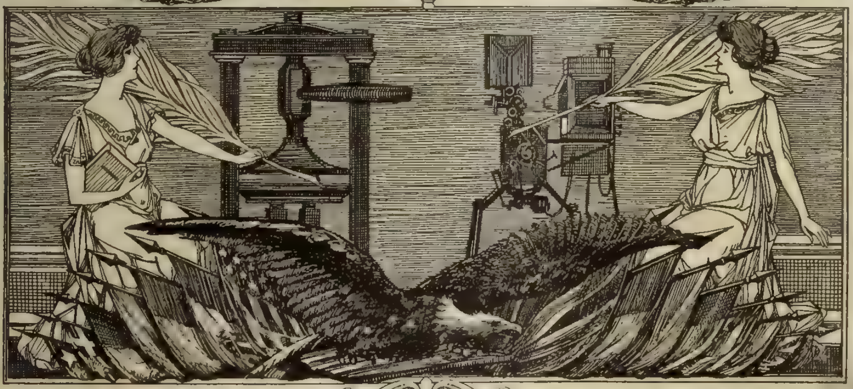

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are assured that it will continue to be released, for some time to come. The supply of available and excellent material, always large, has considerably increased during the past few months until it has today reached the point where there is sufficient on hand and coming to amply provide for the issues of many weeks. Furthermore the quality of the negatives received from the French, British, Italian and American Governments has steadily improved until today it is better than ever.

The Armistice and the prospects of early Peace have made the Official War Review an even better box office attraction; great in War it will be as great in Peace.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

His Name Registers Cash!

Exhibitors agree that a first class comedy is essential to the success of a program. A custard pie and a pretty girl or two in a bathing suit do not make a comedy.

HAROLD LLOYD

comedies are uniformly excellent, well thought out, well acted and well directed. Audiences now ask for them. Lloyd's name registers cash!

"Lloyd comedies are the best one reelers on the market. Everyone is great."

Pastime Theatre,
Itasca, Tex.

Produced by Rolin

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William Russell *in*

"All the World to Nothing"

An American "Flying A" Picture

From the widely read novel of the same name by Wyndham Martyn. Directed by Henry King.

ONE of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

Now Playing

William Russell in "Hobbs in a Hurry"

William Russell Productions **Distributed by PATHE'**

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Pathe Exchange, Inc., with its thirty distribution points in the United States and its selling force augmented by Hodkinson Representatives to 180 men, is the best equipped organization in the country for the intelligent and efficient handling of films.

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On and after November 25th Hodkinson Service will be released through Pathe Exchange, Inc.

HODKINSON SERVICE through PATHE EXCHANGES with Hodkinson Representatives to give you personal attention means cooperation such as you have never before known.

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DEC. 1st, 1918

FILM CLEARING HOUSE, Inc.
ASHBEL P. FITCH, President
126-130 West 46th Street, New York

Photographed at the risk of life

"Ten times the grip of an average photoplay"

Motion Picture Classic

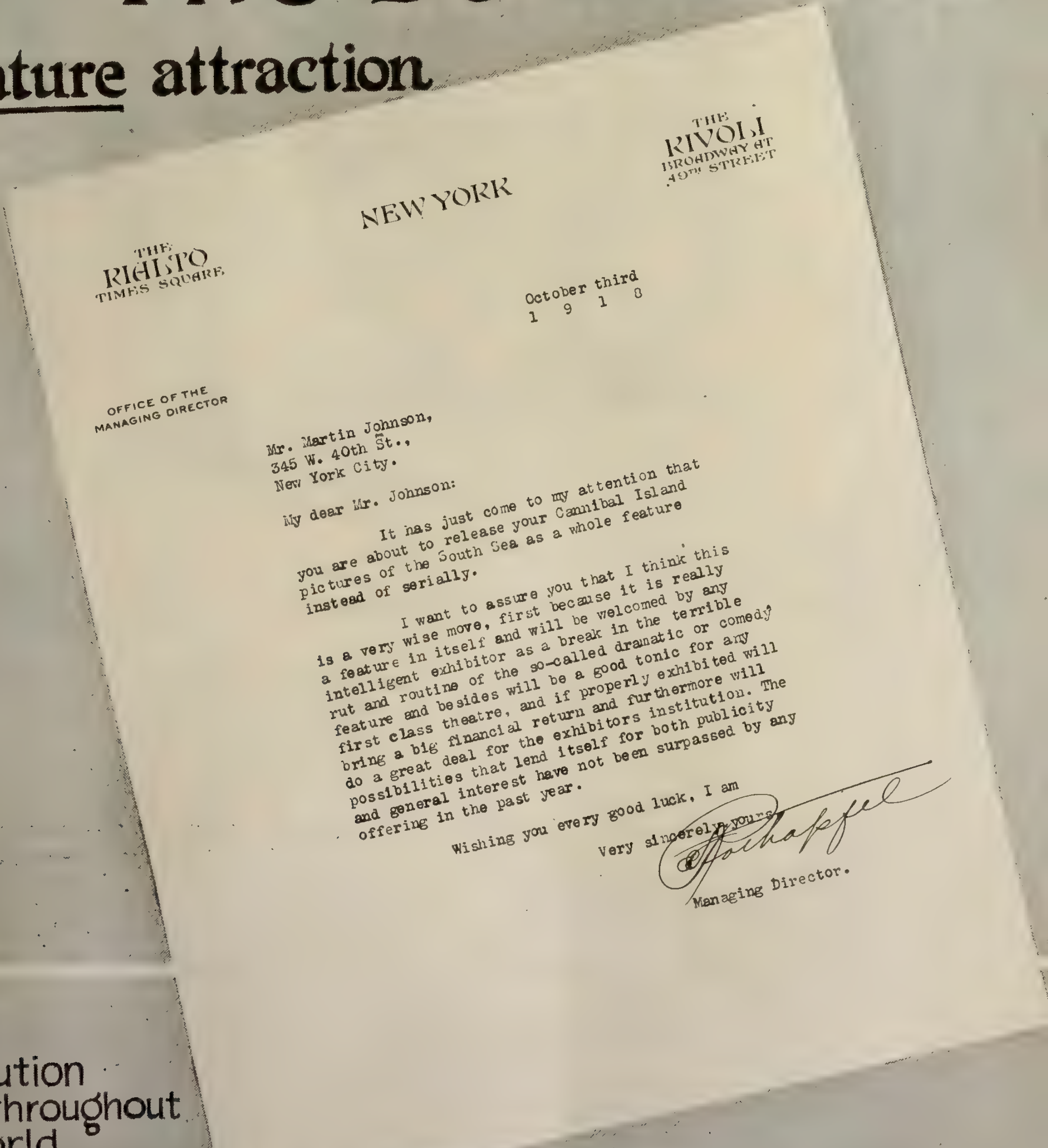
"Chief Nagapate the biggest handsomest and cruellest looking savage we have ever seen" Martin Johnson

Really the most interesting movies of our month weren't dramatic at all—but Martin Johnson's fascinating tour of the Cannibal isles of the South Pacific. Aside from being an intelligently photographed study of the various races of the remote Pacific isles, where meatless days aren't observed, the pictures have the lure of a Joseph Conrad tale. Here romance and adventure stood beside the camera-man. Johnson and his wife cruised alone among the islands, once almost meeting their death and finally getting away with a remarkable series of films. Mrs. Johnson, by the way, can go 'round to the movie studios any day and get a regular position. She is the dramatic suspense of the series, which we guarantee to have ten times the grip of an average photoplay.

OCTOBER MOTION PICTURE CLASSIC

Martin Johnson's CANNIBALS of The South Seas

a feature attraction



THE RIVOLI
BROADWAY AT
49TH STREET

NEW YORK

THE RIALTO
TIMES SQUARE

October third
1 9 1 8

OFFICE OF THE
MANAGING DIRECTOR

Mr. Martin Johnson,
345 W. 40th St.,
New York City.

My dear Mr. Johnson:

It has just come to my attention that you are about to release your Cannibal Island pictures of the South Sea as a whole feature instead of serially.

I want to assure you that I think this is a very wise move, first because it is really a feature in itself and will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first class theatre, and if properly exhibited will bring a big financial return and furthermore will do a great deal for the exhibitors institution. The possibilities that lend itself for both publicity and general interest have not been surpassed by any offering in the past year.

Wishing you every good luck, I am

Very sincerely yours,

Rothapfel

Managing Director.

Distribution
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the world
controlled
by

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1600 Broadway New York City

When Distress Calls the Red Cross Answers "HERE!"

NOW the Red Cross calls! The annual Christmas Roll Call of members will echo throughout the land the week of December 16th to 23rd.

Membership in the Red Cross now is more than duty—it is an honored privilege, and an evidence of loyalty. When that Roll is called, your conscience, your sense of right and justice, your love of country and your devotion to the highest ideals of unselfish service all suggest that you answer "HERE!"

All you need is a heart and a dollar

These entitle you to membership for one year.

When you wear your button, signifying that you are a member, you will not be asked to join again this year—it means that you have answered the Roll Call.

Join—be a Christmas member—but just join once.

Our soldiers and sailors look to the Red Cross for comforts. They have never been disappointed.

The Red Cross looks to you for the moral support of your membership. Answer "HERE!" when the Roll is called.

Join the Red Cross

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Division of Advertising

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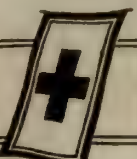

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Fly Your Flag

The
WONDER WOMAN
The Star
of a thousand moods

She startled the world in "*Revelation*" and in this production alone reached the pinnacle of box office success and established a new standard for the screen.

She did more in one production for the future of pictures, more for the continuance of enthusiastic patronage of picture theatres more for the exhibitors than any three of the biggest stars in the last ten years

She went beyond her own triumphs in *Toys of Fate*", proving herself entirely different, totally distinctive and wonderful beyond any comparison as the supreme actress of the picture world.

She rises higher in her newest and, to date, her best production, "Eye for Eye"– of which more is said on succeeding pages

She is The Great

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RICHARD A. ROWLAND
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The Great
NAZIMOVA
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drama L'Occident

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Adapted by June Mathis and Albert Capellani · Directed by Albert Capellani

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Grand Opera has its Caruso,
The Screen has
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The Great Victory

The production of all productions for timeliness is

Wilson or the Kaiser

The Fall of the Hohenzollerns

Screen Classics Inc. holds the record for productions that strike at the right moment. This is the newest and greatest

Wilson or

WHEN Woodrow Wilson was born his father's first thought was for the noble mother and he gave thanks when he was assured she would recover — *His was the human, the American point of view.*

The Great
The Fall of the

WHEN Kaiser Wilhelm was born soldiers and statesmen asked only one question: "Is it a son and heir"? *This is the marked difference in the national ideals of the two countries.*

Victory-Hohenzollerns.

Another big clean-up for Exhibitors because of its extreme timeliness.

Screen Classics Inc.
presents

Wilson or the Kaiser

By Maxwell Karger
Director General

A drama that will touch a responsive chord in every American heart now that peace is settled.

The scenario is by A. S. Le Vino and it was directed by Charles Miller and its wondercast includes Henry Kolker, Creighton Hale, E. J. Connelly, Joseph Kilgour, Earl Schenck and Florence Short.

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William Desmond

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He can use a gun

But when his ardor is aroused by the appeal of the little woman who is being persecuted by an escaped convict—bare fists are the weapons with which he conquers and rescues.

"BILL" DESMOND at his best, in one of the strongest dramas he has ever had, guarantees box-office value and entertainment that you can't afford to neglect. Your audiences relish his physical energy and force—his intense personality.

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Directed by Thomas N. Heffron

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A Punch Drama To Touch 90 Million Human Hearts

Released simultaneously with its publication in the January issue of *Cosmopolitan Magazine.*

Dedicated to the millions of mothers whose husbands and sons offered their lives to their country in the cause of humanity.

Action, pathos, strength, tenderness and comedy—all are dominating elements in

REX BEACH'S

Powerful Drama of Human Emotions

Too Fat To Fight

with **FRANK McINTYRE**

Directed by Hobart Henley

***Produced by* GOLDWYN**

Here is a production that will live and delight millions for years in the picture theatres of the world. A story of *before the great War* and *the present moment.* The Editors of Cosmopolitan declare this to be "the greatest story Rex Beach ever wrote" and they advertise it across the nation to back up their opinion. Released everywhere on December 15 and with pre-releases in a dozen important cities.

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The Most Remarkable Co-operation A Picture Ever Had.

IN every city, town and village of the United States there are one or more organizations of the best known and most influential people ready to link up with the exhibitor at the very moment he shows "Too Fat To Fight."

Every City Chairman of the United War Work Campaign in America, every individual secretary of

The Y. M. C. A.

The Jewish Welfare Board

The National Catholic War Council

The War Camp Community Service

The Y. W. C. A.

The American Library Association

has been linked up by direct Goldwyn effort and solicitation with the presentation of this most powerful of Rex Beach pictures in every community.

Proof of the national interest of these organizations in this powerful heart drama is found in the more than 1,000 telegraphic applications for bookings of this production during the recent $170,000,000 campaign throughout the nation.

One of the very few stories ever screened that was assured of capacity audiences from the day the production was first announced.

This is another one of the six remarkable stories in the Rex Beach Star Series produced under the direction of Goldwyn for the current season.

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And Now A Cave-Man

You never know in advance what "Smiling Bill" Parsons is going to be or what he is going to do in Capitol Comedies. In "Proposing Bill" he is again the comedian of amazing surprises, this time an ardent cave-man. That 2,700 theatres play

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in CAPITOL COMEDIES

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under contract and enthusiastically recommend that their fellow exhibitors book him for their own houses is assured proof of his tremendous popularity with the American people. Booked exclusively through the Goldwyn offices.

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Romantic Melodrama Is Always Popular

The love story of a handsome young American and a beautiful Chinese princess. A story of mysterious Oriental plots and secret society intrigues. A story of international ambitions that are foiled by a daring girl for the man she loves.

BETZWOOD FILM COMPANY'S SPECTACULAR PRODUCTION

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**
Directed by IRA M. LOWRY

was "built for the box-office" and has started out to duplicate that other sensational Lowry success, "For the Freedom of the World."

Goldwyn's twenty offices report a tremendous exhibitor and public interest in this exceptionally novel and thrilling production. The value of it for popular appeal is emphasized by *a 70 day blanket booking in the Marcus Loew circuit of theatres.*

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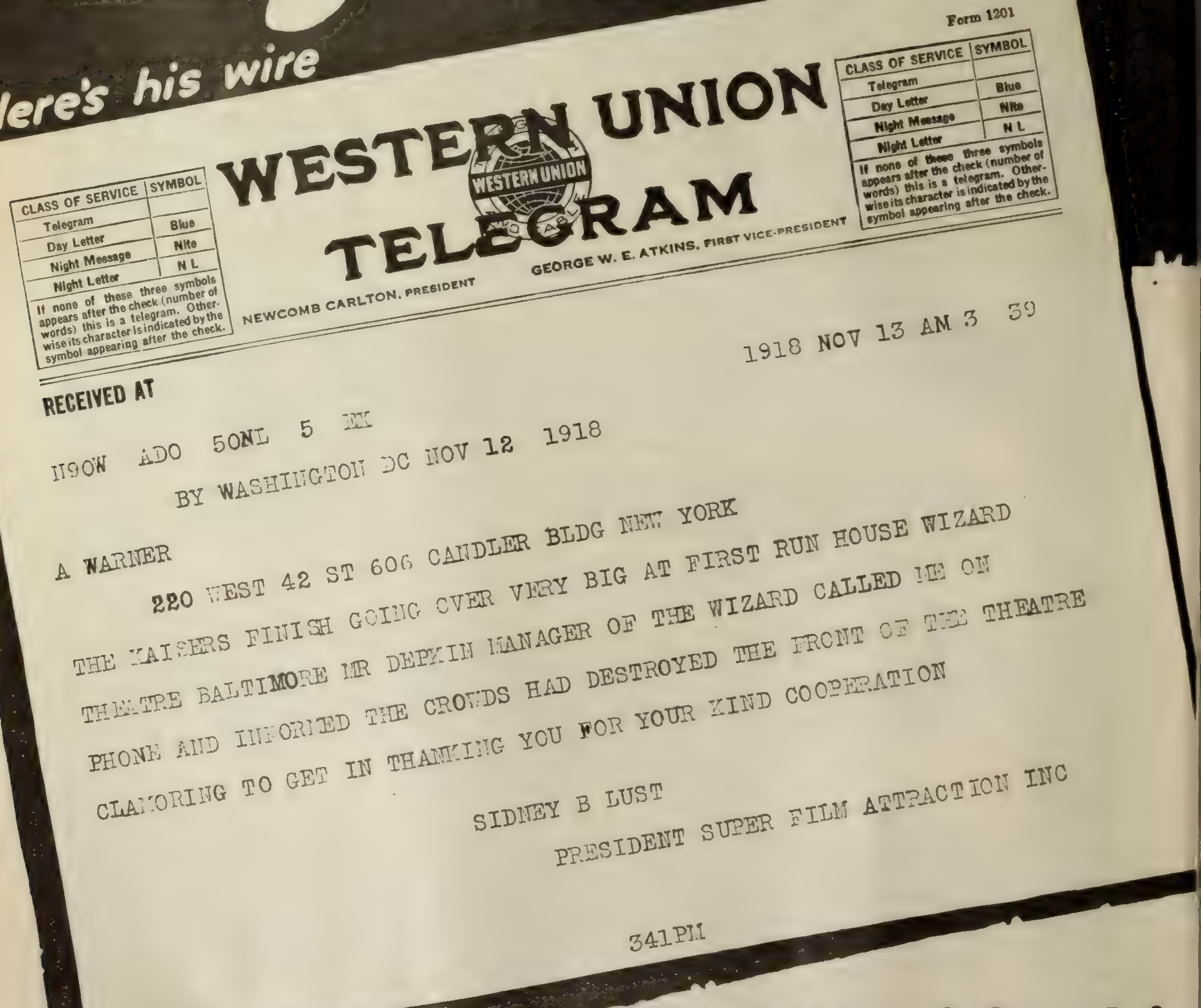
16 East 42nd Street New York City

The first exhibitor
they fought

Here's his wire



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A WARNER

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THE KAISERS FINISH GOING OVER VERY BIG AT FIRST RUN HOUSE WIZARD THEATRE BALTIMORE MR DEPKIN MANAGER OF THE WIZARD CALLED ME ON PHONE AND INFORMED THE CROWDS HAD DESTROYED THE FRONT OF THE THEATRE CLAMORING TO GET IN THANKING YOU FOR YOUR KIND COOPERATION

SIDNEY B LUST
PRESIDENT SUPER FILM ATTRACTION INC

341PM

Get It Now! Quick!

Most Timely Subject On the Market

to run it says,—

to get in

to see

"The Kaiser's Finish"

And no wonder—We anticipated the Kaiser's finish

The film shows the great German collapse as vividly as if we had had cameramen in Europe getting it.

Authentic, Genuine Pictures of the Kaiser and Crown Prince—Stupendous Authentic Scenes of our Victorious Army routing the Huns—All Woven Into a Romance of the Most Thrilling Nature with the Principles of "My Four Years in Germany."

Big Line of Sensational Posters and all kinds of advertising accessories.

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Illinois—Central Film Co., 110 So. State St., Chicago, Ill.
Western Penn., West Va.—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.
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Georgia, Fla., Ala., So. Caro., N. Caro. and Va.—First Nat'l Ex. Circuit, 904 E. Broad Street, Richmond, Va.
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Indiana—H. Lieber Co., 24 W. Washington St., Indianapolis.
Eastern Penn. and So. N. J.—Peerless Feature Film Ex., 1339 Vine St., Phila., Pa.
Maryland, Del. and Dist of Col.—Sydney B. Lust, Washington, D. C.
Ohio—Quality Film Corpn., 414 Ferry St., Pittsburgh, Pa.
Minn., N. & S. Dak., Wis.—First National Exchanges, Minneapolis and Milwaukee.

90 Days to Clean Up!

Produced by S. L. Warner; Distributed by A. Warner, 220 W. 42d St., New York.
Hiller and Wilk, Foreign Sales Agents, Longacre Bldg., New York

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EMMETT DALTON'S

POWERFUL STORY IN SIX REELS
OF MOTION PICTURES

A Big Super Feature Production

THE story which ran five months in the Wide World Magazine, and which will soon be serialized and issued in book form, so tremendous has been its success with the public.

Unlike other pictures, it offers the live showman a rare opportunity to give the people something different, by featuring

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ONE OF THE CHARACTERS
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2 "	THREE	"
1 KIND	SIX	"
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A SELECTION OF 24 PHOTOS		

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First—

"VIRTUOUS WIVES"

From the Novel by Owen Johnson
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"IN OLD KENTUCKY"

The American dramatic classic
beloved by two generations

These impress the standard of

ANITA STEWART PRODUCTIONS

Designed for the Better Theatres

THE FIRST ONLY MAY BE CONTRACTED FOR AT PRESENT

A FIRST NATIONAL ATTRACTION

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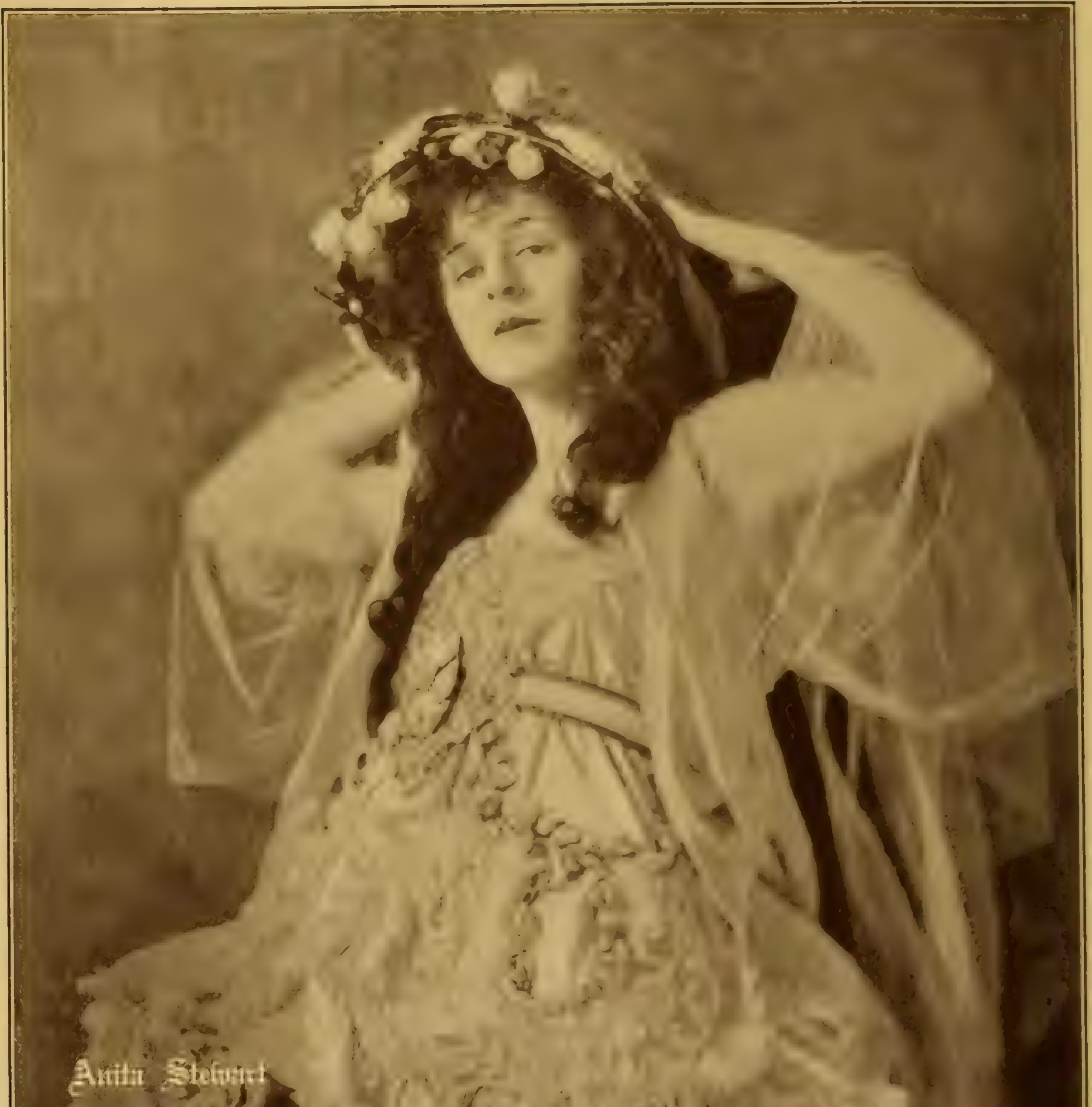

Anita Stewart

A First National Star

THE TURN IN THE ROAD

Story and Direction by
King W. Vidor

All star cast comprising Helen Jerome Eddy, Winter Hall, Pauline Curley, Lloyd Hughes, George Nichols, Charles Arling and little Ben Alexander.

Neither a War, Spy, Sex nor Sermonizing Picture

BUT A wholesome, happy, clean and virile presentation of life with all its humor and pathos as it is known and understood by the average American. A picture of the deepest heart interest which puts across its lesson of love and fearlessness as life's great beneficial influences with a surge of satisfying comfort because its characters and their problems are handled with that combination of romantic sentiment, common-sense directness and realism which is of intense appeal to men, women and children everywhere.

The Turn in the Road

is to the screen what James Whitcomb Riley and Eugene Field are to poetry and what such plays as Peaceful Valley, the Poor Relation, the Man from Home, The Fortune Hunter, Peg O' My Heart and the County Chairman were to the stage.

Brentwood Film Corporation

4811 Fountain Ave. Los Angeles, Cal.

BELGIUM—The Kingdom of Grief

A Historic Pageant—NOT a War Film

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
Founded 1824

Director
CHARLES D. ATKINS

[illegible]

Office:
Academy of Music

November 5, 1918

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our Members that two additional presentations of the Picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

The pictorial paper furnished with "Belgium, the Kingdom of Grief" is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity. Twenty four, eight and six sheets, two threes and three one sheets, lithographs, designed by a noted Belgian artist and printed in National colors. The National Song, La Brabanncon, for souvenir. Also story in attractive book form entitled Belgium, the Kingdom of Grief.

DISTRIBUTORS
CLASSIC FILM DISTRIBUTING CO.
NEW YORK

HEADQUARTERS
M. L. FULTON
59 West 44th St., New York

D. W. GRIFFITH

presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

ON the fingers of one hand you can count *all* the motion pictures produced by that splendid screen genius, D. W. Griffith, in the last five years. Here's the list—check them for yourself.

"The Birth of a Nation" —*One!*

"Intolerance" ——*Two!*

"Hearts of the World" —*Three!*

'The Great Love"—*Four!*

And NOW——*Five!*—

"THE GREATEST THING IN LIFE"

LILLIAN GISH and Robert Harron are in this wondrous tale of the American snob who came out of the death and muck of France's trenches with life's most precious gift.

Personally directed by
D. W. Griffith

Story by Capt.
Victor Marier

Photographed by
G. W. Bitzer

D. W. Griffith's Great Story of Victory

does more than take you over the fields of France. It takes you into the hearts of men and women. It will touch your people's hearts—and their purses lie next to their hearts.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

LEONCE PERRET

announces his Film Production of

VICTORY

STARS OF GLORY

WITH

E. K. LINCOLN

AND

DOLORES CASSINELLI

PERRET PRODUCTIONS, Inc.
220 WEST 42d STREET
NEW YORK

OPEN MARKET BUYERS

Mr. S. L. Rothapfel's enthusiastic approval of Maurice Tourneur's newest production "Woman" will be re-echoed by every progressive exhibitor who books this picture.

The Rivoli

"TRIUMPH OF THE MOTION PICTURE"

Broadway at 49th Street

Operated in conjunction with
THE RIALTO
Times Square

Personally Directed by S. L. ROTHAPFEL

To Our Patrons

IT is not often that I permit myself to become enthusiastic to the extent of endorsing a film production, but the beauty and novelty of Mr. Maurice Tourneur's latest spectacle, entitled "Woman," compels me to proclaim it one of the most remarkable motion pictures I have ever seen.

It gives me pleasure to announce that this masterpiece will be shown at the Rivoli for the week beginning Sunday, October 27th.

The production will be given a musical and scenic setting worthy of its superlative merit.

Owing to the length and magnitude of the work, no additional pictorial feature other than the current release of the Creel Committee's official allied war review will be shown on the program.

I earnestly urge every devotee of the motion picture to witness this latest example of Mr. Tourneur's art.

Faithfully,

SL Rothapfel

Managing Director.

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK, INC.
LONGACRE BLDG., 42nd & BROADWAY, NEW YORK CITY

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A Million Fans

FRANCIS FORD'S Greatest Serial

"THE SILENT MYSTERY"

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MAE GASTON and
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As a producer of Money-Making Serials Francis Ford has no living equal. He knows what the fans want. Millions are waiting for "The Silent Mystery."

This Greatest of all Mystery Serials is crammed with action, novelties and suspense. The swiftest serial—the most amazing mystery—the snappiest, livest, punchiest multiple-reel feature ever offered you.

You are going to get the long end of this huge money maker

Mr. Exhibitor A NEW AND BETTER DISTRIBUTION PLAN is soon to be announced that will mean extraordinary profits for exhibitors. Keep in touch and be ready for the starting gun of the Serial Opportunity of a lifetime.

Mystery—Charm—Adventure—Punch
Novelty—Love—Romance—Pep—Speed
Great Stars—Huge Cast—Lavish Production

All to get the money for you

For full particulars regarding this greatest of all serials, write

HILLER & WILK, Inc.

912 Longacre Bldg.
42d and Broadway New York

C'EST POUR RIRE?

In a recent issue of an esteemed contemporary appears the statement that the leading exhibitors of Buenos Ayres are in the habit of passing a borrowed copy of their publication down the line until all had read it.

We happened to look up Buenos Ayres on our own subscription records and discovered that within that city were 30 picture men who could not wait for a borrowed copy of the WORLD, but had subscribed in order to get individual copies fresh from the mails.

We will gladly show this list of subscribers to any genuinely interested party. We don't print the names for obvious reasons. The Argentinian market, and every foreign market to be exact, is still a deep and dark secret to most American moving picture publications.

Even on the railroad trains of Argentina the MOVING PICTURE WORLD can be found.

It has subscribers in

Uruguay
Chile
Peru
Bolivia
Cuba
Mexico
Porto Rico
Panama
Spain
Portugal
Philippine Islands
India
Japan
China
Strait Settlements
Australia
Russia
Norway
Sweden
Denmark
Holland
Switzerland
France
French Possessions
Italy
Great Britain
South Africa

In the majority of these countries the renters and exhibitors are blissfully ignorant of the fact that our New York friend is in existence.

And we are not saying a word about CINE-MUNDIAL, considerably more powerful and authoritative a medium in the Spanish and Portuguese-speaking countries than our New York contemporary ever was in the United States.

This is the situation all over the world.

While other publications are good enough to borrow, the MOVING PICTURE WORLD is good enough to buy.

C'EST POUR RIRE!!

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

HOW FOX ORGANIZED THE WAR DRIVE

What Head of Theatrical Team Created in a Fortnight in the Way of Human and Other Machinery to Extract the Dollars from New Yorkers' Pockets

JUST two weeks prior to November 11, the date set for the opening of the drive for the United War Work Campaign, John D. Rockefeller, Jr., paid a signal tribute to the "infant" of amusement enterprises—the motion picture industry—by requesting William Fox to accept the post of chairman of the Allied Theatrical and Motion Picture Team. This, however, is not the first time that Mr. Fox has distinguished himself in connection with welfare work for our boys in the service, as his magnificent work in connection with the Red Cross, Knights of Columbus and Jewish Welfare drives is already well known.

With characteristic energy, Mr. Fox immediately sidetracked his private business and started to work wholeheartedly on the task of seeing that not only the quota assigned to his team would be raised, but that it would be oversubscribed. George M. Cohan was appointed associate chairman, and headquarters consisting of about 15,000 square feet occupying one entire floor at 110 West Forty-second street secured.

An organization, which is a marvel of efficiency, was mapped out and ready for business at the appointed time. About twenty-five different committees were apopinted, consisting of men prominent in amusement circles, to handle the varied details of the work under the supervision of A. S. Kempner, who was appointed campaign director—such as auditor, treasurer, supply, war relics exhibit, victory ball, club activities, special features, exhibitors, co-operation, tickets, sports, benefits, outdoor advertising, publicity, speakers and reception committee.

Women's Committee an Important One.

The largest, as well as one of the most interesting and important, committees, is the woman's collection bureau. The duty of this organization, of which Miss May Upshaw, a woman of great-executive ability, is the chairman, is the handling of the collections in 584 theatres and 185 of the principal restaurants in Greater New York. Enlisted in this work are over 8,000 women, who have been divided into squads consisting of a captain and several girls for each theatre. In addition, with each squad there is a bank clerk who assists in tallying the collections and arranging for their deposit in a designated bank. Miss Upshaw has also selected a group of "Victory Girls," who, clad in Grecian robes and with palms of victory, visit the principal hotels and theatres, as well as being present at the special affairs of the Allied Theatrical and Motion Picture Team, to assist in collections. This group is composed of motion picture and stage favorites.

William Fox.

Exhibitors' Co-operation Valuable.

Working in connection with the Women's Collection Committee and affording valuable co-operation is the Motion Picture Exhibitors' Committee, with S. Berman as chairman, M. A. Kashin, representing Manhattan; John Wittman, the Bronx; Rudolph Saunders, Brooklyn; Samuel Scheer, Queens, and Charles Moses, Richmond. Another important committee working in connection with the theatres is the speakers' bureau, under Judge Aaron Levy, which provides speakers each night for the different houses. The headquarters of this committee is a busy place, the walls being covered with blackboards, on which is kept a record of the houses and the speakers assigned to them.

In addition to the teamwork in the theatres, through the active co-operation of practically the entire theatrical profession and the Committee on Public Information a series of special features has been provided which covers practically every day during the drive, and includes a monster benefit at the Hippodrome, at which a notable aggregation of motion picture stars, vaudeville headliners and stage favorites appeared, and which netted $15,000; a concert at the Metropolitan Opera House in which Maggie Teyte, John McCormack and Jacques Thibaut appeared, and which raised $75,000, and in addition there was a football game at the Polo Grounds between Princeton and Camp Upton, a grand Victory Ball at the Hotel Astor, a boxing carnival at Madison Square Garden, with bouts between many of the most prominent of the "fistic" stars, and a combined Friars' Frolic and Lambs' Gambol at the Metropolitan, which was notable for the large number of well-known actors of the speaking stage who participated. There were also during the entire period two great exhibitions of war relics at the First Field Artillery Armory in New York and Twenty-third Regiment Armory in Brooklyn.

Prominent Men Aid Mr. Fox.

In handling these special events, Mr. Fox was ably assisted by many well known men who did splendid work, including Charles J. Harvey, of the sport committee; Sam Harris and J. J. McCarthy, benefit committee; W. J. Moore and J. M. Welch, outdoor advertising; Theodore Mitchell, publicity; Benjamin Kaye, treasurer; E. F. Albee, Hippodrome benefit.

To show what a tremendous organization was necessary for handling the various activities of this team, in addition to those previously mentioned, ten of the prominent officials of the Fox Film Corporation gave practically their entire time to this work. Altogether, nearly three hundred persons were busy at the headquarters, many working night and day in shifts, and, with the exception of some of the stenographers and clerks employed in clerical capacities, the work was performed entirely by volunteers. An idea of the scope of this organization may be gathered from the fact that it was necessary to install two telephone switchboards, with twenty-eight trunk lines and fifty extensions. The supply department sent out seventy-five thousand pledge cards, together with enormous quantities of reports, instructions and other literature to theatres, and the office equipment of headquarters alone, not counting the district offices of the Women's Collection Committee — forty in all — consisted of seventy-five flat-top desks and chairs, fifty typewriter desks and typewriters, together with several adding machines and comptometers.

All Reports Were in Triplicate.

An example of the thoroughness with which the entire work was handled is shown in the auditing department. In taking up the theatre collections after each performance reports were made in triplicate for each house. The captain of the team sent one to the auditor direct; the bank clerk assisting the captain sent the cash collection to a designated bank, together with the duplicate report, and the bank the next morning reported the collection to the auditor, which was checked against the original report. Individual records were kept for each theatre, and by noon the previous day's collection was tabulated and the total given to Mr. Fox, who reported it at the luncheon of the United War Work Committee at the Chamber of Commerce.

As an additional evidence of Mr. Fox's effectiveness in war welfare work, at a dinner of the National Vaudeville Managers' Association, after E. F. Albee had requested a subscription for a clubhouse for actors and secured $250,000, Mr. Fox made a short speech, and within five minutes succeeded in raising an additional $25,000 for the present war work drive.

After viewing this spendid organization an observer cannot help feel that the Allied Theatrical and Motion Picture Team under William Fox's leadership will not only reach its allotted quota, but that it will be greatly oversubscribed.

The Ball a Large Event.

One of the biggest events of the week's war drive was the ball arranged by William Fox and his associate chairman, George M. Cohan, as the principal source of contributions from the theatrical section of the national movement. The Astor gold ballroom was packed from 11 o'clock Saturday evening until well into Sunday morning.

The stage contributed the entire entertainment, and from that branch of the profession came most of the crowd in attendance. Moving picture folk there were, and in plenty, contributing to the charm and colorful effect of the revel. The entertainment was furnished by a host of stage celebrities, Flo Ziegfeld, Jr., sending over from the New Amsterdam Roof two big "girl numbers" to fill the ballroom floor with action.

An attempt to mention those who were present, beside being out of all possibility, would present a roster of practically every theatrical person in the city last Saturday night. The dancing was frequently interrupted by "boosters" for the war fund, and the total result of the ticket sales at $10 "per," plus the donations and sales of flowers and favors, must have swelled the total for Team No. 28, headed by William Fox, by many thousands of dollars.

C. C. Pettijohn Host at Pleasant Noon Luncheon

AT Rector's Saturday noon, November 16, C. C. Pettijohn sounded the real note of the industry's awakening when he re-established the very pleasant custom that had previously prevailed of giving luncheons to representatives of the trade press. When the lay-off came luncheons were submerged, and the Pettijohn pleasantry was the first of what may be an indefinite series of "feed" complimentaries to the newspaper folk.

The recent merging of Mutual with the Affiliated, as set forth in last week's World, formed the occasion for Mr. Pettijohn to sound the dinner call. H. A. Brink, general manager of the new and still unnamed organization, and W. J. Clark, president thereof, expected to reach New York in time to join Mr. Pettijohn and the others at luncheon, but they were delayed, reaching town Monday, with the prospect of a busy and important week before them at Mutual's former quarters, 1600 Broadway.

W. A. V. Mack, who is to be general sales manager for the new organization, was on hand, and John Manheimer also was present. William A. Brady pulled up a chair and joined the party to the gratification of all concerned. Mr. Pettijohn gave a sincere and comprehensive talk, forecasting some of the plans he, himself, and his associates have resolved to work out, but voluntary censorship might better be called in that the authoritative announcements may come from Mr. Pettijohn when he is ready to submit them for publication.

Allan Rock, publicity promoter for the new organization, was also in the offing, "making" the table in time to be welcomed by the members of the party in cordial acclaim. The Pettijohn luncheon was in every manner a success.

One Section of Headquarters of the Allied Theatrical Drive.

New York Exhibitors Hold Executive Meeting

THE New York Local of the Motion Picture Exhibitors' League held an executive meeting at its rooms, 727 Seventh avenue, on Friday afternoon, November 14. The all-important topic of discussion was the raising of funds for the replenishing of the League's treasury, which is very much in need of finances to meet current expenses.

It was decided to hold a beefsteak dinner at Castle Cave on December 11 or 16, where final plans would be submitted for the holding of an entertainment and ball in combination with the exhibitors of Brooklyn and some other branch of the industry, by which a large reserve fund can be secured to finance the organization.

A committee of arrangements was appointed, consisting of Charles Steiner, Sol Coleman, William Hilkemier, Charles Haring, J. E. Hartstall and Morris Needles, with power to act. The ball will probably be held at the Hotel Astor sometime in February. Lee A. Ochs who attended the meeting, was requested to act in an advisory capacity, and promised to lend his assistance in any way he possibly can to make the affair a success.

The unexpected presence of Sam Trigger at the meeting was a happy surprise. He remained but a short time, and did not enter into any of the discussions.

The election in December for officers for the coming year was the next subject of debate. A committee was selected by the chair to prepare a slate for nominations. Strong pressure is being brought to bear upon Lee Ochs to accept the nomination for president, with Charles Steiner as vice president; William Hilkemier, secretary, and Morris Needles, treasurer.

The question of the League's exact status was again brought up, and again they were informed by Mr. Ochs that all exhibitors' organizations were independent bodies without any national affiliation, not even a branch of the N. A. M. P. I. until they became members and were officially notified of their admission.

Mitchell Lewis Now a Select Star.

Select announces the acquisition of Mitchell Lewis as a series star. Mr. Lewis, who has become popularly known to photoplay fans for his wonderful characterization of 'Poleon in "The Barrier" and for other creations, has already begun work upon the production of a series of pictures for Select, the first of which, "Code of the Yukon," has been filmed and is in process of preparation for distribution through Select Exchanges. Mitchell Lewis productions will be made in series and marketed in the same manner as the series productions of the other Select stars. The series for the first season will include six features.

Interest attaches to the news that Mr. Lewis has been taken into the Select fold, by reason of the fact that Select Pictures has up to this time exploited only the work of women stars. Naturally Mitchell Lewis' Select Series Pictures will offer him roles in which he can be seen to greatest advantage.

PROTECTIVE MASKS FOR 'FRISCO

Californians Must Look at Pictures from Behind Shields, While Influenza Elsewhere Is Gradually Coming Under Control—Sunday Closing Agitated in Some Localities

THE gloom cast over the nation by the plague of Spanish influenza is being penetrated by rays of hope and brightness in many sections. That the epidemic is, generally speaking, within control may be accepted as applying to the greater section of the country.

Several strange features are developing in the news that comes to us from our correspondents. For the first time gauze masks are mentioned—San Francisco opened November 16 with these protectors exacted as necessary to admission.

In some places, Richmond, Va., in particular, churches are closed, while theatres are allowed to open. In Boston, as a side issue, the demand for Sunday closing of picture theatres is agitated. Showmen in other sections will have a "Sunday closing" fight upon their hands because of the opening the epidemic made for such discussion.

St. Paul, Minneapolis, and the whole of Minnesota is under strict ban. In St. Paul most drastic regulations have been adopted, the "closed shop" extending to saloons and soda fountains. Kansas City and vicinity are open under restrictions; Greensboro, N. C., having once been opened, is again closed. And so it goes all over the country, with the aggregate of news pointing to a release from the plague. We present herewith the reports from our correspondents:

Richmond Theatres Open; Churches Remain Closed

THE ban has finally been lifted in Richmond, Va., after the State and municipal health boards had staged all manner and kind of dramatic climaxes and had kept the public on their ear for ten days. Saturday morning, November 2, decisive action was promised—and was not forthcoming. Saturday night another meeting was staged and pastors stayed up late to learn whether they would have to prepare a sermon for delivery Sunday morning. Again the vote was a tie and there was no way in which a definite decision could be reached. Meanwhile theatre managers prepared advertising for Sunday's newspapers with the line in parenthesis (Health Conditions Permitting). Another meeting was held Monday morning at ten o'clock at which it was decided to lift the ban effective immediately. The morning papers had carried large announcements of the "Hearts of the World" engagement supposed to start the 4th at the City Auditorium, stating that the management still awaited the action of the health authorities.

Then came the ministers. They were much wrought up over the fact that permission to hold Sunday services was denied, and then the ban was lifted on theatres the following morning, and in lengthy communications decried the fact that secular places of amusement and theatres had got the better of the deal, and charging the authorities with "rank discrimination against the churches and an utter disregard for the spiritual forces in the life of our people."

Meanwhile "Hearts of the World" at the Auditorium, "America's Answer" at the Strand, and other big attractions at the "legitimate" theatres are playing to capacity business and the battle goes merrily on.

Ask Boston's Mayor to Close Theatres Sunday

MAYOR A. J. PETERS, of Boston, has under consideration the protest of eighty property owners living in the Dorchester District against Sunday night moving picture concerts.

The party appeared at a public hearing given on the petition of the Codman Square Theatre management to conduct Sunday night concerts. Objection was based mainly on the ground that the concerts might tend to draw young people away from regular church meetings and that such concerts result in financial gain to other interests than those of a charitable nature. Most of the party were members of the Second (Congregational) Church.

The Rev. Martin D. Kneeland, secretary of the Lord's Day League, loudly opposed the proposed Sunday concerts. Mrs. Charles W. Sprague protested as "a mother, leader of a girls' Bible class and a property owner." She claimed that the motion picture theatres ought to be able to restrict their performances to six days a week and even then have a surplus fund for the Red Cross and other charities. She deplored the fact that "Boston is becoming cosmopolitan." Mrs. Alfred E. Isaacs created a stir when she charged that Mayor Peters was bound up to all kinds of promises as the result of his election and that everything had been fixed for the Codman Square Theatre.

William J. Patron, attorney for the theatre, lauded the photoplay as an educational institution. Mr. Patron read letters from a number of residents of Dorchester indorsing the Sunday entertainments. Captain J. J. Walkins, of the Mattapan police, testified that the theatre had always been well managed and the quality of the performances high. Mayor Peters then took the matter under advisement.

Oklahoma Released from Influenza Quarantine

THE state of Oklahoma with some four hundred theatres was released from quarantine by order of the governor Sunday morning, November 10, and business among motion picture exhibitors and film men in Southwestern territory is soon expected to return to normal. Practically every theatre in Texas and Arkansas has been open and doing a flourishing business since November 1.

A few of the larger Texas cities which were slow to establish a quarantine rule were late in opening. The last large cities to open their picture shows were San Antonio and El Paso, where conditions in regard to influenza were for a while particularly bad. Dallas film row is in a rush and flurry of business owing to the necessity of a complete rebooking.

In all parts of the three states exhibitors are more optimistic than ever before that they will recoup their loss sustained during the closed period before the winter season is ended.

San Francisco Opened November 16.

Latest reports from San Francisco indicate that the Health Board authorized the opening of theatres on November 16, with the exception of a few in the residential district. The ordinance with reference to wearing masks, however, is still effective, and theatre owners are held responsible for its enforcement during performances. Net receipts for the first day were donated to the United War Work campaign. Further advices indicate that a majority of the theatres throughout the state of California will reopen during this week.

Indianapolis Ministers to Agitate Sunday Closing

WHEN the health authorities of Indianapolis lifted the influenza ban a short time ago and the motion picture theatres opened their doors again after an enforced closing of three weeks' duration, the local exhibitors thought their troubles were ended for some time to come. But now come the ministers of the city with an announcement that they are soon to begin a concerted effort to try to close up all commercialized amusements on Sundays.

Members of the Indianapolis Ministerial Association, composed of practically all the ministers in the city, at a meeting during the week of November 4 at the Roberts Park M. E. church, voted to begin immediately a determined drive to close the motion picture houses and other forms of amusements on the Sabbath. A committee of the association was appointed to begin an investigation of the subject at once.

It was first decided at the meeting that all of the ministers of the city will be requested to deliver sermons against Sunday amusements on a specified Sunday, the date to be named later. A motion to set aside the first Sunday in December for that purpose was withdrawn after several ministers suggested awaiting the report of the investigating committee before laying further plans.

Mayor a Friend of the Exhibitors.

Mayor Charles W. Jewett is to be visited by members of the committee and urged to enforce laws governing Sunday activities. Mayor Jewett is known as a staunch friend of the local exhibitors and is generally known to be an advocate of Sunday amusements, so it is believed that the ministers will not have much luck in endeavoring to prevail on the mayor to put the old "blue laws" into effect.

The fact that the laws as they now

stand do not provide for the cessation of amusement enterprises solely have caused the local exhibitors and theatre managers to view the proposed efforts of the ministers with considerable optimism. The laws cover street car service, taxicabs and certain kinds of stores that now keep open. That makes the question a mighty big one to deal with and comprises the strongest argument in opposition to Sunday closing.

It is the general belief of the exhibitors and theatre men that the announcement by the ministers was made in order to begin preparations for combating any kind of legislation that may come up in the legislature, when it convenes in January, in regard to the legalizing of Sunday opening in Indiana. The matter was brought up at the last session and would have been carried through if it had not been for an error discovered in the bill during the closing session.

St. Paul Health Authorities Issue Sweeping Closing Ban

THE St. Paul city health department on Monday, November 4, issued an order closing all places of amusement, schools, churches, soda fountains and saloons on account of the influenza epidemic.

Retail stores and other business places not actually dealing in necessities come within the closing order and only the prescription counters in drug stores will be operated. The closing order in that city has been carried out to the letter, and has resulted in shutting off the influx of theatre patrons from Minneapolis who had been going to St. Paul for their amusement.

This move was made necessary, it is explained, by the unexpected increase of the disease in St. Paul, where there is now more than 12,000 cases. Nearly 50 per cent. of the 27,000 school children of the city were absent from school on account of illness prior to the order, physicians said.

Minneapolis May Modify Closing Order.

In the meantime a steady decrease of the disease in Minneapolis continues and exhibitors are preparing to resume business. Modification of the influenza closing ban in Minneapolis will be ordered by the city health department November 16, provided there is a decrease of 50 per cent. in the daily number of deaths from influenza and pneumonia as compared with the situation at the present writing.

To insure the earliest possible lifting of the local closing orders rigid adherence to the present health restrictions is urged by Dr. H. M. Guilford, city health commissioner. The present situation is clearing up rapidly and the malady will soon be eradicated if crowding in public places does not occur within the next few days, Dr. Guilford said.

Urge Opening to Relieve Employes.

The decision to rescind the closing regulations was announced by the health department, after a conference with Minneapolis theatre and moving picture house proprietors and exchange managers.

I. H. Ruben, chief spokesman for the theatre men, urged that the theatres be opened in order to relieve the condition of 1,000 men employed in the Minneapolis theatres who have been out of work since the influenza ban went into effect. Robert B. Scott, manager of the Metropolitan opera house, said theatre employes had been kept waiting for four weeks without any assurance as to when they might be taken back to work.

Dr. Guilford said the epidemic of influenza would be considered on the wane when the daily number of deaths did not exceed seven. At present, he said, from twelve to fourteen deaths are reported daily.

Kansas City District Opens With Limit on Admissions

THE Kansas City teritory started the week of November 10 fairly free from epidemic restrictions as to opening—but still subject to restrictions as to the number of patrons that might be received. In many localities the authorities maintained inspection of theatres to see that no more than half the capacity of the houses was utilized.

In Kansas City the end of the severest form of restrictions due to the epidemic was brought about through the inability of officials to find a happy medium between complete shutting down of business and bans that would affect only the real sources of contagion. The original ban was against theatres and public gatherings and against overcrowding of street cars; the imposition of short hours for stores, 9 to 4, applied to only the large stores until November 6, when the restriction as to hours was extended to all stores in the downtown district. The following day, because of hosts of complaints from downtown merchants, this restriction was extended to suburban stores also. Many downtown places of business—notably saloons—and many outlying merchants did not strictly observe this order, so on November 8, the mayor issued a proclamation removing the larger part of the restrictions. Exception was made of theatres and public gatherings, from which the restrictions were to be mostly removed Saturday at midnight, so that Sunday services could be held, and theatres open, on that day. On churches and theatres, however, the same order prevailed, that only half the seats should be occupied—every alternate one.

Worked for Just Regulation.

The moving picture men of Kansas City had kept right on the job throughout the epidemic—and the course of the restrictions—trying to secure an equitable adjustment of the burden. The chief feature of the burden was that the theatres were the easiest to regulate, and therefore were the most stringently regulated. Representatives of the industry tried zealously to make the officials see this fact—and to extend their orders to cover other sources of spread of the disease, or else to remove the restrictions altogether. The alertnes of the men of the industry is sufficiently indicated, when it is said that no meeting was held to discuss restrictions, at which moving picture men were not present, and heard.

A public meeting was called at the city hall on Wednesday, November 6, where the largest representation of moving picture men was present. Frank Newman, local exhibitor, was temporary chairman, and Joe Donegan, proprietor of the Century Theatre, a burlesque house, was permanent chairman. This meeting emphasized to the board of health that the restrictions were ineffectual and failed to control some of the most important sources of contagion; and the meeting was largely responsible for the imposition of more stringent regulations. The local moving picture men realized the lack of co-operation in their own ranks, but did not seem able to bring about the desired harmonious action.

Wants Co-ordination of Effort.

"We see where we need co-operation, and maybe now we can proceed to get it," was the comment of several men of the industry. Lee D. Balsly, manager of Metro, was present at more meetings than any other one man of the business; and he is now seeking to bring about co-ordination of effort, using the experiences of the past month as illustration of his point. He points out that when several exhibitors appeal to various officials, on the ground of business being lost because of restrictions, and the apparent discrimination against the industry, the officials cannot avoid the impression that the exhibitor is appealing for his own personal interests.

Some Counties Still Closed in Indiana.

The ban against theatres and public gatherings because of the influenza epidemic in Indiana still remain tight on a few counties in different parts of the State, but State health officials predict that conditions will soon be so improved that it will be lifted everywhere in Indiana by the latter part of the week. Fort Wayne still has a large number of cases and so have some of the cities in Dearborn, Gibson, Noble and Randolph counties.

Dayton Lifts Ban on Children.

When the Dayton theatres were given permission to open by the health board, it was with the understanding that children under sixteen were not to be allowed admission until further notice, as the influenza was more serious among the children than older people. This ban served to decrease attendance to quite an extent, some of the neighborhood houses being barely able to operate in face of the order. Downtown managers fixed the loss at one-fourth, this being a conservative figure. The ban on children was officially lifted Monday, November 11.

No Date Set for Cincinnati Opening.

After having been closed continuously, on account of the influenza epidemic, since October 5, a total period of nearly six weeks, Cincinnati moving picture and other theatres began making their arrangements to reopen for business sometime during the week of November 10, although the precise date has not been set. As the epidemic seems to have reached its finish, however, and the opening of the schools has been set for November 13, it is virtually certain that the theatres will have been opened by the end of the week.

The closed period has been utilized by the managers of the hundred-odd houses in and around Cincinnati for a thorough cleaning and renovating, in order to remove any possibility of further infection, and they are now in better shape in this respect than ever before. The loss on account of the enforced suspension of business would be difficult to estimate, but it has been tremendous. Employes, exhibitors and film exchanges have all suffered together. An application by the exhibitors for permission to open the week of November 3 was turned down by the Board of Health, which thought the time was not yet ripe for letting down the bars on the restrictions.

Cleveland Ban Lifted.

Cleveland picture houses opened Monday, November 11, the day the armistice was signed, and all did a tremendous business. The theatres had been closed for four weeks, and it is estimated they lost $60,000 a day. This is figured for picture and "legitimate" theatres. With the lifting of the influenza ban, the Miles Theatre, a vaudeville house, changed to pictures.

November 17 Marked Portland Opening.

The closing ban was lifted from Portland, Ore., theatres Sunday, November 17. At a meeting of the theatre managers, the mayor and health officers held Saturday, November 9, it was so decided. Many of the smaller cities have already opened, and the opening of the Portland houses will likely be the signal for the lifting of the ban in the state.

All the houses used the time to renovate and make improvements and a new atmosphere prevails. All the theatres held shows in readiness, so there was no delay. Though some of the employes have sought other employment during this time, it is anticipated all will return to their stations.

Ban Lifting in Northwest.

The influenza ban is beginning to lift quite generally in this territory and moving picture houses in many cities of the northern peninsula of Michigan, North and South Dakota, Minnesota, Wisconsin and Iowa opened during the past week. Exchanges in Minneapolis report better business during the past few days than at any time since the epidemic became general. Ralph Parker, manager of the Sunbeam Theatre, of Duluth, who was a visitor in Minneapolis the past week, says business is at a complete standstill in that city, but that moving picture men are expecting that business will be resumed there within a week or ten days.

Hamilton, Ohio, Opens.

The board of health of Hamilton, Ohio, somewhat in advance of similar bodies in other Ohio cities, raised the ban on public gatherings effective November 6, having decided on November 4 that the epidemic of influenza had about run its course. Churches and schools were first permitted to open, moving picture houses being next on the list.

Greensboro, N. C., Closes Again.

After remaining open for ten days following the epidemic of influenza, health officials of Greensboro, N. C., suddenly descended upon the theatres of the city on November 14 and ordered immediate closing. At the same time an order was made again closing all churches, public schools and other places of assembly indefinitely, a sudden reappearance of the scourge in aggravating numbers bringing about the action.

So far as known, this is the first city to be closed again after opening. Greensboro did not close until the epidemic was at its crest, and remained closed only a little more than two weeks the first time. However, it is doubtful whether the authorities will again allow them to open until the last vestige of influenza has disappeared from the city. The five theatres in Greensboro are under the same management, Pryor Brothers having recently bought the R. D. Craver interests here. Mr. Pryor controls theatres in other cities in North Carolina and Virginia, all of which are now open.

Charlotte, N. C., Opened November 7.

Picture theatres in Charlotte, N. C., allowed to open here on November 7, action of the health authorities being suddenly taken after a short session the evening before, and coming as a surprise to the theatre men who had resigned themselves to a wait until at least the middle of the month. The epidemic was checked as suddenly as it began, and there is hardly a case in Charlotte now, notwithstanding the fact that the streets and all public places are constantly congested with soldiers from Camp Greene. Charlotte probably escaped with a lighter dose of the epidemic than any other city in the South of its size, a matter on which the theatre men are congratulating themselves.

PICTURES ARE SOLDIERS' THIRD REQUISITE

Only Food and Sleep Outrank Them in Importance—Screen Girl in Gingham Makes the Hit

IT HAS BEEN the experience of those of us in the field that our troops overseas want three things. These three, in the order of their importance, are: Food, sleep and movies.

Chow comes first. A soldier's mind is never very far from his stomach. Then comes sleep, and after that the movies. Motion pictures are the biggest factor in the war in keeping the men in the field contented. They don't mind putting their bayonet where it belongs if they know that William S. Hart is going to be there at 8.

We are now putting on eleven hundred shows a week for our troops in France alone, with similar work in England and Italy. We are effecting this by means of 350 projecting machines. These films are distributed by the Community Motion Picture Bureau, operating through the Y. M. C. A., which is now the largest consumer of film in the world.

William A. Brady, Carl Laemmle, T. S. Tally and some of the rest of them would get a good laugh if they could see the primitive conditions we have for showing our films to the men. It would bring back the old days. We dump our programs in a camionette, put in our storage battery, tie on our curtain and hit it off in the direction of the Line. I suppose we are the only exhibitors in the world who play to a packed house every time we put on a show.

Every Seat Always Taken.

We call the performance a failure if every seat is not taken and the rafters filled. Every night a thousand men in France see the pictures from the roof, and if any show on Broadway got half the house a single film over here does it would double the price before morning. The men hang on with one hand and whistle through their fingers with the other.

Sometimes it isn't inside; it's out in the open! Our wagon arrives, a screen is stretched between two trees, the storage battery is connected up and heaven is among them. And when the villain blows smoke through his nose and does the girl wrong, it is all the military police can do to keep the boys from drawing on him. And then at the end when the hero takes the girl into his arms and strolls off down the leafy lane the boys get pretty choky around the throat, and half an hour later you can see them sitting under one of the lights looking at a picture in a locket, and if one of the cinema men comes up they will sidle up to him and say: "Here, 'Y', is a picture I brought along with me. She lives in Maryville. I just wish you could meet her once. You know that cooking dress the girl had on in that picture! Well, mine wears one like it sometimes—only my girl don't have to make up to be good looking. She's just naturally that way."

William S. Hart is the favorite, with Douglas Fairbanks a close second. Among the women Mary Pickford is first. The night a Pickford film is on the rafters play to capacity.

Vampires Unfashionable on Screen.

Vampires are not the fashion in France. The boys want a picture that reminds them of the girl they left at the railway station. Riding, athletics and shooting is what they want among the men, and sweet wholesomeness among the women. It is a good sign.

The last thing they want is war. They get all of that they want in the trenches. When a civil war pictures goes on they begin to think about the letters they ought to write. And if it is a play about the present war, they have a good laugh and go out and get in a crap game. A war play may stand them up at the Rivoli, but here it sends them out behind the mess tent to roll the bones. A producer planning on putting out a play that will thrill the boys over here had better confine his attention to a girl in gingham. The last thing they want is an army recruited from an employment agency and drilled behind the car barns. Every time an actor throws up his arms and dies in front of the camera the boys gasp with laughter and shout for more. They would almost as soon see an American-made war play as they would Charlie Chaplin.

Each week the grip of the movies grows on the boys. We who are connected with the cinema work in France sometimes wonder what the legitimate productions after the war is over will do for patronage.

Give us movies, and more movies. We can not get enough. They have helped to win the war.

HOMER CROY.

Ray Bagley Dies Suddenly.

Raymond Bagley, of Wid's Daily staff, died suddenly November 13 from heart failure, following an attack of influenza. The body was taken to Detroit, Minn., on the 15th. Ray was twenty-eight years of age, and was born in Minnesota. He had been associated with the moving picture industry for several years, and came to Wid's from the Triangle's Western publicity department. During the time he worked for his last employer he made an excellent impression on the film men and the picture reviewers with whom he came in contact.

CAPTAIN WILLIAM E. BLAISDELL KILLED

Elder Son of George Blaisdell of the World Falls After Breaking Into Hindenburg Line

THE many friends of George Blaisdell in the moving picture industry will be shocked to learn that his elder son, Captain William E. Blaisdell, of the 106th infantry, was killed on September 29 while leading his men against the Hindenburg line between Cambrai and St. Quentin. A letter from William Pease, Machine Gun Company, 106th infantry, to his sister, Laura Pease, who is employed in the same office as Roland E. Blaisdell, the only brother of the captain, tells the manner of Captain Blaisdells' death:

"You mentioned Major Blaisdell in you letter. Yes, he was in charge of the battalion to which our platoon was attached, and every man was proud to fight under such a splendid fellow.

"He led us over the top and started the taking of an important line that some people thought impregnable. We took the line and went a comfortable bit the other side, but our good major was wounded. While being carried back he thought his men needed him, so he ordered the stretcher bearers to let him down.

Leaves Stretcher and Returns to Front.

"He got up and forced his way back after the men. Unluckily a stray shot hit him for the second time, this time fatally. Every man mourns the loss of this good man, but there is one consolation—he got it in one of the hardest fought battles of the war and he got it with a smile on his face.

"This battle will never be forgotten when New York and Brooklyn hear the details of it."

Captain Blaisdell was a Brooklyn man and a member of the Fourteenth New York Infantry when he was mustered into the United States service a year ago last July. The Brooklyn Daily Eagle, under date of November 14, published this heading: "Brooklyn Troops First to Pierce Hindenburg Line—106th Infantry Won Undying Fame, at a Terrible Price, at Bellicourt." An extract from the article follows:

"It was at Bellicourt, fronting on the Sambre Canal, the key to the whole German position, that the 106th pierced the Hindenburg line. It made its way through a maze of wire, it stormed strongly held trenches with an utter disregard of fierce machine gun fire, and it pressed into service cooks, orderlies, clerks, teamsters—anybody who could hold rifle and bayonet—in order that the attack might go on. Brooklyn was represented there, at the Hindenburg line, by a unit that would not be denied—by a unit whose valor must tug at the very heart of every Brooklynite."

William E. Blaisdell was born at Gloucester, Mass., 31 years ago, and had lived in Brooklyn since his fifth year. When nineteen he joined the state guard and rose to the rank of first lieutenant in the Fourteenth Infantry before he was twenty-three. He resigned at the time of his marriage, but rejoined his regiment in July, 1915, when the Mexican situation was acute. The following winter he was placed in command of Company L, and on June 27 was commissioned captain. After being mustered into the United States service he was named to command and to organize Company M of the 106th Infantry, at Spartanburg, being the senior captain of the battalion. At the beginning of the year he was transferred to the supply company to equip the 3,700 men for overseas service.

The dead officer possessed a powerful physique and remarkable endurance and had an extraordinary capacity for hard work. He loved things military and was a strict disciplinarian. He also had the knack of winning the affection as well as the respect of his men They seemed to sense his fearlessness, and the letter of Machine Gunner Pease indicates they had correctly estimated him.

Capt. William E. Blaisdell.

He leaves a wife and two sons, and was known and esteemed in film circles, having joined the Screen Club shortly after its organization. Both of his grandfathers were in the Civil War. In civil life he had been for nine years with Hayden, Stone & Co., bankers.

Captain Blaisdell had been formally nominated for major, had taken his physical examination for that rank six weeks before his death, and shortly after September 1 had been placed in command of the Third Battalion. He was serving in that capacity when he fell.

The writer had the honor of shaking his hand and conversing with him for a moment, before the United States entered the war. Quiet efficiency was his most impressive characteristic. No matter how slight the acquaintance, every person who ever came in contact with William E. Blaisdell knew that he would "carry on" to the end.

Government Will Continue to Release Its War Review

CHARLES S. HART, director of the Division of Films, Committee on Public Information, makes the authoritative announcement that, despite the close of the war, the Official War Review released through Pathe will be continued indefinitely, and that all other Government pictures now issued or being assembled will be released according to schedule.

"It is only fair to exhibitors and the motion picture interests generally," says Director Hart, "that they should know just what to expect in regard to the war pictures that have been announced by the Division of Films. The progress of events in Europe—the evacuation of the various invaded territories, the reconstruction of devastated France and Belgium, the ferment in Germany, the meeting of the peace commission—these are all matters of tremendous historical and news interest, and they will be fully covered by the Official War Review in order that the American people may keep in pictorial touch with the important and stirring events that mark the remaking of the map of Europe. The necessity for its continuance is obvious."

"Under Four Flags" will probably be the last big feature war picture to be issued by the Division of Films, but several two-reel pictures are now being assembled—notably those included in the U. S. A. Series—and they will be issued as announced. The present activities of the Division of Films carries its work up to June 1.

"Under Four Flags" Shown at Both Rivoli and Rialto

THE latest of the big films made by the United States Government opened at the Rivoli and Rialto Sunday, November 17, for a week's run at each house, marking an event in local film annals. Never before has the same feature been "first run" by the same management in two houses at the same time—and if it were running in many more theatres this week New Yorkers would be that much more fortunate in their opportunities to behold Uncle Sam's Victory Army pictured authentically in the very act of winning the war.

"Under Four Flags" appears as a record accomplishment—the nation's picture story to its own people recording the great deeds of the brave Yanks. S. L. Rothapfel edited the picture for the Division of Films and supervised the musical accompaniment. Kenneth C. Beaton wrote the titles. Mr. Rothapfel has been praised for his work in assembling the film. Elsewhere in this issue there is a critical review.

Despite the rain which began to fall just at noon, the Sunday crowds at both the Rivoli and Rialto were of remarkable size, weather considered. The downpour continued unceasingly afternoon and evening. Director Rothapfel has arranged special days for the whole week, and the third U. S. Official War Feature will doubtless be witnessed by thousands at the two Broadway theatres.

"GLAD" TIDINGS FOR PICKFORD FANS

Mary, Mary, Quite Contented, Has Gone Back to Los Angeles with a First National Contract in Her Grip and Rights to Two Record-Breaking Stage Successes

By Edward Weitzel

DAVID WARFIELD is playing in a revival of "The Auctioneer" at the Manhattan Opera House, New York. Henry Miller opened in a revival of "Daddy Long Legs" at his own theatre, November 16, with Ruth Chatterton in her old role. Mary Pickford has secured the Jean Webster story for her first picture under her First National contract. There is a question of cause and effect in these three statements that is worth considering:

Human nature is much the same whether it goes to see "The Auctioneer" or is entertained by "Daddy Long Legs" on the stage or the screen. Certain qualities, common to both stories, are what attract the public. "Pollyanna" was the first stage production to be called a "glad" play, but "The Auctioneer" and "Daddy Long Legs" are closely related to it by reason of their cheerful and simple outlook on life. The undiminished popularity of the Warfield piece and the long-run record of the Jean Webster play indicate the existence of stories that never grow old. When the leading characters are acted by stage or screen favorites long identified with the same class of parts the charm of the familiar themes is doubled. It was this element that kept Joseph Jefferson playing "Rip Van Winkle" for so many years, and permitted Lotta to pile up a fortune with her amusing characterizations. Cinderella under any other name will always remain a fascinating young person, and in whatever guise Mary Pickford chooses to present her, she will continue to be the most popular of the screen star's impersonations.

An Interview by Proxy.

Wishing to obtain Mary Pickford's views on one or two phases of her new contract, and learning that she had left for Los Angeles immediately after signing the document, the writer sought the office of the First National Exhibitors' Circuit and suggested an interview by proxy. An official of the company, qualified to speak for the highest-salaried woman in the world, consented to the proposition. Most of the subjects touched upon during the interview had been gone over with Miss Pickford and her mother. The official's individual views of the new order of things were also well worth recording. No time was wasted in starting the string of interrogations.

"So, Mr. Proxy, your latest independent star, has paid $80,000 for the screen rights of two famous stage successes. That's hanging up a new record right at the start, isn't it?"

"Yes. But Miss Pickford figures correctly that they are cheap at the price. Both stories have had at least two hundred thousand dollars' worth of advertising in book form and on the stage, and the titles are a household word like Tarzan of the Apes and other celebrated stories that the public was eager to see pictured on the screen. "Daddy Long Legs" and "Pollyanna" have a following that will act as so many advance agents for them in their new form. It was this fact that came second in influencing their purchase."

"What was the principal consideration?"

"The perfect adaptability of the heroines of both plays to Miss Pickford's line of work. Recognizing that the general run of her screen admirers would rather smile than weep and that the 'glad' play has won a place for itself that can never be taken away, she is content to give her public what it wants. And, I may add, what it needs—the healthful relaxation of innocent mirth and youthful sentiment."

Specializing on the Screen.

"Mary Pickford believes, then, in specialization for the screen star?"

"Yes, indeed! The history of the amusement world shows clearly that humanity never tires of seeing its favorite actors in the parts best suited to their personality. There are songs that will be sung so long as the language in which they are written is still spoken, songs that appeal to the masses by reason of their simplicity and truth, or for their idealization of the commonplace. We have many stories of the same nature. It is this class of screen fiction that Mary Pickford does best, and it is her intention to obtain the best examples of this branch of motion picture material from every possible source. Originality is very desirable, of course, but it is not the most important quality. By taking time to make each picture as nearly perfect as possible the Pickford releases will maintain a standard worthy the position and personal ability of the star."

"Do you, Mr. Proxy, believe that fiction is to remain the leading activity of the screen?"

"Everything points to that conclusion. Although the scope of the moving picture is much wider than the spoken drama, the screen theatre is essentially a place for recreation and entertainment. The news reel, the scenic, the propaganda picture and the historical novel all have their place in making up the theatre programs; but fiction of the tried and true sort—stories of a make-believe world that are none the less convincing because the endings always come out right—is bound to predominate. It is this fact that narrows the range of stage successes every year and keeps such skilled producers as Winchell Smith continually presenting the same old story in a new dress. Three Wise Fools is the latest addition to the Smith brotherhood of plays, and all the New York critics had to admit the charm of the old theme when decked out with fresh trimmings. Smith is a specialist who does one class of play better than any one else. The screen will tend more and more to develop actor-producers who, like Mary Pickford and Charlie Chaplin, will work along these lines."

Washington City Managers to Meet.

A meeting of the Washington City Exchange Managers' Association is scheduled to be held at the Fox Film Corporation exchange on Ninth street at 12 o'clock noon, November 24. At this meeting a tentative draft of the constitution and by-laws which will thereafter govern the work of the organization will be gone over and other important business will be discussed.

Valentine Grant a War Worker.

Valentine Grant, whose latest appearance was with Walker Whiteside in "The Belgian," produced by the Sidney Olcott Players, has been busy with war work for the past several months on the West Coast. The engraving shows Miss Grant with the members of the British Mission at Camp Lewis, Washington. In the party, reading from left to right, are Captain Cross, Lieutenant MacWatters, Captain Forbes and Captain Ross. Everybody will recognize Miss Grant in the center.

ASSOCIATION WOULD AMEND BY-LAWS

Proposes at Quarterly Session to Give Equal Representation to Exhibitor League Officials

THE regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held in the association rooms Thursday, November 14. The meeting was called to order by President William A. Brady at 11:17 o'clock. Among those present were P. A. Powers, Arthur Friend, Paul Brunet, Ricord Gradwell, J. E. Brulatour, W. L. Sherrill, Tom Wylie, P. J. Schaefer, Alfred Black, H. C. Hespe, Ernest Horstmann, Julian Solomon, W. W. Irwin, J. F. Coufal, Paul Gulick and J. L. Hoff.

The most important action taken was the agreement to amend the by-laws of the association so that the recently amalgamated exhibitors' organizations could receive a 50 per cent. representation on the board of directors and all of the standing and special committees of the association.

As the by-laws can only be amended by a meeting of the members of the entire association on receipt of a twenty-one days' notice it was moved that Peter J. Schaefer be empowered to draft the necessary amendments which on approval would be submitted to a general meeting of the association to be held on or about December 10.

The first business transacted was the election of the following companies to membership in the association: Triangle Film Corporation, Photoplay Magazine, Apeda Studios, U. Ono, John Olsen & Company, Robertson-Cole Company, and to reinstate to membership the Triangle Distributing Company.

To Attend Reconstruction Convention.

It was decided to send a committee of five representing the association to the reconstruction convention of the Chamber of Commerce of the United States, which is to be held at Atlantic City December 4, 5 and 6. Mr. Brady appointed the following committee composed of a representative of each division of the association: Adolph Zukor, Peter J. Schaefer, Ricord Gradwell, Jules Brulatour and James L. Hoff. All of these accepted the appointment and agreed to attend the convention.

The reports of the executive secretary and the treasurer were read and approved and filed. The remainder of the morning session was then given over to an informal discussion of the recent motion picture exposition held at Madison Square Garden. The meeting then adjourned at 1:20 o'clock for luncheon, and reconvened at 2:57 o'clock.

The afternoon session was taken up almost entirely by a discussion of the manner in which the new exhibitors' branch is to be organized and the manner in which it is to participate in the affairs of the association. Peter J. Schaefer called attention to the fact that the amalgamation between the two exhibitors' leagues—the Motion Picture Exhibitors' League of America and the American Exhibitors' Association—and their incorporation as a branch of the association had been brought about as the result of an understanding to the effect that the exhibitors should have a 50 per cent. representation on the board of directors of the association and all of the committees. He stated that it would be impossible to work out definite plans for the organization of the exhibitors' branch until the by-laws of the association had been amended providing for this 50 per cent. representation.

To Call Meeting for December 10.

As only the members of the entire association can amend the by-laws on a twenty-one days' notice, it was decided that a meeting of the members of the association be called for on or about December 10. The motion covering the above action made by Arthur Friend was as follows: "That it is the opinion of the board of directors of the National Association of the Motion Picture Industry that to equitably provide for the inclusion in the National Association of the exhibitors of the United States, that the president of the National Association be requested to obtain from Peter J. Schaefer, representing the exhibitors' branch, the plans and desires of the exhibitors with a view to drafting such amendments to the articles of organization of the association and its by-laws in order to effect an equitable arrangement along these lines."

Mr. Schaefer then read a report of the action of the Ohio exhibitors and the preliminary arrangements they had effected for the inauguration of a Sunday opening campaign in Ohio during the coming session of the legislature. On the motion of Mr. Sherrill the report was referred to the Sunday opening committee of the association.

Oppose Action of Music Publishers.

Alfred Black, of Maine, then requested that the association go on record as being opposed to the action of the American Society of Composers, Authors and Publishers in discriminating against the motion picture theatres of the country in favor of the vaudeville theatres. Mr. Black described the history of the action of the society in this respect, and was empowered to draw up a resolution condemning the discriminatory action of the society. Following is the resolution:

WHEREAS, The American Society of Composers, Authors and Publishers has publicly announced that it proposes to stringently enforce its arbitrary practice of demanding a yearly license fee from motion picture theatres; and

WHEREAS, Said society has entered into an agreement with the Vaudeville Managers' Protective Association whereby no tax is charged in the vaudeville theatres owned and controlled by the members of that association, be it therefore

RESOLVED, That the National Association of the Motion Picture Industry go on record as being absolutely oposed to the action of said American Society of Composers, Authors and Publishers in attempting to enforce a license tax upon the motion picture theatres of the United States; and be it further

RESOLVED, That the discrimination against the motion picture theatres in favor of the vaudeville theatres, from whom we are informed no license fees are collected, is neither fair nor just, and, in fact, against the best interests of the compositions involved; and be it further

RESOLVED, That the National Association of the Motion Picture Industry believes that with the vast interest involved it should do everything in its power to prevent the imposition of such license tax, and that a committee of three be appointed to investigate the situation as it exists and recommend such action as may seem advisable suporting the motion picture theatres of the United States against the imposition of any license tax; and be it further

RESOLVED, That a copy of this resolution be sent to the representative of the aforesaid American Society of Composers, Authors and Publishers.

The meeting adjourned at 4:20.

Pearl White Climbs Ladder for Lambs in War Drive

Many thousand people, assembled on Fifth Avenue, between Forty-second and Forty-fourth streets in New York City, November 14, as Pearl White, Pathe's famous serial queen, climbed up a seventy-five foot extension ladder, part of the equipment of the New York Fire Department. Miss White who is known wherever films are screened for her absolute lack of fear and her willingness to perform any feat ever doped out by a scenario writer or director, interrupted the making of her next serial "The Lightning Raider," in order to come to New York and do this stunt in the interests of the combined Lambs' and Friars' drive for the United War Work Campaign. Each day of the week the two organizations held a parade on Fifth Avenue and two blocks of the famous thoroughfare were roped off by the police, and the best talent of the two clubs gave an entertainment while other members armed with tin dishpans scouted for change. Miss White climbed the ladder for the Lambs Club and over $1,000 was gathered in on the day she did the stunt.

Pearl White.

World Pictures Installs Heating Plant.

During the temporary lay-off at the World studio at Fort Lee a large heating plant has been installed. This indicates that the World will be active in the making of productions at its Fort Lee plant during the coming winter. In the past four weeks the scenario department has been able to turn out a sufficient number of continuities that will keep them sufficiently in advance of the needs of the stars, so that a director will be able to give his script several weeks' study before actual operation of filming his story, all of which will result, it is expected, in a betterment of product. It will also give the working staff more time in getting scenery props and other accessories ready for the director's call.

CLOSING COULDN'T STOP TEXAS SMILE

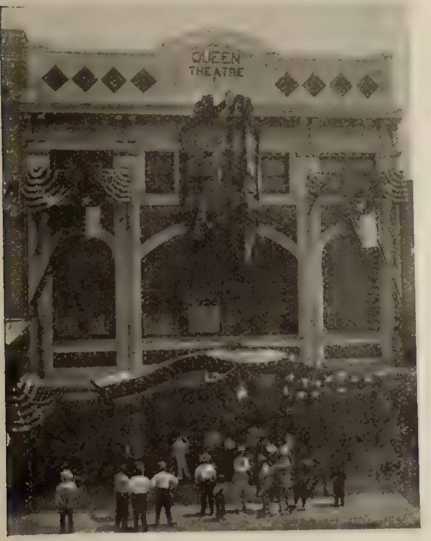
Galveston Exhibitors Still Right on the Job—Texas Amusement Company, with Hulsey at Head, Has Big Interests—How Martini Has Climbed in Thirty Years

By Clarke Irvine

Former World Los Angeles Correspondent Now on U. S. S. Cheyenne

Galveston, Texas, October 24.

IN spite of the pressure of war economy; higher prices for help, pictures and overhead, and the piling on of nearly the last straw, influenza, the exhibitors of Southern Texas are still smiling and right on the job. This is evinced by the way in which these men took the recent epidemic which caused them to close for over two weeks. Not an exhibitor grumbled; not one seemed to kick and snort because the health boards saw it necessary to put the lid on public gatherings. On the other hand they tried to co-operate, and instead of three-sheeting their houses they bent their best efforts in selling Liberty Bonds and aiding the city and health authorities.



Queen Theatre Decorated for "The Unbelievers."

Just prior to the spread of the disease business was quite satisfactory. Galveston, where I spent more time, was teeming with activity, both military and social. Business was not up to the standard, but it was good enough to cause advertising, competition and the usual propaganda of pictures. Galveston is primarily a seaboard city, and when the submarine war started it dropped to below zero, hence business followed commerce, and likewise the theatres found patronage on the wane. Then the military activity came and it stimulated business. No one can complain, in the face of war, and they all do their best and keep smiling.

Hulsey Head of a Big Business.

The largest firm in this vicinity is the Texas Amusement Company, of which Earl H. Hulsey is president and general manager, and S. T. McDonald secretary and treasurer. This firm owns the Queen theatres in Galveston, Houston and Dallas, three of the finest theatres in this section; also the Zoe in Houston, the Kyle in Beaumont, the Hippodrome in Waco, the Old Mill, Hippodrome and Grand in Dallas. They also control the Grand in Galveston, a combination house, now running big time vaudeville. The Dallas Exchange is also run by Mr. Hulsey.

Until recently Jean Finley, an aggressive young advertising man, had charge of the Queen publicity work in Galveston; but he was promoted to the managership of the Hippodrome in Dallas, then the military service grabbed him, as he turned twenty-one, in time to get into the new draft.

At present Mr. McDonald is running the Galveston end of the Texas interests, and is kept quite busy. He is a pleasant man, an able manager, and a fine fellow. You never can judge the business barometer by his face, for he has one of those smiles that knows no retreat. His grin barrage goes over incessantly. He believes in advertising in the papers, maintaining constant publicity, and advertising the picture rather than the star. This firm is a member of the First National, and runs in addition the big features put out by the larger producers. Business changes here with the seasons; in summer it is light on account of the beach, which is a counter attraction; and winter brings the folks downtown away from the cool beach winds. The Queen is a modern, well-equipped house with heating and cooling plant, large pipe organ, excellent fittings, and uses Power's 6-B projection on a Gold Fibre screen. It seats about 1,200.

The next house in importance here is the Dixie Number One, a 650 seating capacity theatre, modern and well equipped, and run by one man who has risen from the ranks, A. M. Martini, who came over twenty-nine years ago from Italy. He landed in this city with $4.80, and today his investment is over $80,000. He laughs when he speaks of his rise, telling how he had no friends, no kin, no job—nothing. He worked, entered the grocery business, then the show game, and now the name of his theatre is a household word.

Making a Dollar Bring Full Value.

Mr. Martini's policy is to give the most possible for the money, treating his patrons as a storekeeper would; and "keeping the American dollar worth one dollar," which is a rather wise idea. He aims to suit the more popular purse, as his prices indicate; yet the show is high class and worth every bit of the money. Mr. Martini is a regular man and a regular exhibitor. His friends believe in him, and his standing with competitors shows that his policy to the world is that of the good old golden rule. I enjoyed thoroughly my interview with this man. In addition the Dixie Number Two, a smaller and nearby house is run by him. Lately he has taken over the Crystal Number One—here they seem to name the houses the same and then number them. His object in having three houses is to suit the purse of all, and he is doing it regularly.

Mr. Martini is a true patriot of America; yet a staunch Italian. He has two sons in the service. His Dixie No. 1 is the only house to display the picture of President Wilson in place of a one-sheet in a handsome brass stand. He regrets that he has not a dozen sons

Interior of Queen Theatre, Galveston, Texas.

to send across to enter Berlin and spread liberty.

The Palace, Strand, and Lincoln houses are run by the Bell Enterprises, of which G. W. Bell, Jr., is manager, assisted by his father. They operate other houses nearby and are engaged also in the exchange business.

Business Good in Dallas and Houston.

I made a trip to Houston and one to Dallas, and in both places business was good. Of course it is not up to standard by any means, but it is getting by. Everywhere the theatre is greatly aiding the sale of liberty bonds, the purposes of the government, and everything patriotic. It would indeed be sad if anything happened to the picture industry to close, stop, or even modify business as it is. The film industry is here permanently and its progress must not be hampered in the least. The recent closing of the theatres has shown beyond a doubt that the pulse of business is regulated by the theatres.

CALLS AGAIN DOES PEDIGO OF OKLAHO

Hardly Know Old Highland Now, Says Exhibitor in Telling How He Has Fussed Up His Show House

Guthrie, Oklahoma, Nov. 7.

YOU would hardly know the old place now. Will wonders never cease? Can one believe his own eyes? Miracles are performed at this day and age, and it has always been so. Our Show House, the Highland Theatre, has for many years been in failing health. Its constitution had become weakened by the hand of mother time.

It had withstood June gales, cloudbursts, and the frisky cyclones, with a firm determination to stick to the finish.

It has long needed the tender care of the plaster man and the skilled hand of the noble painter to bring back the bloom of its childhood.

These things are now and for certain taking place. Its abdominal walls are being scraped and given the once over; its system being renovated; its back and front being patched up, and when we last noticed the gallant workmen they were going over the top.

We charged and captured every living microbe, caught them red handed, alone and unassisted. We gained the victory, and boosted them bag and baggage out into the cold and cruel world. At this writing we are not ashamed to look a full grown adult microbe square in the face, and dare him to return. Microbes, be-ware—you enter at your peril. No kidding. It would be suicide. A microbe would be taking his life in his own hands that would dare come here. We have thoroughly fumigated and stinkigated the massive structure from one end to the other, and we now claim it is fit for human beings.

Patrons Now May Sleep in Sweet Repose.

It has always been our high aim in life and our great desire to have a place of sublime comfort, a show where you could sleep in sweet repose, and forget your troubles while you snore gently on. We knew you objected to having cold, slimy, wet water trickle down your spinal column, playing Johnstown flood up and down your vertebra while you were trying to watch the villain steal the railroad or run off with the farm. So we discontinued this part of our program.

We knew you detested falling through the holes in the floor, where you would silently erase several square inches of nice juicy cuticle from your slender shins. Of course you were embarrassed; we do not blame you, and will not even repeat what you said. They all heard you. This thing is no more. We cunningly put the kibosh on this.

Bars Are Up for the Brindle Cow.

No more will the neighbor's brindle cow meander in through the cracks in the wall. These things are closed to her forever. It is better so.

No more will the village stock find a haven of rest within its sacred walls. Nay, nay! This cannot was.

I dare say we could fill our Show House full of hay and that the wind would not blow it out. Yea, verily. It would retain corn in the ear. Did you hear this?

I had worried over this, and we had sighed sighs of different size. We were almost persuaded to turn our show shop into a livery stable. One reason for this thought we have played lots of Barn Stormers in here, and the change would have been easy. Foolish boy! We knew not what we wanted.

Even Pedigo Couldn't Duplicate House.

Alas, the old place is on the road to recovery. A great change has taken place. This place will be a work of art, and I trust a joy forever. This building could not be duplicated by the hand of man. I doubt if I could make one like it myself. It is the collection of a lifetime. Boards from everywhere: some of them from boxes of groceries for which I have never paid. But we are strong-headed and determined to put her in proper shape, even though it costs us sixteen dollars. We have men with weak minds and strong backs now mowing down the weeds in front of the show, that the howling throng may enter six abreast, as soon as the ban is lifted. Then when we insert ourself in our little thirty-two caliber overalls we will have something to put in our pockets other than our little brown hands.

It is not well to live in Vain.

So we shall remain in Guthrie.

Don't crowd gen-tel-men, take your time. NED PEDIGO.

"Hearts of the World" Again.

D. W. Griffith's spectacular production, "Hearts of the World," after a record of five hundred and six performances in Greater New York, is again to be seen in New York, this time at the Victory Theatre (formerly Miner's), at 156th street and Third avenue, the Bronx, where it opens a special engagement on Monday evening, November 18, with all the orchestral accompaniment and tremendous stage effects that made it so popular at the Forty-fourth Street Theatre and the Knickerbocker earlier in the season.

More than twenty separate productions of "Hearts of the World" also are being shown throughout the country, with the result that Mr. Griffith already has passed the remarkable record he made with "The Birth of a Nation."

Philip Kearny Mindil, Jr., Falls at Hindenburg Line

PHILIP KEARNY MINDIL, Jr., 34 Monroe place, Brooklyn, a private first class in Company B, 107th Infantry, was killed in action on September 29, in the attack on the Hindenburg Line (on the Cambrai-St. Quentin front). He was shot through the heart and died instantly. He was just nineteen, having enlisted at seventeen early in the summer of 1917. Young Mindil was a grandson of Major-General George W. Mindil, U. S. V., deceased, who was twice decorated by Congress for distinguished bravery in action during the Civil War. He was aide-de-camp to General Philip Kearny, and the young man so recently killed was named after "Fighting Phil" Kearny, who was his grandfather's idol The soldier's father is Philip K. Mindil, a newspaper man, and his mother was formerly Miss Rosemonde Allen West.

Mindil was a graduate of De Witt Clinton High School, a Y. M. C. A. man and a member of Sea and Field Lodge, F. & A. M. He was No. 1 man in a machine gun section. In a recent letter to his parents, he wrote: "And if I do go, why it's only one of the millions in the fight for right. In the army we have learned to sink our ego."

Pictorializing the Allied Spirit.

The Division of Films of the Committee on Publc Informaton has adopted as the pictorial background for its publicity for "Under Four Flags," the third Official War Picture, which had its first Government showing at the Rivoli and Rialto Theatres, in New York City, Sunday evening, November 17, the stirring military group which has adorned the uptown front of the "Flatiron" building at Twenty-third street and Broadway for several months. It is called "The Allies" and the four heroic figures represent the fighting men of America, France, Great Britain and Italy. The idea of the group was suggested by Edward Wise, president of the United Cigar Stores Co. It was designed by Nelson Greene, private in the Ninth Coast Artillery, New York Guard. The sculptor is Philip Martiny. The group has attracted a great deal of attention and embodies the spirit of "Under Four Flags" in a surprising degree.

Indianapolis Prepares for Next Loan.

Indianapolis has discovered a way to anticipate and stir up interest in the fifth Liberty Loan drive, which is scheduled to take place in January, and at the same time to stimulate audiences for "Under Four Flags," the third Official War Picture, issued by the Division of Films of the Committee on Public Information.

"Under Four Flags" will be shown at the Circle Theatre, Indianapolis, during the week of November 24. The Marion County Legion, in charge of the local war loan drives, has circularized its 6,000 lieutenants, urging them not only to see this new Government war picture, but also to use every effort to get the public in their districts to attend the presentation at the Circle. The showing of the picture will be utilized to call attention to the next Liberty Loan drive and to urge the public to prepare for it.

WEISS TALKS SENSE TO EXHIBITORS

First National Manager in Chicago Outlines His Views on the Best Way to Advertise Motion Pictures and Says Many Things Well Worth Reading

By HARRY WEISS

Manager First National Exhibitors' Circuit Exchange, Chicago

Early to bed
And early to rise;
Work like hell
And advertise.

THE exhibitor's creed, if ever there was one, is embodied in this slang saying. A close study of the conditions attending the activities of any successful exhibitor will result in one outstanding, unmistakable result; that he is a convert to, a student of and a practitioner in advertising.

No matter from what angle you view commercial success measured in dollars and cents, no matter what product you pause to think of, no matter what company the word "success" calls to your mind, you will find that back of every known, recognized individual, brand, business or product stands the bulwark on which rests its prosperity: Advertising.

Why do people ask the grocer for Uneeda Biscuits in packages of eighteen costing eight cents when, for the same amount of money they could buy twice the number of crackers in bulk? It is because Uneeda Biscuits are advertised. The same crackers, in bulk, are not. There is a popular association in the public mind—the result of advertising—between the ads in the street cars, on the billboards, in newspapers and in magazines, and the package crackers on display in grocery stores. The relation is obvious, and advertising makes it so.

Advertising as an investment is one thing, and advertising as it is practiced by some exhibitors is another and different story. To be successful, and to return a profit to the exhibitor, advertising must be continuous; it must have just as much common sense and appeal in its text and physical appearance as the exhibitor would have in his conversation and personal appearance if he journeyed to Los Angeles for the express purpose of meeting Charlie Chaplin or Mary Pickford.

He wouldn't make the trip in overalls or a suit three years old. Nor would he have any mental doubts about whether he should say "I ain't" or "I am not." Yet he will contract for space in newspapers, and then throw a heterogeneous mass of copy together to fill it, and if there are any little white spots showing in the first proof they are promptly filled with type. Isn't he buying the space? Why shouldn't it be filled?

Always Something New in Pictures.

Advertising can be applied to motion pictures more easily than to any other thing of which I know. The motion picture business is a changing product. There is always a new picture to talk about in advertising. It offers new angles, different from those that have gone before. It has its own individual characteristics. In many other industries, a product, once made and copyrighted, becomes established and remains unchanged for years. There advertising men confront a real task in thinking up new arguments for it, in extending its fields of usefulness, in getting sufficient variation and change into their copy appeal to avoid monotony of repetition.

Harry Weiss.

Consequently, no exhibitor can complain of a lack of material for advertising purposes.

The first principle of successful theatre advertising is to select or originate a slogan or a trade mark which can remain standard. Show me a prosperous theatre and I will show you a manager or an owner behind it who has done that very thing. They impress this trade mark or slogan upon the public in all of their advertising. It is like the theme in a story. Descriptions, dialogue, divergence from the main track always center back or refer to the theme on which it is written.

After there has been an amount of advertising sufficient to make the trade mark or slogan known, the next thing for an exhibitor to do is to advertise what he has to offer the public. It is in this second phase of theatre publicity that the slogan or trade mark begins its usefulness. If it has been impressed upon the public as an emblem of quality, the mark of merit, or the stamp of confidence, it imparts immediately to whatever production with which it is associated in advertising the thought or purpose for which it exists.

A Theatre Nothing but a Store.

A theatre is nothing more nor less than a retail store. Its picture offerings are like the merchandise in a dry goods store, meat in a butcher's shop, or foods in a grocery. But there is one particular distinction between a theatre screening films and other kinds of retail stores. The latter handle nationally advertised brands of merchandise—things that are brought to public attention week after week the year round. The majority of motion pictures do not have the benefit of either national advertising or national publicity. It is therefore up to the live exhibitor to do his part in the progress of the average picture from the manufacturer to the public.

Local conditions must govern to a great extent just what advertising is necessary. The exhibitor's finances, the capacity of his theatre, the quality of the particular production and local conditions must combine to govern the amount he spends, and the kind of advertising on which he spends it.

Light Up and Let Heralds Work.

It is better not to advertise at all than to use careslessly gotten up copy, poorly placed for public consumption. If you want to reach only the patrons who attend your theatre, then advertise exclusively in your theatre. Slides are always effective, if not too many are used. Heralds passed out to patrons when they enter will invariably be read during an intermission, even if they are not taken home. And it has always appealed to me as a good investment for exhibitors to arrange their shows so that there is a three or five-minute intermission, with full lights, so the heralds can get in their work on forthcoming productions. If intermissions are not possible, a neatly lettered sign, preferably illuminated, placed where the people leaving the theatre will see it, will have the desired effect. But it has ben my experience that heralds put out proprly, with personal supervision by the manager, are one of the best methods that has ever been devised for sure results.

Manufacturers spend fortunes on press matter and publicity men, and the results open up big possibilities for exhibitors who want to install small publicity and press departments of their own. Scarcely any production is sent out today without a full complement of press sheet, publicity matter, specimen ads and other adjuncts to exhibitor exploitation. It provides a nucleus for material for a neat little house magazine or weekly program; it gives the basis for a newspaper campaign, and it offers possibilities for lobby treatment.

Newspaper Work Must Be Well Done.

Newspaper work is effective if it is done properly. It is worth a whole lot of thought and attention from the exhibitor, because, in a great many instances, it represents the chief connecting link between himself and his patrons and prospective patrons. Cuts and press matter and even complete ad copy are ready for newspaper use in the press sheets on most of the big pictures, and all that is needed is for the exhibitor to clip these copies, modify the text whenever it does not jibe with local conditions, and hand it to the newspaper editor.

The lobby is one of the most important of the physical advertising assets a theatre has. Properly treated, it can always be depended upon to give big results. The main thing to remember is that variety is the spice of life in advertising as well as in anything else. If too much advertising is done along one line the attractions advertised lose their value and individuality. For instance, if an exhibitor advertises one attraction over another, in the same ad, or at the same time in the lobby, neither one will profit by it. There is a division of interest and a confusion in the reader's mind that does not leave him impressed with any one particular thing. The average exhibitor will realize a better result by playing up strong one attraction a week, and using a smaller amount of space on other pictures booked for the same week.

Don't Advertise Heavily for One Day.

It is money thrown away to feature a production heavily in theatre advertising if it is to be shown for only one day. Anything that is worth advertising well must have merit, and any production that has merit will surely draw paying receipts for two days or more. Meritorious features advertise themselves. Patrons talk about them, and word-of-mouth publicity is the most valuable and productive of all advertising. In many instances where features like "My Four Years in Germany" have been played for two days or more, business was invariably greater on the second and succeeding days than it was on the first day. The reason was that the people who saw the first performances went home and talked about it.

Advertising, in its last analysis, is salesmanship of a high order. To sell any product, whether it is pictures or soap, one must advertise. For an exhibitor to sell a patron an admission ticket he must first reach that patron through advertising, whether in the lobby, slides, window displays or newspapers. To reach the public the exhibitor must advertise something that appeals to them.

Why is it that hens' eggs are bought universally to the exclusion of duck eggs? When the hen lays an egg she is heard all over the lot, and she cackles so loudly that she arouses the enthusiasm of every other hen, with the result that her own little ad becomes a chorus. After a duck lays an egg she waddles silently away, without a sound to announce the fact. And still scientists and dietitians claim that duck eggs are possessed of a great deal more nourishment than hens' eggs.

Vitagraph Engages George Chester.

George Randolph Chester, the well-known author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph company, to assist as literary adviser at the Vitagraph studio in Brooklyn. Mr. Chester assumed his duties last week and is now actively concerned in giving to scenarios the sort of snap and sparkle which have made the Chester writings so popular with readers during the last few years.

Mr. Chester is not treading new ground when he takes his place as literary counselor for Vitagraph, because he has been a frequent visitor there since the production of his novel, "The Enemy," and "The Message of the Mouse." The latter was a original story written by Mr. Chester and his wife and was produced by Vitagraph some time ago with Anita Stewart in the leading role. Ever since the production of his first story on the screen, Mr. Chester had been a keen student of motion picture construction and production and henceforth he will divide his time between fiction writing and motion picture work.

Lehr Institutes Reforms in Management of Studio

IN full charge of the Goldwyn studios at Los Angeles is a man who less than a year ago had never been behind the scenes in a motion picture manufacturing plant. He is Abraham Lehr, vice president in charge of production for Goldwyn Distributing Corporation, which has just moved its studio and producing staffs from Fort Lee to the coast.

Abraham Lehr,
Vice-President in Charge of Production, Goldwyn Pictures Corporation.

A year ago Mr. Lehr was a successful business man, a friend of Samuel Goldfish, president of Goldwyn. When Mr. Goldfish cast about in his mind for someone to take the then vacant business managership of Goldwyn's plant at Fort Lee, he recalled that Mr. Lehr had spoken of his interest in motion pictures and his desire to enter the industry from the producing end. Presently Mr. Lehr took a desk at Fort Lee.

Shortly after Mr. Lehr reached Fort Lee the big studios on top of the hill began to feel the effects of his presence. A few days after his arrival he installed a system of charting production that has proved a remarkable contribution—almost a revolution—in the conduct of a cinema studio. Graphic charts of productions under way were hung on the walls of Mr. Lehr's office, and almost without getting up from his chair he was able to tell at any moment what had been accomplished and what remained to be done if a certain production was to be finished in the time alloted to it.

For a few weeks the studio staff fumed under the imposition of system. But the charts remained. Before long, when they had begun to save thousands of dollars, do away with night work in the studios, cause stars and players to report for 9 o'clock calls at 9 o'clock instead of at noon, outspoken opposition simmered down.

So marked was Mr. Lehr's success that within a few months he was elected a vice president of Goldwyn and placed in full charge of production under the supervision of Mr. Goldfish.

Quinn Would Institute His "Housecleaning Campaign"

J. A. QUINN, owner of the Rialto Theatre of Los Angeles, is making preparations to put what he calls his house-cleaning plan into practical application by forming producers and exhibitors into an organization which will seek to eliminate bad acting, bad stories, bad direction, inflated stories, and regulate rentals and films from script to screen.

Mr. Quinn says that the exhibitors, being vitally interested in the success of each picture, should have competent representatives in the shape of committees collaborating and acting in an advisory and supervising capacity at the studios during the production of all films. These representatives should be in a position to pass on scripts, cast, direction, attend previews as the picture progresses, watch the cutting and editing, and at the end be able to guarantee a first-class picture that the producer can rent to the exhibitor at a figure that will give him a conservative profit and which the exhibitor can show at his regular scale.

Quinn says that the time is ripe for such a campaign and that he has the assurance of co-operation from exhibitors and several leading producers, and feels sure that the plan can be put into successful operation to the satisfaction and ultimate good of the industry.

The Theatre Owners' Association of Los Angeles and Southern California indorsed the campaign at a meeting held on November 4, by the passage of the following resolution:

"Whereas, the exhibitors of this association have in the past felt the burden of overproduction and excessive waste in the moving picture industry, and whereas J. A. Quinn, a recognized authority on production and exploitation, with a wide and varied experience as a successful exhibitor, has propounded to us a movement for the regulation of production and elimination of waste, and whereas, said movement has been found to possess merit worthy of the support of all exhibitors throughout the country;

"Therefore, be it resolved, that this association extend to him its enthusiastic indorsement and full support of his plan for the betterment of the conditions now existing."

Los Angeles News Notes.

"Buck" Massie, who has been covering the West Coast in the interests of the Fox production "Salome," has returned to Los Angeles to stay until the Flue epidemic is over.

* * *

At the Kinema Theatre mice have been discovered with strongly developed tastes for music. They have been eating the felt off the keys of the big pipe organ.

* * *

The California Theatre management has made arrangements to give first run showings of all the future William S. Hart productions.

THE DETAILS OF SUCCESSFUL EXHIBITION

With Bernard Depkin, Jr., of Baltimore, the Hero of Dwight S. Perrin's Interesting Contribution

NAME: Bernard Depkin, Jr.; address, Parkway Theatre, Peabody Theatre, McHenry Theatre, Wizard Theatre, Strand Theatre; City, Baltimore, Md.; Occupation, Motion Picture exhibitor, general manager of Baltimore's chain of leading motion picture theatres; Age, about 29; Hobby, hard work.

When some enterprising person compiles a book on "Who's Who" among motion picture exhibitors, the above description is going to fit snugly over or under the photograph of Bernard Depkin, Jr., right hand man to W. C. Webb, president of the Parkway Theatre Company, hustler par excellence, advertiser de luxe and commonly known as "everybody's friend." Dwight S. Perrin, of Goldwyn, takes up the story from here:

The writer had occasion to visit Baltimore the other day. Mr. Depkin had attached his signature to a contract calling for the entire output of Goldwyn's Star Series productions, and it was our assignment to hop over to Baltimore, look things over, and offer such co-operation and service as was required.

We first met Mr. Webb, a typical business man yet in his forties, who has the mark of knowledge and experience written all over a forceful countenance. He is president of the Parkway Theatre Company, stockholder and director in several public utility corporations of Baltimore, leader of many civic movements, booster of patriotic propaganda work, personal friend of municipal and social dignitaries of his city, a staunch advocate of educational progress—and a pioneer trail-blazer in the motion picture business.

Mr. Webb hesitated, modestly, when we asked him for his policies and systems in showmanship "See Depkin—he's the one who does everything—that boy is one of the hardest working, most upright young men I——"

And so Mr. Webb went on, telling us so many splendid things about his confidant and general manager that we were all keyed up for an introduction to a really different and extraordinary young business man—and we were not disappointed: Bernard Depkin, Jr., has one of those handshakes you read about; he has a smile that rivals that of Doug. Fairbanks.

In business Bernard Depkin is all business. Motion picture salesmen and branch managers are his warm personal friends, but he never permits his friendship to influence the direction and execution of his business by-laws. He buys motion pictures with the eagle eye of a sharpshooter, and he is considered as shrewd and accurate a trader as ever was known.

Mr. Depkin is afflicted with what might be termed workmania. Work is his pleasure, his hobby and his mission in life. His energy and capacity is nothing short of remarkable, and attending to his business for fifteen and eighteen hours at a stretch is an everyday occurrence with this Baltimore exhibitor.

Mr. Depkin's methods of showmanship are linked solidly with the principles and systems of his company's head, Mr. Webb. In the first place, he plays strong for the comfort and convenience of his patrons. The Parkway Theatre, which, by the way, is a replica of the famous West End Cinema Theatre of London, is a model of efficient construction and efficient management.

When you enter this theatre you feel like staying there ever so long. You breathe the spirit of comfort and enjoyment as you enter the exquisite lobby. In the auditorium and you behold a panorama of artistic beauty that appeals irresistibly to the eye and the mind. Simplicity is the keynote of the architectural construction of the Parkway. The designs are of the Louis IX. period. The lighting effects are truly inspiring. The lighting display is changed with the projection of various types of pictures. For instance, if a comedy is screened, the lighting switches to bright, dazzling colors, if a dramatic subject is shown, the lighting at once becomes soft, mellow—alluringly impressive of the character of the picture projected.

The Parkway's orchestra, too, is a feature of every performance. An augmented group of excellent musicians and an organ of mammoth size, built into the walls of the theatre, provide all that is best in music.

The attendants of the Parkway, and all other theatres under the company's control, are human beings who know that courtesy and accommodation must be observed at all times. Young women ushers, recently engaged to release men for war service, are in attendance at all theatres.

Mr. Depkin is a practical and intelligent advertiser. He uses space daily in three Baltimore newspapers, and on Sunday he comes out with an extra big display ad, ranging in size from a quarter page to a full page, to announce a big feature attraction. When the Parkway opened, with Geraldine Farrar in "The Turn of the Wheel", a half-page ad was used to tell the news. The ad was designed especially for the occasion. The same plan was followed in announcing Rex Beach's "Laughing Bill Hyde" and other Goldwyn productions which have first-run in Baltimore at the Parkway Theatre.

Mr. Depkin studies his lobby and exterior arrangements. He frames or panels all portraits and scene photographs. A staff artist, and a good one, is employed to provide the artistic touches to the photographic layouts. Mr. Depkin probably obtains more newspaper publicity than all other Baltimore theatres combined. He is constantly in touch with the newspaper men, motion picture editors, etc., and personally calls on them and presents photographs and editorial material for publication.

The programs he gives are the very best and most varied it is possible to provide. A feature drama, a good, clean comedy, a war or news weekly and an educational reel generally comprise the Parkway's offering. This, of course, is supplemented by the orchestra's contribution and by soloists.

Mr. Depkin issues advance announcement cards in original layouts, and always in two or three colors. Conservative yet spicy, humanly appealing copy, is the rule for this form of exploitation.

There is a beautiful and luxuriously furnished library on the mezzanine floor of the Parkway. Fresh cut flowers adorn the centre of a huge mahogany table, in period design. These flowers are furnished daily by a local florist, who, in exchange for a season pass to the Parkway, is glad to offer the floral bouquets. This library is well applied with the best magazines, daily newspapers, etc. On matinee days, tea and wafers are served to the patrons, who, it may readily be guessed, come in capacity numbers.

In general, Messrs. Webb and Depkin conduct their motion picture theatres with the same refinement, comfort and service that may be found in the best of hotels. Their judgment and broad policies have won. Baltimore boasts of the Parkway Company. Mr. Depkin and Mr. Webb are known as the finest business gentlemen and most able showmen in their city.

Exhibitor Holds Film; Exchange Brings Suit

A UNIQUE test case in which the question of whether or not an exhibitor who has a claim against an exchange may lawfully withhold film in his possession and refuse to give it up as a means of forcing settlement or "getting even" is soon to be decided in Minnesota.

The case arose out of dealings between Louis H. Coen, manager of the Minneapolis exchange of the Universal Film Corporation, and R. H. Byron, proprietor of the Dream Theatre at Redwood Falls, Minn. Mr. Byron some time ago secured film from the Universal and refused to give it up at the conclusion of his contract, claiming that he had an account with the Minneapolis exchange and that he would only return the film when it settled with him.

Mr. Byron has held the film for eight weeks and in the meantime the Universal has been obliged to disappoint other exhibitors who had booked it, according to Mr. Coen. The film, however, has since been replevined by the Universal exchange, which is suing for $2,400 damages in the district court because of loss of business through the exhibitor's action and depreciation in the film.

The Universal exchange claims that instead of being indebted to Mr. Byron its books show that he owes the distributing agency in Minneapolis $40.

Henry Returns to General.

General Film Company has bulletined its organization that a change has been made in Denver, where the office is now in charge of T. Y. Henry, who had been connected with General for long periods during the last six or seven years in the Denver territory.

After a long service with General Mr. Henry became manager of the Paramount office, later branching out with an office of his own. In renewing his service with General Film Company he does so as a sales executive already in intimate touch with the field, in which he has a most extensive following.

PARAMOUNT TO RELEASE DREW FILMS

Famous Couple Will Resume Making of Delightful Domestic Comedies—To Issue a Two-Reeler a Month

THE Famous Players-Lasky Corporation will distribute the Mr. and Mrs. Sidney Drew Comedies to be released once a month commencing next January, and to be known as Paramount-Drew Comedies. The contract between the distributors and the V. B. K. Film Corporation, producers, was arranged through W. E. Shallenberger.

Through mutual friends, Amedee J. Van Beuren, actively connected with the Van Beuren Bill Posting Company and in control of various motion picture theatres and places of amusement in the United States, was brought in touch with Mr. and Mrs. Drew, with the result that a contract was executed, the V. B. K. Film Corporation was formed and the production of two-reel ultra-comedies was commenced.

Thus with the signing of the contract for distribution through the Famous Players-Lasky Corporation, it is also announced that three attractions are already finished for release. They are "Once a Mason," written by Albert Payson Terhune, an adaptation from a story published in the Green Book; "The Amateur Liar," by the same author and published in story form in the same magazine, and "Romance and Rings," by Emma Anderson Whitman.

These productions, as is the case with all the pictures in which the Drews have appeared, have been directed solely by Mrs. Drew and edited by her. The interiors were screened at the Biograph studios, the exterior locations having never before been used in photoplay productions.

In connection with the future producing plans of the two popular screen stars, Mrs. Sidney Drew said: "Comparisons are ofttimes odious, but I want our host of friends to know that we are doing bigger things than my fondest ambitions ever hoped to realize.

"In the pictures to be released through the Famous Players-Lasky Corporation there will be no limit to expense, so long as we get what we want. The first three releases already completed in each instance cost more than five times what we expended on our other productions; not a single prop, whether furniture, costuming or anything that goes to an interior set, has ever been used in pictures before, and not an exterior location used by us was ever photographed for the screen. This will give an idea as to what detail and originality we are employing in our new films.

"I feel that the time has come when new ideas and brains, unhampered by studio traditions, must be engaged and no expense has been or will be spared to realize the last word in quality of production. All our interior sets are made up from drawings worked out by the best interior decorator we could engage, and one who never before has seen the inside of a motion picture studio. The color schemes, not alone of sets, but even of the gowns worn by the cast, are worked out only under expert supervision.

"When we tour the country in the stage production, 'Keep Her Smiling,' in which Mr. Drew and myself appear, we shall carry with us a complete equipment of portable lights, a property man, camera man, and other necessary assistants, and scenes, interior and exterior, will be taken en route, where I believe they will best fit into the stories we are making."

Sidney Drew.

Mrs. Sidney Drew.

In connection with the distribution of the Drew comedies, Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of this department, said: "The contract with the V. B. K. Film Corporation for the distribution of Mr. and Mrs. Sidney Drew's comedies includes the foreign as well as the United States rights. The comedies will be booked on our star series plan, and our agreement, which calls for a minimum distribution of one hundred prints in the United States, gives an idea of what a great circulation these films will have. A big advertising and exploitation campaign, prepared along novel lines, is already under way, based on the widely established popularity of these splendid artists. The two-reelers will be released one a month, starting in January."

Tefft Johnson Outlines Defects in Picturemaking

TEFFT JOHNSON, the director who lately finished the production of "The Love Defender," in which June Elvidge is the star, for World Pictures, having had experience as a director covering a number of years, is in a position to speak authoritatively on the subject of making pictures. Mr. Johnson says:

The most material defect in the present method of making pictures is to my mind the haste in putting on the film the story as outlined to the director in the continuity. On the legitimate stage the director is given the manuscript several weeks before the company is called for rehearsal, and this gives him plenty of time to study the play, both as regards the nature of its message to the audience and the manner in which it must be conveyed by the actors, through interpretation under the guidance of the director.

With picture production it is different. In ninety cases out of one hundred the director is given his script a day or two before he begins work. He is able to get only the barest notion of the general idea of the story and then goes to work with a company that is selected overnight. On the stage the company rehearse scenes over and over again until they are thoroughly familar with lines, business and general connection of their role with every other part of the play.

Screen work as practiced compels the director to group his people as quickly as possible, and they shoot each scene without much more than a few minutes' instruction to the actor of just what is expected of him. This makes the actor an automaton and the director nothing more or less than a human signpost. One method is the result of deliberate concentration, while the other in a way represents the efforts of an orator who is not given his subject until he mounts the rostrum.

No appreciable improvement in the making of pictures can ever be attained until the producers so shape their affairs as to secure scenarios and continuities weeks in advance of production, and thus give the director ample time to study and digest his script. The scenic accessories of pictures will also be improved if the working staff is given plenty of time to get their end of the picture in shape before actual shooting begins.

Eddie Polo in New York.

Eddie Polo, known as "the Hercules of the screen," arrived in New York this week and had a triumphal visit among the exhibitors. The circus stunt man, who has just completed a thrilling serial entitled "The Lure of the Circus" for the Universal, was called to Gotham from the Coast by requests of the War Work campaign officials and exhibitors to put his prowess back of the recent fund drive. He stopped off on the way, in Chicago and other cities, and aided the campaign with special performances.

News of Los Angeles and Vicinity

By A. H. GIEBLER

CHARLIE IS MARRIED.

BECAUSE R. S. "Cupid" Sparks, marriage license clerk of the city of Los Angeles, says it is so, we feel that it is safe to say that Charles Chaplin is married.

Several days before the wedding, according to Sparks, Chaplin's secretary, Thomas Harrington, appeared at the marriage license bureau to see what the prospects were for keeping quiet the matter of procuring a marriage license for one Charles Spencer Chaplin and Mildred Harris. Later Chaplin himself conferred with the license clerk, and obtained his promise to keep the news of the wedding from the public as long as possible because neither Chaplin nor Miss Harris desired any publicity.

Sparks arranged for the wedding to take place at 7 o'clock in the evening of October 23, in the living room of his own home at 2646 South Normandie avenue; and the license was issued just a few minutes before the ceremony was performed by the Rev. James I. Myers.

Harrington and Sparks were witnesses to the marriage, and the newly wedded pair left immediately for the home of the bride's mother for the wedding supper, at which only the immediate members of the family were present. Chaplin gave his age at 29, and Miss Harris as 17.

Both appeared at their respective studios the next day as if nothing had happened, and they have been working ever since, but now that the fact of their marriage has leaked out, it is thought that they will go away for a short honeymoon.

The Chaplin's have taken a house in Laughlin Park, a very beautiful residence district of Los Angeles.

Theatrical Man from Australia.

George Smith, a leading exhibitor and theatrical man of Melbourne, Australia, who came to the United States several weeks ago in company with "Snowy" Baker, Australian athletic promoter, is now in Los Angeles after a lengthy stay in New York, where he has booked new vaudeville acts for his circuit. Mr. Smith is interested in an even dozen playhouses in Melbourne and its surrounding district.

"Australia is ripe for live wire picture people," says Mr. Smith. "The people over there are movie-mad, and just as soon as matters can be arranged, Mr. Baker and I plan to launch a producing unit. The country is rich in romance, and the atmospherical conditions are much the same as in California."

Mr. Smith sails from San Francisco for Australia on December 3.

Parsons Engages Walthall.

William Parsons, who has just returned from New York, announces that he has signed up Henry B. Walthall to star in a number of productions to be filmed at the National Studios in Hollywood. These features will be released through the Robertson-Cole Company.

The National studio is being enlarged, in the meantime, for the accommodation of the three companies that will soon be at work there, the Parsons Company, Billie Rhodes and Henry Walthall.

According to Mr. Parsons, the Billie Rhodes pictures were enthusiastically received by a large number of exhibitors and critics to whom they were shown in New York.

Metro Plant Started.

Work has been started on the new Metro studios to be built at Romaine street and Cahuenga avenue in Hollywood. The new plant will occupy an entire block, with a frontage of 280 feet and depth of 605 feet, and will represent an outlay of $180,000. The buildings alone will cost approximately $150,000.

As Metro is to transfer all studio activities to the west coast within a few months, space and equipment for eight or ten companies must be provided in the new plant.

The three large stages, two of which will be open and one enclosed will be ultra modern in design and equipment. The open stages will cover 70 by 100 feet of ground, and the inclosed stage 70 by 195 feet.

At present May Allison is the only Metro star in the west, since Bert Lytell has joined the army, but Mme. Nazimova is expected soon, and other stars, including Ethel Barrymore, Emily Stevens, Hale Hamilton, Olive Tell, Viola Dana and Emmy Wehlen, are looked for before the first of the year.

Haworth Wants Film Stars.

The Haworth Pictures Corporation, which was organized to produce and exploit the Sessue Hayakawa productions, is now looking about for two feminine stars to add to its roster. The success of the two Hayakawa pictures already released under the Haworth plan, decided the company to increase the organization to the extent of two more stars for the time being.

Fannie Ward, whose contract with Pathe expires in a short time, may affiliate herself with the Haworth Corporation if suitable arrangement can be made.

Gish Sisters Contract Flu.

Lillian Gish, star of D. W. Griffiths productions, was stricken with Spanish influenza while working in special scenes at the Sunset Studio on Sunday, November 3. The actress had been working all day, when suddenly she complained of a severe headache, and was taken home. A physician was sent for and pronounced it "Flue." On Tuesday, Dorothy Gish came down with the same malady, and by night the sisters were encased in pneumonia jackets as a precaution against threatened pneumonia.

Marjorie Daw, another popular film ingenue, contracted the disease at the same time as Dorothy Gish, and was also threatened with pneumonia. However, all three of the girls were well on the way to recovery within a few days.

Eltinge Becomes Male Impersonator.

Julian Eltinge, who is getting ready to begin on a film production entitled "The Fascinating Widower," declares that his entire wardrobe in this picture will be masculine. Corsets, wigs, poudre de riz and high heeled pumps, will all go into the discard for that one production, at least as far as he is concerned. He will appear as a man all through the play, for once! June Mathis has written the scenario for the coming production, and Robert Thornby is said to have been selected as director. Sylvia Ashton and Charles Butler have been engaged for important roles.

A New Griffith Star.

Sarol Dempster, a popular Ruth St. Denis dancer in the West, has been given one of the leading roles in the new patriotic production now being filmed by D. W. Griffith for the Artcraft program. Miss Dempster has never been seen on the screen, but the fact that Griffith selected her for an important part in his picture speaks well for a promising future for her. Other well known players in the Griffith cast are Clare Seymour, who has graduated out of comedies into drama; Richard Barthelmess, Robert Carson, Kate Bruce, George Fawcett and Syn de Conde.

Camp Kearney Entertained by Film Players.

In spite of the flu and the closing orders of the Health Department, the 20,000 soldiers at Camp Kearney did not have to forego all theatrical entertainments during the quarantine. In response to an appeal made to the Motion Picture War Service Association, that organization agreed to provide a nightly show, lasting an hour and a half, the players leaving Los Angeles in the late afternoon in motor cars provided by the association, until the ban is lifted.

A stage was built at the camp on the exact limit of the quarantine reservation so that the players remained out of quarantine, while the audience was within the limits. The soldiers wore masks, but the players remained unmasked.

The first entertainment was given by a company from the Lasky studio in charge of Jeanie MacPherson. Each studio agreed to give a show for the soldiers.

High Society Doings.

Kitty Gordon no sooner arrived in Los Angeles than she became the rage in society circles, and has been deluged with invitations to all sorts of social events. Last week, however, Miss Gordon took it upon herself to give a party, in honor of Mrs. T. M. O'Brien, a friend from the East. Most of the film notables were invited, including Julian Eltinge, Charlie Chaplin, Fannie Ward, Mae Murray, Bessie Barriscale and many others, besides a number of society leaders of Los Angeles.

A few evenings later Fannie Ward entertained almost the same persons who graced Miss Gordon's affair. Dancing was the chief entertainment of the evening at both parties.

Film Folk to Aid War Work.

The motion picture people of Los Angeles have pledged themselves to raise $75,000 as their quota of the city's allotment for the United War Work campaign. The Motion Picture War Service Association will handle all subscriptions from the stage and motion picture theatres and exchanges for the purpose. On account of the quarantine by the Health Department the money will necessarily have to be raised by personal subscription instead of through entertainments, which have been so profitable in the past.

Arbuckle Rents Space at Sennett's.

When Fatty Arbuckle gets over the spell of tonsilitis from which he has been suffering for some time and the flu ban is lifted he will begin the production of his future Paramount comedies at the Sennett studios, where he has arranged for space and the use of the studio equipment.

Double Trouble for Mix.

Tom Mix considers that he saved a lot of valuable time by having the flu during the time he was in the hospital convalescing from the operation of having a fifteen-year-old bullet taken from his knee. He took the flue at the same time that his doctor and several nurses got it and made one big spell of it, and by the time he was well of one trouble the other had ceased to bother him.

Sister of Robert Harron Dies.

Anna Harron, sister of Robert Harron, the Griffith film star, died of the fluenza at the home of her parents, Mr. and Mrs. John Harron, in Hollywood on November 8. Miss Harron had been ill only four days when the end came. She was nineteen years old, and had entered the film world when she was given a minor part in "Hearts of the World."

Comedian Dies in Camp.

Private Chester Ryckman, 21 years old, a former comedian with Hughie Mack in L-Ko comedies, died of pneumonia on Nov. 8, four days after he had contracted influenza. Ryckman had been sent to Camp Rosecrans only two weeks before his death. His body was sent to Los Angeles for burial, his parents coming from their home in Portland, Ore., to attend the funeral. Ryckman leaves a bride of ten months.

Photoplaywright Succumbs to Influenza.

W. Blaine Pearson, author of a number of photoplays and one time director at Universal City, died of influenza on Nov. 6. Pearson formerly lived in Sacramento, but became interested in the film industry and came to Los Angeles to make it his profession. One of the most notable productions with which he was connected was the film version of "Twenty Thousand Leagues Under the Sea," which he edited. His wife, father, mother and two brothers survive him.

Clune a Member of United Theatres.

W. H. Clune, proprietor of both Clune's Auditorium and Clune's Broadway Theatre, has joined the organization of the United Picture Theatres of America, which controls the productions of Dustin Farnum, Kitty Gordon, Florence Reed and others. The pictures featuring these stars will be shown at one of the Clune houses, though whether at the Auditorium or at the Broadway, has not been finally decided.

James W. Anderson, manager of the Broadway, has been superintending the general housecleaning and renovation that has been going on in the theatre in his charge during the health closing period. He will offer Dorothy Gish in "Battling Jane" as the Broadway's first attraction when the theatres are permitted to reopen.

California Organ Installed.

No less than seven experts are working to install the big organ that will form part of the orchestra in the new California Theatre when that house is ready to open about Thanksgiving. The organ is one of the largest ever made by the Robert Morton Organ Company, and will occupy space on both sides of the stage. Fred Miller, one of the officials of the California, is in correspondence with a number of notable pipe organ artists, with the object of securing one to manipulate the complicated instrument.

Theatre Owners Protest.

A meeting of some fifty prominent film exhibitors was held at Quinn's Rialto on Nov. 8 to discuss the influenza situation. Theatrical men and picture producers were present, and all agreed that the burden of the influenza epidemic has been borne entirely by the theatres and the churches and that unjust discrimination had been shown.

The consensus of opinion at the meeting was that all exhibitors were glad to co-operate with other businesses in an effort to stop the spread of the disease, but they objected to the restricted rulings that now prevail. A committee was appointed to confer with the health officers the morning after the meeting, and a petition to the Health Department, calling for a general closing or a general opening of all business houses, was signed not only by the members of the association, but by representatives of the large studios in the Los Angeles district. D. W. Griffith, the Lasky organization and Metro are actively co-operating with the theatre owners.

Goldwyn Advance Guard Arrives.

Several of the Goldwyn officials have already arrived from the East to take up their winter quarteres at the former Triangle plant at Culver City. Among these are Mason M. Litson, producing manager; Hugo Ballin, art director; Reginald Barker and Clarence Badger, directors of Goldwyn productions.

Studio Shorts.

EDDIE POLO left Universal City for New York as soon as his final scenes in "The Lure of the Circus" were finished. Polo will appear in several New York theatres, then return to California by automobile, making personal appearances in many of the cities through which he will pass.

Harry Van Meter is playing heavy in Roy Stewart's new western picture.

Franklyn Farnum has lost his case in the automobile collision suit, which was tried recently, and he will have to pay $575 damages to the other fellow.

The National studio has gone way over the top in its donations to the United War Work Fund by 9 o'clock in the morning of the first day of the drive.

Mary Pickford is boosting Canada's Sixth Victory Loan, for which she made a propaganda film to be used during the campaign.

Casson Ferguson will support J. Warren Kerrigan in "The Drifters," a coming Jesse D. Hampton production.

Richard Walton Tully, author of "Keep Her Smiling," the Mr. and Mrs. Sidney Drew stage success, has arrived in Los Angeles with his wife and baby daughter to spend the winter.

J. G. Hawks has returned from a visit to friends in the North, and has settled down at the Goldwyn studios in Culver City as the head of the scenario department.

Olive Thomas has gone to New York to join her sailor husband, Jack Pickford, and as she is said to have received an offer to star in the "Follies," and that she will probably accept, it may be some months before California sees her again.

Robert McKim, in trying to escape just retribution for a daring piece of villainy in an Enid Bennett picture, jumped out of a second-story window—and is now laid up with rather severe injuries to his back.

Bill Duncan, who has just come back from New York, where he stayed two weeks, is sore because no one knew he was gone. Bum press agent, Bill.

Charlie Ray rested at Arrowhead Springs during his "Flu" vacation.

D. W. Griffith staged a scene at the headquarters of Draft Board 17 one day last week. The scene shows the members of the Board ordering the "father" of a "slacker" from the place.

Irene Hunt, former Triangle star who has just returned from Arizona, is suffering from an attack of the Flu.

Monte M. Katterjohn has been visiting his old home town, Booneville, Ind., for the past few weeks.

Ruth Roland has filed a suit for divorce from her husband, Lionel Kent, from whom she has been separated about two months.

Besides Lillian and Dorothy Gish, and Elmer Clifton, Dorothy's director, who have been seriously ill of the "Flu," sixty-one men from the mechanical forces of the Griffith studio have had more or less severe attacks of the malady.

At a private showing of the Chaplin comedy, "Shoulder Arms," given by T. L. Tally at his Broadway Theatre, Helen Keller was one of the spectators, "seeing" the picture through the finger ministrations of her friend and teacher, Mrs. Annie Sullivan Macy.

Kenneth McGaffey, publicity manager of the Lasky studio, and Elizabeth McGaffey, his wife, head of the research department, are away on a vacation.

Jack Gilbert has been granted permission by his draft board to play in a picture for Thomas H. Ince before he leaves for an army training camp.

Billie Rhodes, De Luxe National star, is now in the East buying her wardrobe for the coming production, "In Search of Arcady," in which she will star.

George Ovey is a new comedy star now working in Lehrman Sunshine comedies. Vera Steadman plays opposite him.

Verne Hardin Porter, scenario writer, has had a very serious siege of Spanish flue for the past ten days, with two doctors and two nurses in attendance, but he is recovering now.

Norma Talmadge finished her picture, "The Heart of Wetona," during the week of November 9, and left for New York, accompanied by her husband, Joseph Schenck, on the following Tuesday.

Charles H. Christie left for New York on Nov. 7 to attend to important business concerning future Christie comedies.

Henry King, who is having his first real vacation in seven years, is at Yosemite, and writes that several inches of snow has fallen there.

Madelaine Traverse, having completed "The Danger Zone," is now having her turn at "resting" for four weeks as per schedule of the Fox Hollywood plant.

Dustin Farnum, his leading woman, Irene Rich, and a number of cowpunchers, are in Bear Valley making scenes for a Western under the direction of Ernest C. Warde.

Gibson Gowland, character actor in local filmland, has just learned that he is part heir to an estate in England.

Al Ray has been hunting—with a camera, not a gun. Al is known as a "kodak fiend," and already has quite a collection of snapshots he has taken himself.

Jack Wilson is contemplating the production of comedies at the Brunton plant in the near future.

Monroe Salisbury and a few friends made up a big fishing party one evening last week and went after a school of yellowtails that was said to be just off Rodonda Beach.

Bob McGowan and Milton Sinaberg are two new writers who have been added to the National's scenario staff.

Edward Jose is expected at the Lasky plant early in December to make a big production for Paramount. Marcia Manon is now in the East working in preliminary scenes for the feature.

Howard Hickman has just recovered from a case of Flu.

Thomas H. Ince has just purchased a new seagoing yacht, which will serve, aside from recreation for the film producer, as a number of sets for an elaborate moving picture now in course of production.

Yorska wants another photoplay that will rank with "The Infernal Net," which was written for her by Sarah Bernhardt.

Nell Shipman attended a farewell party given in honor of Charles E. Van Loan at the Annandale Golf Club on the eve of his departure for Philadelphia to take up his duties as associate editor of the Saturday Evening Post.

Bill Hart returned to Los Angeles after a month's absence in New York, where he sold Liberty Bonds and incidentally made scenes for a coming picture in his spare time. Miss Mary Ellen Hart, sister of the film star, accompanied him home.

Eugene B. Lewis, associate scenario editor of Universal City, was married last week to Miss Grace L. Brown, formerly of Danville, Ill.

Mrs. Tod Browning, wife of the film director, has gone to Portland on a visit.

Sergeant Anderson Dies from Wounds.

Official confirmation has bee received of the death of Sergeant Ray Anderson, Eighty-fourth Company, Sixth Regiment, United States Marines, from wounds received in action. Prior to his enlistment Sergeant Anderson was employed in the Philadelphia and Pittsburgh offices of the Famous Players-Lasky Corporation. Immediately after this country entered the war he severed his connection with the company and enlisted. The death of Sergeant Anderson places the first gold star on the service flag of the Famous Players-Lasky Corporation.

Impeccable Was the Word.

An error in the article "The Greatness of Woman," printed in the issue of November 23, changed the meaning intended and robbed the production of its just due. The incorrect sentence should have read, "The Heloise-Abelard and the Cyrene-Fisherman episodes are well-nigh impeccable."

Soldiers Depend Upon Films for Recreation

GEORGE BALSDON, who resigned as manager of Vitagraph's New York branch to become active in Y. M. C. A. work in the war zone, has written an interesting leter to the Moving Picture World, from which we quote in part:

"I am very busy on a man's sized job here, but the work is so interesting and the soldier boys appreciate our efforts so much that it is a pleasure to work fourteen to sixteen hours a day. The Y. M. C. A. does wonderful work here for the boys. They provide the link between home and the front. No matter where the boys move to, there they will find the Y. M. C. A. with canteen supplies, books, periodicals and some sort of recreation for them in their hours off duty.

"I have just been to a place where a lot of heavy fighting is going on. After a spell in the trenches, our boys are marched to rest camps just back of the lines. The Y. M. C. A. at this point is in part of an old monastery. The place is all shot to pieces, but we took a trailer with a Delco gasoline engine mounted on it to generate electric current (which is stored in accumulators) and rigged up some electric lights for them to read by and write letters home. Also set up a Power's portable projection machine and gave them pictures.

"It would do your heart good to see how pleased the boys were, after their grind in the trenches, to find real comfort and recreation right up at the front lines. We also sent a small suitcase machine with battery right up to the trenches and gave a show in dugouts to about a dozen boys at a time. It's a risky business, but the boys are entitled to it and they run bigger risks.

"My term with the Y. M. C. A. was up on September 5, but I cannot drop the work here. It is so vitally important to keep the boys in good spirits and give them recreation. There is nothing that can fill the bill or that the boys so much desire (except mail from home) as the motion picture. It vizualizes home and things American. I want the trade to know what an important item pictures are to our soldiers, and no one knows better or had more experience than 'Your Uncle Dudley.'

"I've been from one end of the fighting front to the other and have lived with the boys under every condition, good or bad. I am sending a photograph of my outfit and 'home.'"

U. B. O. to Program All Red Cross War Films

A deal is announced by which the United Booking Offices, the dominant source of vaudeville attractions, will program the American Red Cross war work films in hundreds of theatres. This arrangement is dated to begin generally at once. It means that the Red Cross films will receive immediate and distinctive exhibition in all the big cities through the foremost vaudeville theatre circuits and the most prominent independently owned vaudeville houses.

It is due to the active interest of John Murdock, manager of the U. B. O. in Red Cross aims, that this arrangement was possible. Mr. Murdock and E. F. Albee, of the U. B. O., have joined in co-operation with the American Red Cross Bureau of Pictures, after a similar action a few weeks ago when the U. B. O. accepted the initial release of Red Cross film, "The Historic Fourth of July in Paris."

W. E. Waddell, director of the Bureau of Pictures of American Red Cross, reports that there are over 20,000,000 American Red Cross members, and the purpose of the war work film distribution through motion picture and vaudeville houses is to secure the most direct, effective and prompt contact with this membership.

Charles Burr Marries.

Charles C. Burr, assistant general manager of the Famous Players-Lasky Corporation's distribution department, on November 14, deserted the bachelors' union without giving notice to his friends. Mr. Burr is one of the popular men in the industry and has become a factor in the distribution affairs of Paramount and Artcraft pictures. The bride was Miss Clemence Amy of Westfield, N. J., where the wedding took plice in St. Mary's Church. The matron of honor was Mrs. Herbert MacDonell and the best man Jack Eaton, president of Town and Country Films, Inc., producers of the James Montgomery Flagg comedies.

George Balsdon and His "Y" Outfit.

CROY WRITES MOTION PICTURE HISTORY

Well Known Writer Tells of Moving Pictures in a New Book and Gets His Facts Straight

EVENTUALLY it was reasonably certain that someone would write a history of the motion picture that would be authentic in its facts and not a mass of glaring misstatement. For years the leading authority has been the Talbot work, which is both inaccurate as to its facts and biased in its statements. Rob Wagner has contributed a series of clever stories of the various phases of studio life, but it has remained for Homer Croy to clarify the history of pictures and present the facts in their proper light.

This has been done through the medium of "How Motion Pictures are Made," which has just been published by Harper and Brothers. The author passes lightly over the early toys of the Wheel of Life and Zoetrope type, and after assigning them their proper places comes more directly to the real origination of motion pictures by means of the experiments of Dr. Coleman Sellers, of Philadelphia. He does not, however, mention that the Sellers machine, which was of the peephole type, was apparently enlarged into a projection apparatus, as is shown from an old Philadelphia program of 1870.

From Sellers he passes on to Muybridge, Marey, Edison, Jenkins, Armat, Paul and Lumiere in their proper order, giving to each the credit for what he has done toward the development of pictures in motion. It is the first work to deal accurately and exhaustively with these facts, and as such should become standard.

Mr. Croy's work is not impeccable, but in his history he is in exact accord with the facts as they have been developed in the past few years. He goes back of Muybridge for pictures motion, where Talbot apparently had never heard of that investigator.

It is in his later history that Mr. Croy fails slightly in that he does not present his facts in chronological order. He speaks, for example, of the good old days when infringing cameras were masked, but puts this before the formation of the Patents Company, whereas most of this trouble accompanied the growth of the independent concerns. In the same way he fails to give other happenings their proper place in point of time, evidently having failed fully to digest the facts he gleaned. It is to be regretted that he does not include the late William T. Rock in the formation of the Vitagraph company, and he falls into the popular error when he announces 114 Nassau street as the birthplace of this company. Vitagraph's first address was 140 Nassau street, and it was on the roof of this building that its first pictures were made. Removal to 114-116 Nassau street was not made until the studio was removed to Flatbush. Just in passing the first Vitagraph stage was not pivoted, as was the Edison Black Maria, but was merely a board platform.

Coming to the actual making of pictures, Mr. Croy is on more familiar ground. He covers this more clearly than his predecessors and gives information more up to date, including chapters on war photography and news weeklies, though, unfortunately, he does not go into the history of the latter. He does not apparently know that in England and France the news weekly was known some time before it was brought to America and that for years the racing classics have been shown on the screen of London theatres the same night, whether the race was run at Esher, on the Epsom course, or at Liverpool, developing and printing being accomplished in a special car on the way to town.

On the other hand there are chapters on advertising and talking pictures and full and interesting chapters on cartoons and underwater photography. In the section on talking pictures he decides upon the light ray as the best source of speech for the picture, bringing this feature into a book for the first time.

Mr. Croy's work is not the final word in motion picture literature, but it is by far the most up-to-date as well as the most authentic, and a few changes and rearrangement in the second edition will give a book that will be the first to give the facts correctly and without bias. It is a decided advance upon anything hitherto produced and shows care and labor in its fabrication. It is lavishly illustrated, and the illustrations are germane to the text and not merely put in to fill up. Each illustration has a direct bearing upon some portion of the text. As a recital of early history and late methods the book disarms criticism. It is only in dealing with the period between that Mr. Croy fails to speak with full authority, and here he fails only in that he does not follow chronological order.

Winnipeg Exchange Managers Fight Proposed Fire Measure

THE film exchanges of Winnipeg, Manitoba, were given some encouragement, in connection with their fight against the proposed civic by-law, which provides that all exchanges must be housed in one-story buildings of fireproof construction and also provides for various appliances for the handling and storing of moving picture films, when Mayor Davidson announced that he does not expect the measure to be passed by the city council in the form prepared by the fire, water and light committee. It will probably be late in November before the proposed law will reach the city council, and in the meantime the local exchange managers are using every method to block the passage of the measure. They have already notified the city and all local theatres that they will close up the Winnipeg branches if the law becomes effective.

Law Would Drive Exchanges from City.

A strong delegation of the local exhibitors waited upon the Winnipeg Board of Control on November 8 with a request that the by-law be not approved, as it would force the exchanges from Winnipeg and would put small theatres out of business also. The deputation also asked what the city intended to do toward granting theatre employes financial relief because of the long ban on public gatherings. Winnipeg theatres were closed on October 12, and there was a likelihood that they would continue closed until the end of November. The controllers declared that they were waiting for statistics which the legal department was preparing as to the number of people affected by the closed theatres and their financial position, etc.

Trade Board Intercedes.

The Board of Trade of Winnipeg has also interceded in behalf of local exchanges, and a circular letter has been sent out to all members of the board regarding the objectionable features of the proposed law. It is pointed out that such a law would force the exchanges from Winnipeg, and that such a move would throw 500 persons out of employment. The annual payroll of the Winnipeg exchanges is $500,000, it was stated, and the local exchanges expend $37,500 annually for office supplies, $25,000 for repairs and additions to offices and buildings, $40,000, for electricity, $50,000 for advertising, and $37,000 a year for expressages. It is also mentioned that a local film exchange manager has provided the information that Winnipeg exchanges and picture theatres pay taxes to the city, province and country amounting to $964,335, annually at the present time. The Board of Trade has interested itself in the matter because it believes the subject vitally concerns the public interests of the community.

Miss Turnbull's Book.

Harper and Brothers have published "The Close-Up," a novel of motion picture life by Margaret Turnbull, of the Famous Players-Lasky scenario department. The title is obviously an effort to make use of a technical term in order to gain interest, but the story is commendably free from any effort to laboriously explain the workings of the studios. The color is full and accurate, but it is merely the background to a well-planned story, not overdrawn, of the making of a star. Through clever plotting the interest is well sustained, and keeps the reader in suspense until the last chapter. You know the man the heroine should marry, but you are by no means assured that the story will end as you anticipate. The volume is interesting not only as a glimpse into pictureland, but as a red-blooded romance.

Canadian General Film Man Praised.

At a meeting of the Area Committee of the Y. M. C. A. military service department in Toronto, a special vote of thanks was passed for the hearty cooperation of Manager T. S. Cooper, of the General Film Company, in the entertainment of soldiers at various camps and hospitals. Booker T. E. Bedard, of the Toronto exchange, was also mentioned in the resolution.

Supervisor Percival J. Lee in reporting this action wrote: "Only the entertainment committee know to what extent you have sacrificed personal gain to the country's good by your great work in this way, and I am sure the glorious morale of the Canadian troops is due in a large measure to the recreation given them by you. So we are glad to add our great appreciation to the feeling you must have of a good work well done."

Big Finish for "Hands Up."

"Hands Up," the Pathe Western serial, starring Ruth Roland, comes to an end in a big climax the week beginning November 24.

RUBBERNECKING IN FILMLAND

Everybody Feeling Better, the Flu Is on the Wane, and Humorous Stage of Epidemic Is Reached

By Giebler

FILMLAND is feeling better. We are getting over the Flu. The number of new cases reported to the health officers is growing less and less all the time. The news coming in from other points on the map, to the effect that the germs are fleeing like the Germans, fills us with joy.

With the exception of those who are suffering from weak chins and squirrel teeth, few people are now wearing masks.

Everybody feels that the worst is over. Bugles that have been blown in the service of the enemy are now being tooted with notes of victory. We have arrived at the humorous stage of the epidemic. Local Joe Millers are kidding the Flue along with jest and merry quip. The poets have busted loose. Richard Willis is said to have a list of words that rhyme with epizootic.

All of which is very good. A people who can joke and sing about as serious a situation as the Flu can never be vanquished by such a tiny thing as a germ, no matter how bad the jokes and verses may be.

According to some, however, the most trying and dangerous time of the plague is at hand. Many declare the wheezes are far worse than the sneezes, and many of our most influenzial people are suffering from this new phase of the epidemic.

Louise Fazenda says that several persons have tried to rhyme her name with influenza.

Roscoe Arbuckle declares the story that he is afraid to go down on Broadway for fear of being taken for a crowd and dispersed is in bad taste.

How to Disperse the Flu.

Tom Geraghty is writing a play to be called "The Gauze Mask," and the subtitles, which will be in verse, will run something like this:

Your eyes are blue
And I feel for you,
Before I knew
You had the Flu.

Jimmy Tynan, who writes pieces for Charles A. Taylor's new studio, buttonholes innocent pedestrians and pulls this on them:

"If everybody will eat a Spanish onion twice a day, it will be impossible to get enough people together to form a crowd, and the Flu will get discouraged and fly away like a Spanish fly."

Priscilla Dean, in speaking of the closing order, said: "In-fluenza, out flew business."

Dave Morrisey gets innocent visitors at the Fox plant into his office and tells them with a great air of seriousness that he knows a large section of the city where every house has been harboring a case of Spanish Flu for years. Then he leads them to a map and points a long lean forefinger to that portion of our fair city known as Sonora Town, and laughs a laugh of hollow mockery.

Spanish Flue Is Located.

Old time residents and native sons get this wheeze at once, but to newcomers Dave has to explain that, as Sonora Town is the Spanish Quarter, and as every chimney in the section is of Spanish design, therefore every house has a case of Spanish flue. This explanation takes the edge off the joke, but Dave has a good time with it just the same.

Outside of this jokemaking tendency, the colony is about the same, and as normal as it ever is.

I heard that Smiling Billy Parsons and Isadore Bernstein had got back from New York and went out to look them over.

We had had several reports that Mr. Bernstein had died while in New York. I asked him about this, and he declared there was not a word of truth in the reports.

Billy Parsons smiled his usual smile and told me a lot of good news about our own Henry Walthall, who we all feared had been lost to the legitimate, coming back to the screen to work at the National Studios, and about the big new stages they were going to build for him and Billie Rhodes to act on.

Sees Wilfred Lucas on a Bust.

After this I went down on the lot and saw Wilfred Lucas on a bust. It was a good bust, too, because Technical Director M. J. Doner, who knows all about busts, was making it.

The bust was to be used in a play called "Gal," that Mr. Lucas was making with himself and Cleo Madison as the stars. Lucas as "Terry," a bad gambler with a good heart, is supposed to die in the play, and the bust is to ornament a monument erected to his memory by his friends.

Lucas told me to stick around a while and I would see a good fight scene, and I stuck. Frank Brownlee was the heavy of the piece, and I thought maybe he and Lucas were going to do the fighting, and as they are pretty well matched as to heft it would have made some fight.

But instead of that, Brownlee and Cleo Madison went to the mat together, and still it was some fight. Of course Brownlee got the best of it, because it was written down that way in the scenario, but that little "Gal" surely did put up some scrap.

Lucas hollered "Cut" at just the proper time to save Brownlee a good sized bunch of moss from the part of his head where he hasn't so very much hair to spare.

Mary Has Her Little Joke.

Speaking of jokes, Mary Talbot is the official jokesmith of the Lucas company. Here's a sample of her work. Everybody remembers the H dropping cockney who said. "Hit's not the 'orse's 'oofs, but the 'ammer, 'ammer, 'ammer on the 'ard 'ighway."

Well, Mary would recite that, only she would wind up with "'ard pavement" instead of "'ard 'ighway." Then, of course, some one would "call" her, and say: "That's not right, it's the 'ammer, 'ammer, 'ammer on the 'ard 'ighway."

And then Mary would smile sweetly and say, "But this didn't happen in Iowa, it happened in St. Paul, which is in Minnesota."

Some of those who fell for it said it was pretty bad. but a lot of us fell, including Vera White, Harry Rattenbury. B. Johns, who is an Englishman himself and told me how to pronounce "Trafalgar Square" just like a regular Britisher; Harry Fowler, the cameraman, and M. S. Goldaine, who was helping Lucas direct the picture.

Has Been a Villainous Week.

This was certainly a villainous week. After I left Brownlee and his heavy work I went over to the Hampton studio, where they are making a play called "The End of the Game," with five villains in the cast.

J. D. Hampton lined them up all in a row. "Look 'em over," he said.

I did, and a worse looking lot of plot-

Villians, Left to Right, Joe France, Jack Richardson, George Fields, Bert Apling, Milton Ross.

ters and devisors of dastardly doings at the old mill at midnight could not be found anywhere.

Jack Richardson was the worst villain in the bunch. He admitted it. Said he'd been "heavying" for nine years. And then Bert Apling said that years didn't count in a game of that kind, and George Fields and Milton Ross and Joe France got in the argument and it looked as if the whole bunch of them were going to mix up a nice little villain muss, when along came Jack Kerrigan.

"Do these guys think they are bad?" he wanted to know. "Watch me."

And then he held the whole gang up with a two-inch derringer with one hand while protecting Elinor Fair with the other arm.

I believe "The End of the Game" is going to be good. It is a story of the Forty-niners—regular Bret Harte stuff. George Perry plays the part of a chap who is so tame he is called "Wild Bill" in derision, and George is always good.

In addition to the five villains, Al Whitman, Lois Wilson, Elinor Fair, Joe Hazleton, and a big bunch of miners, gamblers and dance hall girls are in the cast, and the locations are scattered all over Southern California.

Mrs. Franklin K. Lane Gives Benefit.

Mrs. Franklin K. Lane, wife of the Secretary of the Interior, was sponsor for one of the best attended benefits when on November 19 all Washington society turned out to witness the exhibition at the Knickerbocker Theatre of "Lafayette, We Come." Members of every branch of official life in Washington, including the diplomatic corps, Congress, the courts, the army, navy and marine corps, as well as the Cabinet. The tickets sold at from 50 cents to $1.50, and the large sum obtained from the sale is to be used in caring for the soldier boys, former employes of the Department of the Interior, returning from overseas. Barry Bulkley, one of the stockholders in the theatre, as an associate of Harry M. Crandall, himself prominent in the political activity of the city, recited a patriotic poem and Secretary Lane delivered an address during which he praised the boys who had participated in the war.

TO BUILD $2,000,000 PICTURE HOUSE

Stanley Company's Philadelphia Theatre Will Be One of the Most Beautiful in the Country

WITH the modification by the United States Government of the rules laid down for building operations during the war, architects, contractors and builders are getting plans into shape for millions of dollars' worth of new work in Philadelphia, and one of the biggest contracts to be awarded as soon as conditions permit will be that for the new Stanley Theatre, which will be erected at the southwest corner of Nineteenth and Market streets.

This announcement was made recently by Jules E. Mastbaum, president of the Stanley Theatre, and he further stated that had it not been for the war the erection of the new theatre would have been begun two years ago and completed by this time. When the Government made its call for labor and materials of all kinds the Stanley company felt that it was its patriotic duty to postpone the building until the war was over, Mr. Mastbaum stated. Now that the conditions are changing, plans for the new house, already prepared, are being gone over to the most minute detail, and as soon as matters are settled in the labor and material fields the contracts will be awarded and the erection of the new Stanley begun.

The new theatre, according to the plans which were prepared under the personal supervision of Mr. Mastbaum, will be one of the most elaborate motion picture houses in the country. It will cost $2,000,000 and will be modern in every respect, occupied with all the latest scientific appliances for sanitation and also for the comfort and convience of patrons. The plans call for no stairways in any part of the building, approach to the balconcies and to the main floor being by ascending and descending inclines. There will be a seating capacity of 4,000 and an innovation will be a roof garden for patrons during the summer.

The new Stanley will follow the policy of the present popular house at Sixteenth and Market streets—that of being the headquarters in the East for first run of all photoplays. As at present, music will be an important adjunct to the pictures—in fact a distinct adjunct in itself. In the present Stanley there is an orchestra of twenty-five high class musicians. In the new theatre the orchestra will be augmented to fifty in addition to the organists, and besides these it is the intention of Mr. Mastbaum to have from time to time vocal soloists and possibly choruses.

Albert E. Smith, President of the Vitagraph, and his battery of scenario writers for 1919, greeting William Duncan, Director, on his recent visit from the Pacific Coast. Left to right: Eugene Mullin, Edward Montague, Mr. Smith, Mr. Duncan, and Graham Baker.

Brunet Makes Statement Regarding Pathe Weekly

THE Pathe News was never known as the 'Hearst International News.' It has always been identified with the name of Pathe since its inception over ten years ago, and it always will be." This is the keynote of a statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in reply to a recent announcement regarding the separation of the Hearst and Pathe concerns.

"To clear up any misconception that may exist as the result of this statement," said Mr. Brunet, "it may be well to give a brief resume of the history of the Pathe News, which for the last twenty-three months has been united with the International's news film, the combination being known as the 'Hearst-Pathe News.'

"The first news film to be devised, assembled and released was the Pathe Journal in France some twelve years ago. The innovation proved to be so successful that the Pathe organization in this country about ten years ago started a similar news film, released weekly in one reel, called the Pathe Weekly. Four years ago, in the spring of 1914 to be exact, it was changed to a daily short reel of 200 or 300 feet, and the name became the Pathe News. As the Pathe News it continued until January 1, 1916, when by terms of a contract entered into with International Film Service, Inc., the name of Hearst was added, and it was called the 'Hearst-Pathe News.' But though the Hearst name was added the Pathe News remained the sole property of Pathe, controlled, published, edited and distributed by Pathe. For reasons deemed good and sufficient by us, the contract, originally drawn for the period of two years and which will expire on December 24, has not been renewed."

Fox Closes Offices on Victory Day.

In celebration of the end of the war, William Fox gave orders that the home office of the Fox Film Corporation, at 130 West 46th street, New York, be closed at noon, so that the employes could go out and celebrate. The stenographers of the various departments hired a huge truck for the afternoon and joined in the festivities, the truck proclaiming the girls' exhuberance with such signs as these: "The Prussian Cur Is in the Pound," "They've Knocked Old Bill to Holland Gone," "Closed for the Day—Me and Gott—Without Gott."

Chicago News Letter

by Jas. S. McQuade

EDDIE POLO PAYS CHICAGO BRIEF VISIT

Universal Serial Star Interviewed—Will Make Motor Tour for Personal Appearances

EDDIE POLO, director and star of serials for Universal at the present time, arrived in the city Tuesday, November 12, from Los Angeles and stopped over several days before proceeding to New York. During his stay he appeared at a number of theatres, by arrangement, where he delivered addresses on his work in serials and especially on "The Lure of the Circus," which he recently completed and which will be released November 23.

This serial has eighteen episodes, of two reels each. Mr. Polo takes the part of the "King of the Air" throughout, and Eileen Sedgwick plays opposite him in the role of leading equestrienne of the circus.

As "King of the Air" Mr. Polo gives a real circus performance, which abounds in numerous hazardous feats and thrills. Each episode has at least two or three thrills, and while talking to me Mr. Polo found it difficult to state which of these death-defying feats was the most dangerous, as nearly all of them can be placed in that class.

During the run of the eighteen episides Mr. Polo also engages in numerous real, tough, fistic encounters, with an opponent worthy of his steel in each case, in addition to his circus stunts. One of these opponents is Duke Lee, a strapping six footer, who has a prizering record and is classed as one of the roughest fighters of this type in the game. In several of the episodes Mr. Polo is seen in a regular ring battle, and in each case his opponent is a man of reputation in the squared arena.

Miss Sedgwick, the woman star, is the subject of many exciting adventures and hairbreadth escapes during the story of "The Lure of the Circus," and in all these Mr. Polo arrives in the nick of time, in his character as "King of the Air," to rescue her.

Not a Tame Spot Anywhere.

"There is not a tame spot in any one of the episodes," said Mr. Polo, with much emphasis. "I broke two fingers in one episode, two ribs in another, and tore a ligament in my right knee in another, in addition to receiving sundry cuts and bruises all over my body, on various occasions."

During his stay in New York Mr. Polo will arrange to drive back to Los Angeles in his own automobile. He will stop at all important centers on the way, at the request of numerous exhibitors. He will appear at their theatres and give interesting talks at each concerning his work in "The Lure of the Circus." The trip will last about three months, beginning about November 21.

Mr. Polo left the Barnum and Bailey circus four years ago, having made up his mind to try his luck in moving pictures. Since that time he has been wholly engaged in moving picture work, but has never before appeared in a part which showed any of the work done by him during his circus career. His character, the King of the Air, in "The Lure of the Circus," is, therefore, really his first attempt to perform any of his circus feats before the camera. His long experience in circus work, together with his prominence as leading aerial wonder of the Barnum and Bailey shows, leads one to expect a collection of feats of daring, of the break-neck type, never before seen in moving pictures.

Eddie Polo.

Mr. Polo is an American of Italian descent. His father was a prospector for gold away back in the early days, and was always accompanied by his wife on his travels. This accounts for the fact that the subject of this sketch was born out in a desert, in the family wagons. When Polo was four years of age his parents joined a small wagon circus, his father having been a circus performer before he came to this country. Eddie contributed his share to the family earnings by doing his little part.

Mr. Polo has never touched a drop of strong drink in his life, and has always led an outdoor life. These facts account for his strength, agility and daring for a man of his years.

Manager Nehls, of American, Returns from Santa Barbara

R. R. NEHLS, general manager of the American Film Company, returned to the home office last week after a month's absence, during which the organization's studios at Santa Barbara were visited. On his arrival at the Coast Mr. Nehls decided to close the studios for a month, and work on William Russell's productions and Margarita Fisher's were stopped at once. The Mary Miles Minter Company was in the middle of a feature, so work on it was continued until finished.

Mr. Nehls states that after making a close survey of the general conditions of the film industry at present he is of the opinion that the exodus of producers and photoplayers will continue from the East until very few are left remaining.

Outside of the general business and production affairs of the American Film Company, Mr. Nehls attended to additional improvements on the equipment of the Santa Barbara studio to facilitate still further the fighting of the influenza epidemic. He states that at the time of his departure from Santa Barbara the percentage of sickness among American's studio forces, generally, was perhaps lower than that prevailing at any other.

While in Santa Barbara Mr. Nehls also looked over the sites and plans for several improvements and extensions which will probably be made in the spring. These include stages, additional offices and dressing rooms.

Before leaving, Mr. Nehls saw the finishing work on William Russell's next feature, "Where the West Begins," and conferred with the scenario and directing staffs about that star's next feature, "Some Liar," the story of which was written by James Oliver Curwood.

Great Impetus Given Sales of American Productions

THE president of the American Film Company, Samuel S. Hutchinson, announces that great impetus has been given to the sales of his organization by a new arrangement recently made with Pathe Exchange, Inc. By this change more than 150 additional salesmen have been added to American's selling forces.

After conferring with Vice-President and General Manager Brunet, of the Pathe organization, a clause was added to that corporation's contract with the American Film Company to the effect that all Pathe selling representatives will also push the sales of "Flying A" productions. By this means the American product will be handled by nearly 200 active sales representatives.

Each of these salesmen, American and Pathe alike, will be equipped with the complete sales paraphernalia of the American, such as campaign books for exhibitors (issues for each feature), the general pamphlet which treats of American stars, productions, etc., and a newly issued volume entitled, "One Hundred Reasons Why Exhibitors Should Book the 'Flying A' Productions."

"Shoulder Arms" Captures Chicago.

"Shoulder Arms," Chaplin's latest comedy, has taken Chicago by storm, paralleling in its effects, in a way, the first reliable news received announcing the signing of the armistice "over there." Kitty Kelly, in the Herald-Examiner, writes about it, in part:

"'Shoulder Arms' is very, very funny. Mr. Chaplin, with his sad seriousness, makes a delicious doughboy and gets into situations amazing even for him. Laughter follows on his every movement and loud aplause when he bags the person who is seeking safety in Holland.

"It's a bravely jolly little picture, excellently done, and a concentration of brilliances, in a comedy way, like the light-shooting facets of a diamond."

Ralph O. Proctor Moves to Coast.

Ralph O. Proctor, formerly Pathe's district manager for the middle western states, with headquarters in Chicago, was recently appointed to a similar position for the Pacific Coast, with headquarters at Los Angeles. He was obliged to leave for the Coast several weeks ago on account of poor health, but the Los Angeles climate has completely restored him. Mr. Proctor is well known among exhibitors and others in the trade all over the middle west, and it is safe to say that every one of them will be glad to hear of his success in the new field. For myself I have no fear that he will repeat on the Coast the pronounced success achieved in this neck of the woods. Mrs. Proctor accompanied him to Los Angeles during his illness.

Lightless Nights Lifted in Chicago.

Lightless nights for picture theatres in Chicago, on Mondays and Tuesdays, were called off since last writing, the order taking effect Monday, November 11.

Fuel Director Durham, of Illinois, issued the order November 9. He explained that a surplus of screenings, which is the sort of coal most used in generating electric current, made the order possible, stating besides that indications are such as to exclude the possibility of there being a shortage of this kind of coal during the winter. The order prevails throughout the entire state.

Mr. Durham said that four nights a week in the East and two a week in Ohio and Michigan will continue lightless.

Chicago exhibitors should be, therefore, very thankful that the "flu" ban as well as the "lightless" has been lifted about the same time.

General and Kleine Officials Confer.

A conference was held Tuesday afternoon, November 12, in George Kleine's executive offices between M. A. Smith, general manager of the George Kleine system; Douglas H. Berg, personal traveling representative for George Kleine, and W. F. Rogers, sales manager of the General Film Company, from the home office, New York; Walter S. Reid, western division manager, and H. L. O. Rear, central western division manager of the G. F. Co. from Cincinnati.

The subject of discussion was the general conditions and future plans for the George Kleine system in connection with the distribution of its product through the G. F. Company.

Death of M. S. Ludick, Chicago.

M. S. Ludick, owner of the Melrose Park Theatre, and formerly owner of the Crystal Theatre at Milwaukee and Grand avenue, died Thursday morning, November 14, in his home at 2650 North Sawyer avenue. The cause of his death was anemia. Mr. Ludick had been ailing for eight weeks, and leaves a wife and a daughter to mourn his loss.

The funeral services were held Saturday morning, at St. Sylvester Church, on Shakespeare avenue, and the interment was at St. Adelbert cemetery.

Mr. Ludick was an unright man and a good business man and was held in high esteem by a large following of exhibitors. He was a member for two years of the executive committee of Chicago Local, M. P. E. L. of A. He built the Melrose about three years ago and conducted it so skillfully since that no opposition has ever been attempted in that locality, which is considered a very fine one.

A committee of Chicago exhibitors, members of the League, attended the funeral and forwarded a set of resolutions deploring his death and extending sympathy to Mrs. Ludick and her daughter.

Health Conditions in Chicago Normal.

Health conditions in Chicago were declared normal Tuesday morning, November 12, for the first time since the influenza-pneumonia epidemic started. The death rate for the 24 hours ending the time mentioned was 101, from all causes.

On Wednesday, November 13, however, the number of new cases of influenza was 148 and the deaths 21; also the number of new cases of pneumonia was 79 and the deaths 69. City Health Commissioner Robertson attributed these conditions to the big Victory celebration on Monday, November 11, when many thousands walked the streets with their hats off. He issued a warning to all who exhausted their strength on that day to take a good rest so as to restore vitality and consequent resistance to the "flu."

Dr. Drake Returns to Springfield.

State Health Director Drake closed his headquarters in the Hotel Sherman about the middle of the week, and returned to Springfield. This shows that in the northern section of Illinois the quarantine has been practically lifted. The middle section has steadily improved and is also nearing normal conditions. In Danville a large increase in the number of new influenza cases was declared Friday, November 15, and the question of reclosing the schools was considered.

From what can be learned of conditions in the southern part of the state they are improving, but quarantine may be maintained in many communities for a week or longer.

Norbert Lusk Goes to Coast.

Norbert Lusk, for more than a year a member of Goldwyn's publicity staff, is on his way to the coast to take charge of publicity at the company's Los Angeles studios. His duties there will include the preparation and placing of newspaper material in Los Angeles and the handling of special feature matter for the motion picture magazines. Headquarters of the Goldwyn publicity department will continue to be maintained at the company's home office, 16 East Forty-second street, New York City.

November 17 Attractions at New York Theatres

STRAND—Billie Burke in a Paramount production, "The Make-Believe Wife," was the screen star at the Strand Theatre the week of November 17. Most of the scenes are laid in the Adirondacks, and the outdoor views are very fine. The picture was adapted from a story by Edward Childs Carpenter. David Powell heads the supporting company. The Topical Review, Allied War Review, a travel picture and an educational completed the film part of the program. The entire fifth act of Gounod's "Faust" was given, with Alys Michot as Marguerite, Ralph Erolle as Faust, and Yon Collognon as Mephisto.

RIALTO and RIVOLI—"Under Four Flags," the Third Official War Picture issued by the Division of Films of the Committee on Public Information, which was assembled under the supervision of S. L. Rothapfel, was the exclusive screen feature at both the Rialto and the Rivoli. The musical setting was an important and elaborately carried out portion of the entertainment. The Rialto Male Quartette at the Rivoli and Greek Evans at the Rialto were the vocal attractions.

EIGHTY-FIRST STREET—First half, William Desmond in "The Pretender"; latter half, Enid Bennett in "When Do We Eat."

BROADWAY—Mildred Harris in "Borrowed Clothes" and Charlie Chaplin in "Shoulder Arms."

World Pictures Holds Open Places.

World Pictures has sent a letter to each of its employes now in service in the army, navy or marines to the effect that their former places with the company are being held open for them until they are mustered out of the service and ready to resume work in civilian life.

The World hopes that each of its former employes will return to its service when the nation's fighting forces are demobilized, and it is for the purpose of communicating this fact in an unmistakable manner to such employes that the general letter regarding this matter has been written.

Over eighty men who at the outbreak of the war were in the employment of the World in various capacities, either at the studio, at the home office or in the branch offices, are now in the army, navy or marines. While a few of the number have been wounded, not one has been killed, so far as the World is aware.

Rex Beach Suggests Goldwyn Title.

Because of the discovery that the title had recently been used for a motion picture, Goldwyn has changed the name of Mae Marsh's next release, now completed, from "Southern Pride" to "The Racing Strain." The new title incidentally was suggested by Rex Beach, who happened into a Goldwyn staff conference while the subject was under discussion.

"The Racing Strain" is a romantic story of Kentucky and the race-tracks. It was written by Tex Charwate especially for Mae Marsh, and is said to give a scope to her unusual gifts not hitherto afforded. Many of the scenes were photographed in the South, others at New York's famous Saratoga track at the height of the recent racing season.

CONFIRMS CROMELIN'S CONCLUSIONS

American Motion Pictures Are Familiarizing Foreign Countries With American Habits and Customs

THE spirit of "I-Told-You-So" seems to pervade the Inter-Ocean Building this week. The publicity department points to a statement by President Paul H. Cromelin printed in the Moving Picture World last August, which Collier's Weekly, in a special article on the international value of the motion pictures, sees fit to verify as it stands. Mr. Cromelin's August statement in this paper was occasioned by the remarks of Chairman Hurley of the Shipping Board before the National Security League of Chicago. Commenting on this speech, Mr. Cromelin said in the World:

"Chairman Hurley declares that this merchant marine must not be allowed to go to rot in peace time. He told the assembled business men that they must plant American wares so successfully in the foreign market that all the new ships would keep busy. Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neutral lands, familiarizing them with American success-tools. The demand for these tools exists wherever ambitious men are forging to the front. This, I think, takes in every land! Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result? A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars."

This point is taken in its entirety by Collier's in its article dated October 19 and entitled, "Internationalizing the American Idea," even the Hurley statement being used in connection therewith. The extract follows:

"After the war is won, as we all know, America's overseas trade must be developed enormously. It is not only an opportunity but a necessity. As stated in this page not long ago, Chairman Hurley of the Shipping Board says we will have twenty-five million tons of shipping to be employed.

"Well, consider what the American motion picture is doing in other countries. It is familiarizing South America and Africa, Asia and Europe with American habits and customs. It is educating them up to the American standard of living. It is showing them American clothes and furniture, automobiles and homes. And it is subtly but surely creating a desire for these American-made articles. It is paving the way for the trade which must be developed when our factories and shops are no longer busy with war work. The modern version of 'Trade follows the flag' may very well be expressed as 'Trade follows the film.'"

The Inter-Ocean Film Corporation is sending copies of these remarkably similar World and Collier's statements to a list of prominent Government officials as part of a plea that increased shipping facilities should be accorded exports.

Director Hart Sails for England.

Charles S. Hart, director of the Division of Films, Committee on Public Information, sailed for England Tuesday, November 19. He will be absent several weeks, and during his sojourn abroad will visit France, Italy, Holland, Switzerland and Sweden.

Director Hart's trip is made for the purpose of looking over the film situation in England and on the Continent and studying the possibilities of the motion picture in working out President Wilson's idea of bringing the nations more closely together. It is believed that the films which did so much to arouse interest in the European struggle throughout the United States would be equally effective in creating a sympathetic interest between the various countries of Europe and the United States.

Outdoor Pictures for Ottawa at 3 A. M. on Victory Day

UNDOUBTEDLY one of the most unusual moving picture shows ever held in Canada was the outdoor performance held on Connaught Square, Ottawa, immediately after word was flashed to the Canadian Capital that an armistice between the Allies and Germany had been declared. The news was received about 3 a. m. on Monday, November 11, and within a few minutes pictures were being thrown on the improvised screen which had been used all during the previous week for Victory Loan demonstrations because local theatres had been closed. Several pictures and slides were screened at this early hour.

War Map Across Which Canvas Was Stretched.

Camouflaged Projection Booth in Connaught Square, Ottawa.

Another incident of the early hours of the big peace celebration in Ottawa was the grabbing of posters, special signs and still photographs in the lobby of the Strand Theatre, which were being used to advertise the reopening attraction at this house. This was the war feature, "To Hell With the Kaiser," and, naturally, this material proved to be highly desirable for the impromptu parades. The lobby display was soon stripped by the enthusiastic crowds. The advance advertising apparently made such an impression upon Ottawa people in general that the title of the picture, "To Hell With the Kaiser," was adopted for many banners and streamers.

Kashin Institutes Novel Light Effect at Broadway

M. KASHIN, manager of the Broadway Theatre, accomplishes another strikingly original achievement last week. It was that of presenting the spectacle of lighting effects that merged the screen with its surroundings.

The lighting was handled in such a way that the coloring of the scenes in the picture seemed to be cast by reflection out of the screen upon the pit and the surrounding theatre sides. The result was an illusion that virtually brought the screen scene into actuality before the eyes of spectators.

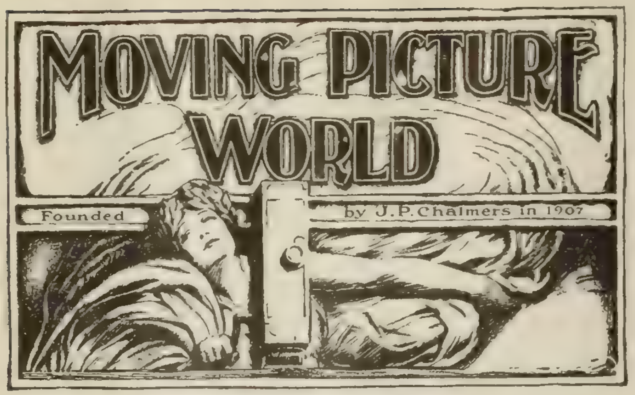
Mr. Kashin conceived some months ago the idea of devising light radiances that would act realistic in this fashion. Since then he has been experimenting with his electrician on the subject. Finally they hit upon mechanical arrangements that produced the desired effect.

The project was put into action for a remarkable scenic picture of the Yosemite Valley which was included on the program. The film shows scenes of zigzag woodland trails, of tumbling waterfalls and surging rivers. The sun played beautiful rays of colored light through the mists that rose from the waterfalls and cast reflections and shadows through the leafy foliage and the surface of the streams. As the scenes changed, the lights and shadows and colored radiances seemed to extend beyond the limits of the screen, by reason of the mechanical devices that the theatre manager had employed. The illusion is declared to have been flawless.

No Delay on "America's Answer."

Dennis J. Sullivan, manager of Domestic Distribution for the Division of Films, Committee on Public Information, is enthusiastic over the reception of "America's Answer," the official war picture, by exhibitors throughout the country.

"Nothwithstanding the delay in releasing 'America's Answer,' caused by the influenza," says Mr. Sullivan, "the work of booking is steadily progressing, and indications point to an unprecedented showing for this Government war picture. One of the most gratifying features of the campaign is the way in which local exhibitors have been getting together. Competition is being ignored, and in scores of towns moving picture houses are arranging day and date exhibitions, in order to insure a simultaneous showing."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Saturday, November 30, 1918

FACTS AND COMMENTS

WITH the probability that the revenue bill now under consideration in the Finance Committee of the United States Senate will be revised there should be an opportunity to obtain some relief for the motion picture business. When the Ways and Means Committee of the House first took up the work of framing the tax bill it was with the understanding that eight billion dollars would be required. Efforts will be made by the Government, now that peace is so near, to reduce its estimate of expenditures and thus lighten the tax burden. Surely the motion picture business is entitled to consideration when the schedules are revised. Take off the tax on rentals and reduce the admission tax to the original ten per cent. basis. This reduction will not materially affect the total revenue collected, but it will be of great relief to the motion picture trade, which is now bearing its full share of the nation's burdens. What is the N. A. M. P. I. doing with this matter?

* * *

ONE of the first announcements following the modification by the Government of the restrictions on building operations is of the awarding of contracts for the construction of a two-million-dollar motion picture house in Philadelphia. The Stanley Company demonstrates its confidence in the business situation as it affects the motion picture industry. That confidence is bound to have beneficial effect on other theatre men who are contemplating expansion of their holdings. And Jules Mastbaum has the reputation of being a shrewd business man.

* * *

WHILE the action of Mary Pickford in determining to make pictures upon her own account is not new to this business the fact that one so prominent among the picture favorites has taken such action calls attention to a growing tendency among so-called screen stars. Chaplin was probably the first to take this step. Others have followed. Just where the movement will end is a question that is bothering quite a few producing companies that have large distributing forces under their direction. Under the new plan stars are privileged to make as few or as many pictures as they wish so long as the product is up to the mark in quality. To get a top price for their productions they have only to make them of the highest value. They have no schedule to work to, and they have full control of their actions; their good pictures will find a ready market, their poor ones—if they make any—will be shelved and not put on the market to plague them. We believe that distributing companies will find this plan to be an advantage.

* * *

TAKING the stand that the practice of reissuing old pictures in the guise of new ones is calculated to deceive and defraud exhibitors and the public, the Federal Trade Commission has summoned at least one firm which, it is charged, has practiced such methods, to appear before it in Washington on December 23. A decided stand was taken against the practice of reissuing old subjects under new titles by The Moving Picture World some time ago. Our contention then was that a deception was being practiced on the public. It is gratifying to know that the Federal Trade Commission holds a similar view, and that it will endeavor to put a stop to the deception.

* * *

EXPORT conditions should improve from now on. While there is still a great necessity for ships to move supplies for our men in Europe, the cessation of war restrictions and the releasing of neutral shipping will provide bottoms for the needs of general commerce so that the embargo that has existed against motion picture film in particular should presently be raised. There is great danger of serious trade loss if it is not raised at the earliest possible moment. Already New York exporters are receiving cancellations of orders from all parts of Latin America. This means that they will take their trade to London, where it was before the war, if we do not wake up. All such things as Navy and Army censorship, necessary in war times, should be abolished at once. To wait for the formal declaration of peace would be fatal to trade. Efforts are being made by the motion picture exporters of this country to induce Government authorities to take some action that will mitigate the present situation. One thing is certain, if trade with our South American neighbors is not facilitated we shall lose what little advantage we gained by reason of the war.

OPEN YOUR EYES WIDE

By Louis Reeves Harrison.

WHAT are we going to get out of this war, pestilence and famine in the way of social benefit and national betterment? In what particular way is the motion picture industry, its science, its artistry, its essentiality to be enlarged and improved? These are questions to engage our attention at all times, but especially now, when they are emphasized by tremendous changes taking place in ourselves and in our methods of living.

For the sake of better times let us shake off stupidity!

It is staggering to realize how thick-headed we really are!

"It is an old and melancholy subject," says the Saturday Evening Post of October 26 in its leading editorial, referring to our density in the matter of modern education. "It is an old and melancholy subject—this scholasticism of most of our public school instruction, its obstinate detachment from life." The editor goes on to illustrate how children sit half stupefied while listening to colorless accounts of past history, expressing regret "that education must begin with the old stuff," whereas, when the subject matter is vital, "children sit breathless, there a boy with parted lips, his eyes rapt and shining, here a girl whose slim throat is contracted with emotion."

One would think he was talking of the effect of moving pictures.

He was referring to the receptivity of youthful minds.

It is keenest to grasp what is going on now.

So is the mind of the grown-up at the moving picture show.

The stories we are showing reveal an obstinate detachment from life.

Grown-ups sit half stupefied through most of the old stuff we are showing on the screen, just as children do through a dull lecture or a reissue of old stuff in a pulpit sermon. The vigor and life of this splendid young art of expression depends upon the vigor and vitality of what is expressed THROUGH it. It is a language. There must be ideas quite as well as means of communicating them forcibly and clearly to millions of others.

We are profoundly interested in changes taking place.

Our minds are occupied with what has occurred since 1914.

We are paying the penalty of being unprepared for events.

Why not prepare for conditions which must follow the war?

We are getting rid of erroneous conceptions of a few years ago; new forces are carrying us away from our old bad habits; we are giving up our pernicious practices as individuals and as social groups; we are being made over new. All this is taking place at a tremendous cost of noble lives and hard-earned fortunes, a dramatic series of incidents, covering a limited period of our history, that of four years, but so broad in its scope that a man must have wide-angled vision to comprehend its full meaning.

In the panorama being unrolled before our eyes are the events, themes and situations of drama for the next hundred years.

There are no proprietary rights in all this dramatic material.

A man may have the brain of genius, but he is a dolt if he does not use it.

So we are numbskulls not to use the genius and material of our day.

The important thing is to make that genius distributive.

We have the greatest known medium of distribution.

Open your eyes wide and look at this question from all points of view.

If we are not an intelligent people let us become so.

If we are, why not, in the name of common sense, address that intelligence?

Give the millions of people who love moving pictures the best that can be communicated through that or any other known medium. The degree of happiness they enjoy depends upon differences in condition, the more intelligent enjoying proportionately more, but we need not hold ourselves responsible to the shockeads and mental weaklings in an audience, as we have most religiously done in the past, but let all who can see light know through the pictured story and drama how to make the best of this new life as we find it, and even what effect it is to have on our future happiness and progress. The means near at hand, the end clearly in view, the easier we will succeed with large results—open your eyes wide—to achieve great results quickly the means must be within easy reach. Use the materials near at hand for the great drama of today and tomorrow.

PEACE AND RECONSTRUCTION

By Robert C. McElravy.

AS these lines are being written the great siren whistles, built to warn New York City of possible air raids, are proclaiming the dawn of peace. Germany has signed the armistice terms. One by one her allies dropped away and now she herself has capitulated. The great war is over and merely to have lived through it, to speak mildly, is to have encompassed more than comes in the ordinary lifetime of man.

In these four years of unparalleled strife the moving picture has wonderfully developed. It has brought the war to one's very door, and generations to come will thank the screen for the record of these world events.

There is scarcely a phase of the struggle that has not been caught in some form by the screen. Brave men have carried the camera into the trenches and across No Man's Land to give civilization this priceless legacy. Their names should be blazoned high in the roll of honor, for their risk has been like that of soldiers in battle and they have served a great cause.

But it is not entirely as a purveyor of pictured events that the work of the screen is to be valued. Its work along the lines of special propaganda has been equally great. It has carried messages of hope and cheer into Russia, where the revolution has left its trail of darkness. It has inspired the fighting men of all Allied nations by its revelations of the work of preparation going on behind the lines. It has buoyed up the faith of small non-combatant countries, some of them clinging bravely to the hope of justice under the very heel of Germany and her allies.

People have come to look to the screen for an intimate delineation of all the news events of the world, and in this regard has come to be a tremendous educational force.

Now that the actual fighting is at an end, the work of the screen takes on a new importance. When peace is assured the world will enter upon a reconstruction period such as has never been seen in the annals of history. Prior to this there will be weeks, perhaps months, of peace preparations and deliberations, but the terms of the armistice may be taken almost as an absolute guarantee that there can be no further fighting.

American audiences are going to be greatly interested in this rehabilitation of the Old World. Our part in the great drama has been such that it gives us special rights; we are both participants and spectators. Many of our soldiers will remain on foreign soil for months and perhaps years. Our food and money will flow into the stricken countries for the immense relief work to be undertaken. Already the devastated regions of France are being rebuilt and those of Belgium will speedily follow.

It might well be said that the field of the moving picture has been immensely broadened by the war, but it would perhaps be nearer the truth to say that the conflict has broadened the outlook of our people. What home is there in America that will ever forget Chateau-Thierry, or the second Sedan? What man or woman who went overseas during our part in the war but will have come away with a wider viewpoint?

There are interesting and important years ahead for the moving picture.

FETTERS AND SCREEN

By Edward Weitzel.

SOMEONE is continually attempting to put the motion picture in the straitjacket of his own limited vision. It is time wasted. The motion picture escapes from all sorts of mental fetters with ease. What Houdini accomplishes through skill the art of the screen achieves by reason of its inherent and rapidly developing strength. It refuses to be restrained by any make of theoretical handcuffs. Every form of shackles is shaken off with a calm indifference that must be very irritating to the inventors. The gentry have only themselves to blame. They persist in not recognizing the variety of types that the screen owns in common with the printed or spoken mode of expression.

Screen Fiction in the Lead.

The term moving picture is generic and embraces every form of dynamic reproduction thrown on the screen. At the present time fiction comprises the greater portion of the product of the silent stage. The proper classification of this branch of the screen art has never been attempted. The news reel, the scenic and the educational have been recognized, but every form of story telling by the camera is classed under the head of photoplay. This is an error that becomes more apparent with every advance made in the creation of screen fiction.

With a clearer understanding of the difference between the screen novel and the photoplay and the proper division of the latter form of the moving picture into as many grades and degrees of intellectual standards as mark the fiction of the spoken stage will be born a wider freedom for the screen author, actor and director and a deeper respect for the efforts of all three.

Banishing the Half-Truths.

When the real truth is understood the half-truths will disappear from the daily press and the publications devoted exclusively to exploiting the moving picture. As a result of this momentous forward stride two such cursory opinions will rarely appear on the same page of a Sunday newspaper as those expressed by Haywood Broun and William Nigli in a recent issue of the New York Tribune.

Haywood Broun—"When the short film has come into favor, as it should and may, we will be rid of scenes in which the heroine feeds pigeons and does other perfectly meaningless things just to give the audience a run for its money."

William Nigli—"A good play could run for ten acts and not become monotonous. The majority of plays should run only ten minutes."

The first statement is the snap judgment of a man who has made only a superficial study of the screen; the second statement shows its author to be quite as poorly informed in regard to the stage. As to the Haywood Broun contention:

The five reel moving picture will become the standard *drama* form of the screen when a school of motion picture playwrights has been developed and the pigeon feeding scenes and other decorative but action-destroying interruptions are left to the screen novelists.

Motion picture director Nigli's "wild and whirling" words about a play running for ten acts and not becoming monotonous is as misleading as his assertion that many so-called great stage artists fail before the camera because they cannot act well enough for the screen. Unbiased evidence will prove the fallacy of both statements. No normal brain could stand the strain of—much less enjoy—sitting in a theatre from 8 o'clock at night until 2 the next morning and watch a play in which the suspense was sustained at the proper pitch for six hours.

The assertion about stage artists not being able to act well enough for the screen is another half-truth that should have been fully explained or left unsaid. If the dictum that "the majority of plays should run only ten minutes" be true of the stage it is equally applicable to the screen. Neither allegation is correct.

Phrase making is a graceful accomplishment, but it is bound by the same law against bearing false witness that governs a court of justice. Mutual respect should be the attitude of the screen and the stage. Both are built on firm foundations of honorable achievement and both are too vigorous, too near the heart of humanity, to be bound down by mental fetters of any description.

Picked Up On Broadway

Ray Physioc, whom we met on Broadway last week, told us he had qualified for the Signal service of the Army, had secured his passport for overseas, and was about to sail when peace was declared, and he is detained in New York. He had even stored his furniture and sent his wife out west to remain with her folks while he was away.

* * *

Allan Hale, who has been playing in the road company of "Friendly Enemies" for the past four months in Chicago, is now in New York City at liberty. The company was withdrawn on account of the epidemic. He will now direct his attention to moving pictures so he can be near home and his wife, who is undergoing treatment for her sight, which has recently been impaired.

* * *

Tom Brett has been deterred in the releasing of his much-advertised comedies on account of the epidemic and general shutdown. He says he will release about December 1.

* * *

We asked Sam Trigger if he was a candidate for the presidency of the New York League. "I am president of the Pawnbrokers' Association of America, and that's presidency enough for me," he said.

Louis Levin in Canada.

Louis Levin, assistant to General Manager W. R. Sheehan, of the Fox Film Corporation, is on a trip through Canada in the interest of William Fox. Mr. Levin will spend some time in Montreal and Toronto.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

N. Y. State Federation of Women's Clubs Discusses Film Problem and Resolves to Fight Poster Evil

A BRIEF discussion of the moving picture situation, particularly as it concerns the child, took place at the Tuesday afternoon session of the Twenty-fourth Annual Convention of the New York State Federation of Women's Clubs, held at the Hotel Astor, New York City, Nov. 11 t 14. The discussion followed the reading of a report by Mrs. Charles M. Dickinson, recording secretary, of a survey of motion picture houses throughout the State, made by a committee formed in February, 1917, for that purpose. Evidences were not lacking that the women of the state are realizing the responsibility which rests largely on them of aiding the survival of the fittest in picture production by directing their efforts toward the financial assurance which alone makes it possible for the exhibitor to run his theatre on programs of desirable pictures. It was made clear to the large audience in the Grand Ballroom of the Astor that the great necessity in the movement for better films is encouragement rather than condemnation—the patronage of the best rather than isolated condemnation of the worst.

Miss Mary Wood, chairman of the Department of Legislation of the General Federation, made the most encouraging and emphatic statement in favor of the motion picture. She drew attention to the unlimited usefulness of the motion picture, to the aid it had given in preserving the morale of our troops abroad, and closed with the declaration that it is the greatest factor we have for the spread of propaganda and patriotism.

A resolution to fight the poster evil was introduced by Anna Maxwell Jones, and carried. It was stated during this discussion that frequently it had been discovered that the picture was alright when the poster advertising it was all wrong.

The educational matinee was voted a success in some sections and not in others. In some instances it was noted that the pictures were not wisely chosen; and it was suggested that differences in children made more difficult the task of choosing programs which would interest all.

While this discussion failed to take a concrete form, the friendly exchange of ideas which took place on a subject of such vital importance is bound to bear fruit sooner or later. The following is the report which was accepted unanimously by the convention:

In February, 1917, your board, meeting in New York, decided to form a new committee to be known as the Committee on "Motion-Picture Survey." Our dear Mrs. Helmuth was deeply interested in this, and suggested the name of your third vice-president to head the committee. The other members of the committee are as follows: Miss Anna Maxwell Jones, Mrs. John J. Soble, Miss Ida J. Butcher, and Mrs. Asa Wynkoop.

At our convention last year in Albany the following resolution was presented to the convention and it was passed unanimously:

"Resolved, That the New York State Federation of Women's Clubs protest against the insidious and demoralizing pictures which are being shown in many moving picture houses in this country, and also, that we as a federation use our influence with manufacturers and producers of films and their patrons to make the motion picture a greater agency for good by depicting the better and brighter sides of human nature and life."

This resolution reached every producer and manufacturer of motion pictures throughout the country; this I know, because of the letters which I received from them after the convention.

Having obtained the sentiment of the women of the State Federation, your committee decided to make a careful survey of conditions in New York State. Consequently, a letter enclosing a questionnaire was sent to one or more club presidents in every village and city in the State.

The second week in March was designated, so that a report of this work might be sent to the biennial in Hot Springs, which was done. Every day during this week a committee in each place visited the movies, thus a survey was made of all films in circuits at one time.

Of the questionnaire cards sent out, 190 were returned. Five villages report no moving picture theatres: one village reports one entirely satisfactory house; 12 reports show irreverence depicted; 9 reports show gambling made attractive; 35 report objectionable and suggestive love scenes; 51 report disregard of the marriage vow and infidelity; 34 report serious sex plays; only three saw habit-forming drug using made attractive; 22 report instructive ideas on criminal methods; 19 report that the total effect of the week's survey would be good; 25 report the effect to be neither good nor bad, and the remaining 86 say that the total effect would be decidedly bad.

The report concerning local conditions in the theatres are very satisfactory, only four observed inadequate fire protection. During the week of the survey the theatres were not filled except for Saturday matinee and evening and at these times the places were overcrowded. Many noticed a shocking number of young, able-bodied men attend the movies in the afternoon. Several reported children under sixteen years of age outside the theatre asking adults to take them in, later those same children came in unattended.

In some cases the manager is willing to cooperate and eager to improve conditions; he wishes to give the people who attend moving pictures just what they want in so far as he can afford to do so.

Many of our committees report that the vaudeville is always demoralizing. The suggestion comes from several that better movies be shown for Saturday matinee than at any other time for the sake of the small children who attend in such large numbers. A campaign of education should be carried on to teach the parents to witness the play before taking young children to see it.

One report shows that not one performance during the entire week was sufficiently clean all the way through for a child to see. In cases where a good picture was shown there were one or more short reels unfit to be seen. The general opinion obtains, however, that conditions are improving, and that women's clubs with their "Motion Picture Committees" help largely to keep the managers up to some sort of a standard.

The question of better movies is claiming the thought of our club women all over the state, so that Committees on Motion Pictures are being formed in very many of our clubs. I have received helpful personal letters from members interested in this branch of our federation work and I shall take the liberty of quoting from a letter written by the "Ladies' Village Improvement Society" of Sag Harbor, N. Y.

"All our members are in the heartiest accord with the movement taken by the federation, and carried a motion that I write you to that effect. There has almost no movement been made lately that has pleased us like this action against the pernicious influence so many of the moving pictures must have on the minds of the young people, or older ones also for that matter. We are so thankful there has been started so grand a movement, please never give it up until the end is accomplished."

Your Committee on Motion Pictures wishes to emphasize to this convention the importance of pictures of a high moral, educational and patriotic tone. With the additional use of the motion pictures in community centre work, in camp recreation, and for patriotic education, the necessity for intelligent and conscientious regulations of the industry increases. Juvenile restlessness and delinquency always accompany war conditions. Motion pictures should, therefore, offer safe recreation for all.

Our civilian population here at home requires diversion and relaxation as never before, we are highly nervous and easily impressed, and therefore susceptible to actual scenes visualized through the film.

Our foreign population and small children especially receive through the movies their only impression of American life and ideals and the reasons why America is at war today.

Women's clubs have improved conditions immensely, no one can possibly measure the value of our united effort, but there is much work yet to do. Let us never be satisfied until we have wiped off of the screen every unclean, unwholesome, and demoralizing picture, and substituted in their place the beautiful, the artistic, the patriotic and the educational.

Submitted,

MRS. CHARLES M. DICKINSON,

Chairman for Committee on "Motion-Picture Survey, 1918.

Wide Distribution for Ford; Griever's Latest Is "Eagles"

FOR the benefit of our readers who some time ago learned that the Ford Educational Weekly had been entrusted to the Griever Distributing Corporation we wish to state that this firm has installed itself in the ninth floor of the Mallers Building, 5 South Wabash avenue, Chicago, Ill. They have also established exchanges in 22 cities and are therefore able to serve all territories with this excellent Educational Weekly, the latest issue of which gives a two-reel detailed account of the manufacture of the Ford Eagle.

One of the most striking things in connection with the manufacture of the "Eagle" is the simple and practical system upon which it is based. Throughout the entire length of a steel and glass structure more than 1,700 feet in length, situated at River Rouge, runs a railroad equipped with a series of flat cars. On each car the keel of a vessel is laid, and each day sees one of the invincible Eagles shifted to a powerful hydraulically manipulated elevator capacity, and lowered to the river and launched.

It is a thrilling sight to look down on the long line of ships being "made to order," to see as one is finished the entire line moved along to fill in the gap, and on the end car now vacated by the shifting forward of the line a new keel is immediately begun. We also remember in looking at a fleet of the Ford made chasers of the enemy submarine, that we are looking at one of the long arms of American efficiency that helped dethrone the Hun.

Shamrock's Animal and Travel Subjects.

Following the announcement of the educational work entered upon by the Shamrock Photoplay Corporation of San Antonio, Tex., in last week's issue, there has been sent to us a list of films on natural history and travel subjects which they now have ready for circulation. The natural history subjects have been recognized by the public schools of San Antonio and will be used by them as well as by other educational institutions and colleges of the city. The films are as follows: Deer, various kinds; Eagles, American and Mexican; Owls, various kinds; Hawks, Texas; Sheep, mountain; Elk; Buffalo; Coyotes; Wolves, black, grey, Lobo; Hogs, Javeline, mule foot; Bears, black grizzly; Lions, African; Cats; Coons; Monkeys; Tapirs; Sea Lions; Sacred Cattle; Camels, Llama; Sheep, Persian; Pheasants, golden, ring neck, Mongolian, silver; Ducks, wood, mallard, mandrake; Pea Fowl; Wild Turkeys; Pigeons, fan tail, white wing; Parrots; Parakeets; Rabbits, various kinds; Doves, ring neck, Texas, Mexican; Laughing Jack-ass; Water Rail; Jac-a-Lack; Quails, Bob White, hybrid, California, valley, scaled Mexican blue, mountain blue; Catfish and Eels; Dog, Mexican hairless; Armadillo; Gila Monster; Ostriches, black and white swans. The Alamo; San Ferdinando Cathedral; Missions of San Jose, San Francisco Espada, Concepcion, San Juan Capastrano, and Chapel of Miracles; Japanese sunken gardens.

"The Far Flung Battle Line" (Pathe).

The son of the famous Italian general, Garibaldi, is shown in this number, talking with British Tommys on the Italian front. The Tommys are seen making their afternoon tea and helping the Italian girls draw water from a well. Numerous German airplanes, wrecked behind the Allied lines, are also shown. The subject is very interesting throughout.

"Along the Crimson Gash" (Pathe).

This number is filled with a varied lot of scenes from the Western front. Close-ups of trenches and dugouts on the Alpine front come first. Views of the French Poilu traveling to and from the front are shown; captured prisoners; how the doughboys are fed; target practice from dummy whippet tanks; the cavalry in action and other topics are also included. These numbers increase in interest, as they give so many intimate details of army life that could not otherwise be comprehended.

"Scenes in the Malay Archipelago" (Post).

The island of Sumatra furnishes the larger part of the interesting material from which this picture is made up. Apart from the scenes showing the customs of the natives and various types, those covering the rubber industry of Sumatra will be found perhaps most interesting by way of information contained therein. Here we see the plantations of rubber trees being tapped. The juice is then run off, and finally, after treatment by a heating process, is rolled into flat strips and boxed for shipping. The lace making industry in which the women engage is also illustrated.

Airplanes Exploit Official Picture.

Director Charles S. Hart, of the Division of Films, Committee on Public Information, and Manager S. L. Rothapfel, of the Rialto and Rivoli Theatres, arranged with Major Hitchcock, at wing headquarters, Mitchell Aviation Field, Mineola, L. I., for a squadron of airplanes, to be utilized in exploiting the initial official showing of "Under Four Flags," the new Government war picture, which is being presented during the week beginning Sunday, Nov. 17.

The planes left Mineola at 3 p. m. Saturday, each with an air pilot and observer, and carrying 200 pounds of paper bombs. The planes flew singly and in battle formation the entire length of Fifth avenue and Broadway, dropping the "bombs," which opened in mid-air, scattering announcements of the first presentation of the new official picture.

Member of Parliament Acts Before the Camera

ON October 15 the Right Hon. John Hodge, M. P., Minister of Pensions, paid a special visit to the studio of the Hepworth Manufacturing Company, Ltd., at Walton-on-Thames, Surrey, England. He had two objects in view, the first of which was to play a leading part in a short film dealing with the Kings' Fund for Disabled Soldiers.

The Hepworth Company is also interested in training disabled officers and has offered the use of the studios and works for the purpose of training them in all departments of film production, under the personal supervision of Cecil M. Hepworth, and the picture play in question had reference to the King's Fund for disabled men.

John Hodge in this film played opposite Britain's three leading picture players, Alma Taylor, Chrissie White and Henry Edwards. He was accompanied on his visit by Major Mitchell, O. B. E., director of training, Ministry of Pensions.

John Hodge's second object was to discuss with Cecil M. Hepworth, founder of the company which bears his name, a scheme for the training of disabled officers in the many branches of the production side of the cinema industry. The scheme originated with Cecil M. Hepworth and Paul Kimberley.

This is the first time in history that a member of the English House of Commons has actually played in a film, although less than two years ago Cecil M. Hepworth filmed individual members of the War Cabinet at work.

The story of the film, which is called "Broken in the Wars," deals with the problem of the disabled soldier who finds it difficult to obtain work.

News of Training Camp Activities.

Raymond C. Mayer relieved Matt Whitham as southeastern picture representative Monday, November 11.

Through the co-operation of George Kleine "The Unbeliever" has been donated free of charge to all the War Department's Commission on Training Camp Liberty Theatres.

"America's Answer," the second official United States War Films, is being circuited throughout all the Liberty Theatres and is going over in great shape with the soldiers.

This commission is thoroughly co-operating with the morale office of which General Munson is the head. It has received the first release of the single reel issued by that office, entitled "Absent Without Leave," which pictures to the soldiers the folly of taking leave without permission just before going over seas.

Frank McIntyre, the comedian who has just completed the Rex Beach picture "Too Fat to Fight," has offered to appear in all camps where the picture will be shown through the patriotic co-operation of the Goldwyn Picture Corporation.

John Hodge, M. P., Acts in "Broken in the Wars" (Hepworth).

Advertising for Exhibitors

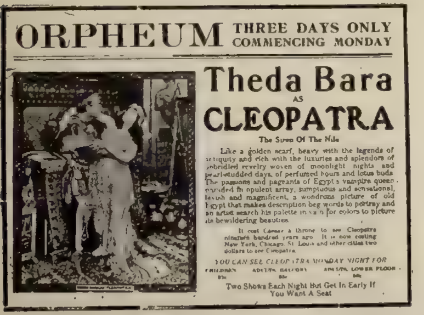
Conducted by **EPES WINTHROP SARGENT**

Steve and Cleo.

STEVE Farrar has been flirting with Cleopatra and wrote that it was the biggest clean-up he ever played. He got from 25 to 50 cents for it, too, because the picture played through that section of the state as a road attraction with a dollar top. Steve didn't bother with the press book. He had his own campaign all lined up, for he writes:

> There is nothing new about this stuff, as I stole every line of it from McCormick. I am sending it to you to show that the same stuff that gets the money in big towns can be adapted to the small ones. And that if an exhibitor will only watch your department he can pick out the stuff that's good and then use it when he gets the picture. I filed this stuff away a long time ago and waited until the picture came to me in regular service, used the "ads" and cleaned up.

Steve was several months behind McCormick with the feature, but he didn't let that worry him. The McCormick stuff appeared in the issue dated May 4, of this year. Steve simply salted it down until the film came within his reach and virtually had McCormick as a press agent. That's pretty costly press work if it is done as a special job, but the service costs Steve three dollars a year, plus a little care in keeping track of the pages.


ORPHEUM THREE DAYS ONLY COMMENCING MONDAY

Theda Bara
AS
CLEOPATRA

The Siren Of The Nile

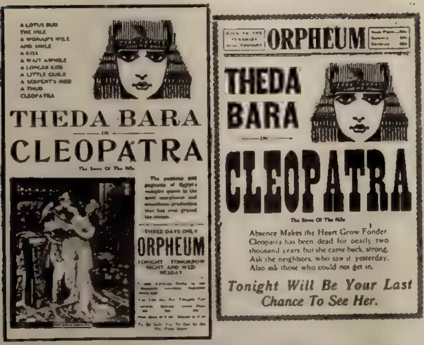
Like a golden scarf, heavy with the legends of antiquity and rich with the luxuries and splendors of unbridled revelry woven of moonlight nights and pearl-studded days, of perfumed hours and lotus buds. The passions and pageants of Egypt's vampire queen unfolded in opulent array, sumptuous and sensational, lavish and magnificent, a wondrous picture of old Egypt that makes description beg words to portray and an artist search his palette in vain for colors to picture its bewildering beauties.

It cost Caesar a throne to see Cleopatra nineteen hundred years ago. It is now costing New York, Chicago, St. Louis and other cities two dollars to see Cleopatra.

YOU CAN SEE CLEOPATRA MONDAY NIGHT FOR

Two Shows Each Night But Get In Early If You Want A Seat

A Four Sevens from Steve Farrar Using McCormick's Copy for the Same Attraction.


A LOTUS BUD
THE NILE
A WOMAN'S WILL
AND SMILE
A KISS
A WAIT AWHILE
A LONGER KISS
A LITTLE GUILE
A SERPENT'S HISS
A THUD
CLEOPATRA

THEDA BARA
IN
CLEOPATRA
The Siren Of The Nile

THREE DAYS ONLY
ORPHEUM
TONIGHT TOMORROW NIGHT AND WEDNESDAY

ORPHEUM

THEDA BARA
IN
CLEOPATRA
The Siren Of The Nile

Absence Makes the Heart Grow Fonder
Cleopatra has been dead for nearly two thousand years but she came back strong.
Ask the neighbors who saw it yesterday.
Also ask those who could not get in.

Tonight Will Be Your Last Chance To See Her.

A Three Tens and Three Elevens, After McCormick, Used by Steve Farrar for "Cleopatra."

And Steve got pretty good work out of his printer, too. The first cut shows a four sevens, using the McCormick copy. He took three eighteens for the text of the long display used by McCormick, and took tens and elevens, in three, for the tonights. And it is worth nothing that the methods of the big town theatre worked just as well in a smaller place. Steve took three tens where McCormick could afford to take half pages, but he worked on the same lines with the same copy and got the same results. He packed his house. McCormick could do no more. Steve apparently had but the two cuts shown, but he worked them well. He also used the small spaces, telling how much it cost long ago to see "Cleopatra" as compared with the present. He used these in three-inch panels.

From Faribault.

The Grand, Faribault, Minn., sends in a file of papers to show their regular activities. And they are decidedly active, though they are the only motion picture advertisers. They have the right idea. Just because they are in possession of the town they do not suppose they can get all of the business with a two inch announcement. Their average advertisement is a two tens, of which half is given to the current and half to the coming attraction. One shown is for Thursday and the other for Saturday. Where a film stays two days they use a double five to seven inch space for the "today and tomorrow." The sample shown is not the best of series, but forms a good study in composition. The idea is all right, and it attracts attention, but the lines are brought too close together in the title, and this makes it difficult to read. This is a 72-point letter set solid, and the only spacing is that left on the metal for the descenders, which is not used in the case of capitals. Another pica between the lines would have made the title much more legible and inviting to the eye. It would be easy to gain two picas, without spoiling the white space in the rest of the display, by setting the top line smaller and cutting down the bank of ten point to an eight point Roman, instead of full lace. The trouble is that the printer doesn't stop to think and the manager probably saw it when it was too late. For special attractions much larger spaces are bought, but the tendency to take the usual space and then add a special display. We show the advertising for "The Whip." This forms the lower half of a two eights and the whole of a three nines. The regular space is invariably found at the bottom of the third page, on the right hand margin. The specials run where they can, in this instance on the editorial page. Both of the "Whip" displays are supplied cuts, and they print up well; indeed we have yet to see poor results from these

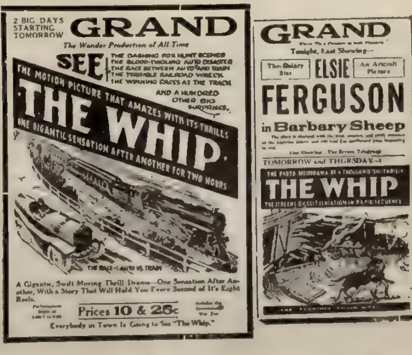
GRAND
TONIGHT—Last Showing—
Geraldine Farrar
In Her Superb Photo-Production,
"THE WOMAN GOD FORGOT"
A Magnificent Dramatic Spectacle of the Conquest of Mexico.
Together With "FATTY" ARBUCKLE
in "Moonshine"
A Great Show—Ask Your Neighbor
Prices 10 & 25—Includes War Tax
LOOK Who's Coming—
FRIDAY & SATURDAY—
CHARLIE CHAPLIN
in
"The Fireman"
Together with—
Jack Pickford
and Louise Huff, in
"The Ghost House"
Do You Believe in Ghosts?
COME EARLY—DON'T WAIT FOR SUPPER.
CHARLIE'S FIRST ON THE BILL.

GRAND
TONIGHT, Final Showing—
Jack Pickford
in
"The Ghost House"
On the same program—
CHARLIE CHAPLIN
in
"The Fireman"
Remember—Tonight Your Last Opportunity to See This Corking Show
SUNDAY—Matinee and Night—
WALLACE REID
In the Great Virile Story of the Big and Brawny West
"Nan of Music Mountain"
From the famous novel by
FRANK H. SPEARMAN
Do You Like Thrilling Stories?
Then for good measure—
STOP! LUKE! LISTEN!
A Brand New Thunderstorm of Laughter.
MONDAY & TUESDAY—
OLGA PETROVA IN "EXILE"

A Pair of Two Tens Run in a Town Where There Is No Opposition.

The Most Unusual Story Ever Screened
B·A·R·E·E
SON OF
KAZAN
From the Famous Novel of the Same Title
By James Oliver Curwood
This famous narrative of such intense heart-appeal, the story of Baree, the wolf dog faithful unto death, serves in the screen version as a background for a throbbing love drama of the snow country—a master conception of the best-known story teller of the great Northwest.
TONIGHT and SATURDAY
-GRAND-
Also—"Meddlers and Moonshiners," Comedy,
and "The Making of a Man-oWars' Man."

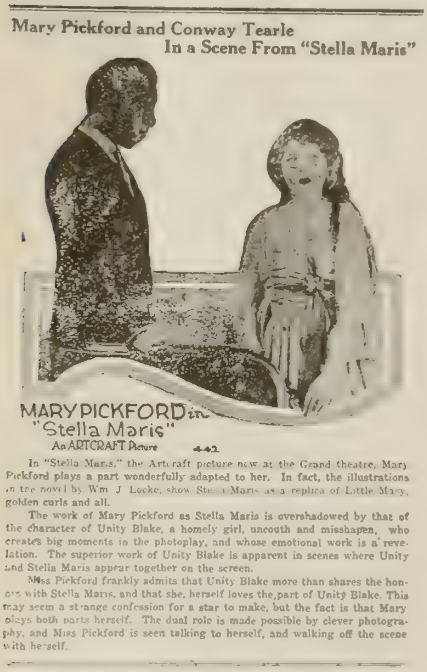
A Two Sixes for a "Today and Tomorrow," Used in Place of the Two Tens Above.


2 BIG DAYS STARTING TOMORROW GRAND
The Wonder Production of All Time
SEE
THE DASHING FOX HUNT SCENES
THE BLOOD-THRILLING AUTO DISASTER
THE RACE BETWEEN AUTO AND TRAIN
THE TERRIBLE RAILROAD WRECK
THE WINNING RACES AT THE TRACK
AND A HUNDRED OTHER BIG SURPRISES.
THE MOTION PICTURE THAT AMAZES WITH ITS THRILLS
THE WHIP
ONE GIGANTIC SENSATION AFTER ANOTHER FOR TWO HOURS
THE RACE—AUTO VS. TRAIN
A Gigantic, Swift Moving Thrill Drama—One Sensation After Another, With a Story That Will Hold You Every Second of It's Eight Reels.
Prices 10 & 25c
Everybody in Town Is Going to See "The Whip."

GRAND
Tonight, Last Showing—
The Bolary Star ELSIE An Artcraft Picture
FERGUSON
in Barbary Sheep
TOMORROW and THURSDAY—
THE WHIP

A Regular and Special Advertisement in the Same Issue, One Two Eights and the Other Three Nines.

cuts for "The Whip," and the text is as good as the cut. If all stuff were as well laid, there would be less need for this department. The paper—there is but one—is generous in the matter of reading space. Often a scene cut will be run, and there is not an issue that does not carry from half a column to a column and a half of special text for the house; an unusual showing in a four page sheet. But some of the cuts supplied for this use are almost impossible. This for Mary Pickford is atrocious. It is plainly to be seen that Miss Pickford has a mouth, and her eyes may dimly be discerned, but her nose must be taken on trust. Tearle gets a nose because he is in profile, but you have to look twice to see whether it is his mouth or a scratch on the cut. Of course, poor press work adds to the effect, but scene cuts should be made proof against poor press work, for it is not to be expected that country towns can turn out marvels of printing. The cuts should be carefully etched. Printers are finding that they can make more money in the cities with so many gone in the draft, and the country town publisher is fortunate in being able to bring out a paper at all.



Mary Pickford and Conway Tearle
In a Scene From "Stella Maris"

MARY PICKFORD in "Stella Maris"
An ARTCRAFT Picture

In "Stella Maris," the Artcraft picture now at the Grand theatre, Mary Pickford plays a part wonderfully adapted to her. In fact, the illustrations in the novel by Wm J Locke, show Stella Maris as a replica of Little Mary, golden curls and all.

The work of Mary Pickford as Stella Maris is overshadowed by that of the character of Unity Blake, a homely girl, uncouth and misshapen, who creates big moments in the photoplay, and whose emotional work is a revelation. The superior work of Unity Blake is apparent in scenes where Unity and Stella Maris appear together on the screen.

Miss Pickford frankly admits that Unity Blake more than shares the honors with Stella Maris, and that she, herself loves the part of Unity Blake. This may seem a strange confession for a star to make, but the fact is that Mary plays both parts herself. The dual role is made possible by clever photography, and Miss Pickford is seen talking to herself, and walking off the scene with herself.

A poor scene cut supplied for a big attraction.

Tells What Will Sell.

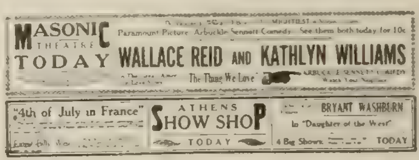
H. B. Beckwell, of the Palace, Los Angeles, seems to look on pictures as something to be advertised. In a recent 24-sheet, for example, he gives the same space to a one-reel Christie comedy that he does to a five-reel Fairbanks. He has been running the Christie comedies for more than a year. He knows that they will draw money to the house, so he tells that he has them and gets what he pays for. It pays to advertise all that you have, if the stuff you have is worth while. If you run junk, there is some reason for not bragging about it, but if you have worth-while stories and news reels, tell all about them instead of advertising the five-reel "and others," as most exhibitors do. Now and then there is some one attraction that should get all the space, but it is very seldom that it does not pay to tell the full program.

A 24-Sheet in Which a One-Reel Christie Comedy is as Well Displayed as a Five-Reel Fairbanks.

Two Strips.

Joseph R. Nelson, of the Masonic Theatre, New Bern, N. C., sends in a couple of strip ads, and asks for a criticism on their layout and make-up. The two displays are column width, that for the Masonic being 3¼ inches and the other 2¼. They class, however, as a five-inch space, a clear gain of half an inch across. In point of display, we think that these advertisements have been painstakingly set by a compositor who is unfamiliar with show work. Most of all, however, he has been handicapped by the layout of the space. The better plan would have been to take four nines instead of seven fives. This would have been only an additional inch, and would have permitted a better proportioning of the layout. A three-inch space so wide is too thin. There is no depth. You must talk clear across the page or break into panels, as has been done in the lower display. In the top space, for example, the line is not worth the eighteen point in which it is set, but it looks a bit short even in that. On the other hand, three announcements are run in the second line. The fact that there is a Paramount feature and a Sennett comedy run together and is still further complicated by the price tag. They would have shown better as a two fours with the 24 point.

Paramount Feature — Arbuckle-Sennett Comedy
See them both for 10c



MASONIC THEATRE TODAY

Paramount Picture Arbuckle-Sennett Comedy See them both today for 10c

WALLACE REID AND KATHLYN WILLIAMS

The Thing We Love

"4th of July in France"

ATHENS SHOW SHOP TODAY

BRYANT WASHBURN In "Daughter of the West"

4 Big Shows TODAY

Two Strip Advertisements from New Bern, N. C.

The latter line could then have gone in a 10 or 18 point, raising the display of the program line while still working with it. It cannot be done as it lies. Throwing the signature off to one side is not a good scheme, but it must be followed here to get the display. It is at least better than that for the Athens Show Shop, which make a complete break between two of the leading features. On the left you read of a war picture and a Billy West, and are told you can see "all three" pictures for a dime. It is confusing until you read the other wing of the space and connect it with the left to get the three titles. With the signature in the middle, it looks like three advertisements at first glance. It would have been worse, perhaps, to have followed the Masonic with the Showshop just below. It is awkward either way. The display is poor, but it would take an expert theatrical compositor to get anything better. The text is not as well written as it might be. There seems to be a tendency toward large sounding phrases rather than real selling talk. That "3 big pictures in all for a dime" is a better seller than the first or third lines of the Masonic panel. These sound well, but they do not sell seats save in a most general way. The seven fives is a good size, if taken for one house only, but a four fives is apt to work better than a three sevens, and often a three sixes will be still better and less costly. It will generally give a better balanced display.

Try This Folder.

The Danforth Theatre, Jersey City, uses a folder that is well worth copying if you want to make a permanent out of a transient visitor. It is a card folder, neatly printed on the face with "Pie before soup." There is no other text on the outside. If you open it, as most persons will, you read:

You will not fully enjoy a dinner if you eat the pie before the soup.

And it's the same way with a picture show.

Coming in after the feature has started and looking at the last part of a good picture before you have seen how the story opens is all wrong.

Don't do it.

We are giving you a little schedule of how we time our shows.

If you cannot get to the theatre in time to see the beginning of the feature at the first show, our little time table will tell you the best time to come.

	Matinee	Evening	Matinee Saturday
News Picture Education or Comedy	2.30 4.15	7.00 8.45 10.30	1.30 3.15
Comedy or Serial	2.45 4.30	7.15 9.00	1.45 3.30
Feature Attraction	3.15	7.45 9.15	2.15 4.00

At the matinee the short subjects are repeated after the feature picture has been shown, making a complete show after 3:15 P. M.

At the second evening show the first subject is repeated after the feature, making a complete show after 9 P. M.

The house signature appears in display at the bottom of the second page. It might be well to explain that because of the varying lengths of the feature it is not always possible to run to schedule, but that the feature will invariably start at the times given, and that the smaller reels will be run approximately at the times stated.

Paste Them.

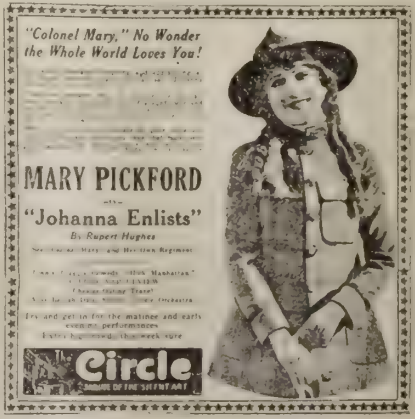
Don't buy brain tonics, start a scrap book.

Keep Going.

You can fill your house tomorrow on today's advertising, but how about the day after? Keep on going.

Booming Johanna.

S. Barret McCormick has done some of his best work for "Johanna Enlists." He has not taken as large spaces as he used for some other productions, but he reasons that the star and play should sell themselves if advertised, and he gets



"Colonel Mary," No Wonder the Whole World Loves You!

MARY PICKFORD

"Johanna Enlists"

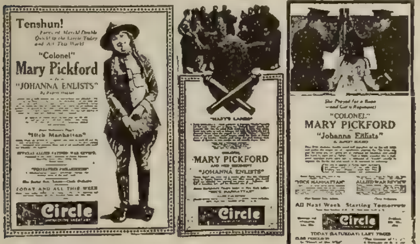
By Rupert Hughes

Try and get in for the matinee and early evening performances

The Circle

Six and One-Half Inches Across Three Columns in Which the Cut Does a Large Part of the Selling.

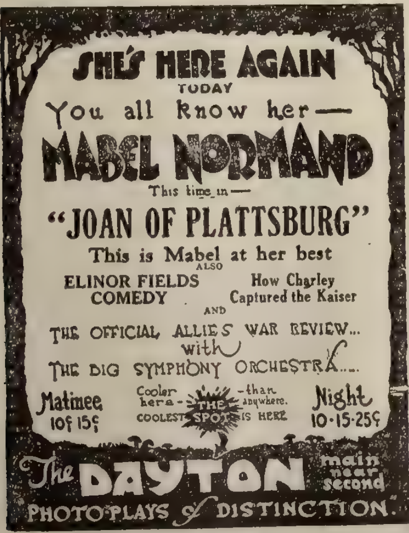
along nicely with the smaller allowance. The first cut shown is only six and one-half inches deep across three columns, yet it will sell as well as four times that space, for there is a large attractor cut, and the text is briskly worded. Through all the copy the star is referred to as "Colonel" Pickford, in reference to her honorary commission as godmother of the regiment which posed for the military scenes in the picture. This is a better selling point than the story itself, and is taken up and played through all of the advertising. The other spaces are twelves and thirteens, the centre space being set into white spaces. On the left hand is shown the full cut of which a part is used for the smaller display. The centre space is devoted almost wholly to the adoption of the regiment. None of the spaces alludes to the use of the story by the Saturday Evening Post. Possibly Mr. McCormick thinks that it is hurtful, but we personally think that to recall the story to the many readers of the Post would help rather than hurt business. Many who were charmed by the story will wish to see it realized on the screen. It is, at any rate, a guarantee that it is a story and not like some studio made stuff.


Tenshun!
"Colonel" Mary Pickford
"JOHANNA ENLISTS"
Circle
MARY PICKFORD
"JOHANNA ENLISTS"
Circle
"COLONEL" MARY PICKFORD
"Johanna Enlists"
Circle

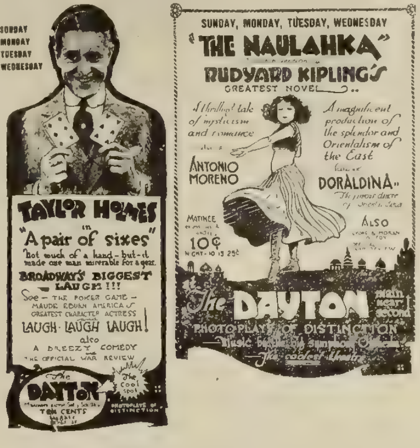
A Pair of Three Thirteens and a Four Twelves for "Johanna Enlists," from the Circle, Indianapolis.

Dayton Doings.

Here are three displays from the Dayton Theatre, Dayton. The first, for Joan of Plattsburg, has a rather non-committal frame. It means nothing in particular, but if you will look just above the lower edge you'll find a nice suggestion for summer advertising. The "coolest spot" can be made into a summer trade-mark. The space is a double five and a half, but it overlays all of the other advertising in the same issue, as the Dayton generally does. The two twelves for A Pair of Sixes uses a supplied cut instead of an original drawing, but it shows the cool spot, the arrow pointing to the name of the house. The three tens for the Naulahka overplays the Nautch girl. The suggestion of an Indian landscape in the black mass is much better for color. The Kipling story (of which he was only part author, by the way) was published long ago and has been forgotten and too strong a suggestion of the dancing will suggest a show along the lines of a burlesque "turkey."


SHE'S HERE AGAIN
TODAY
You all know her—
MABEL NORMAND
This time in—
"JOAN OF PLATTSBURG"
This is Mabel at her best
ALSO
ELINOR FIELDS COMEDY
AND
How Charley Captured the Kaiser
THE OFFICIAL ALLIES WAR REVIEW...
with
THE BIG SYMPHONY ORCHESTRA....
Matinee 10¢ 15¢
Cooler here— than anywhere. COOLEST THE SPOT IS HERE
Night 10-15-25¢
The DAYTON main near second
PHOTOPLAYS of DISTINCTION.

An Advertisement Showing a Good Idea for a Summer Display.


SUNDAY MONDAY TUESDAY WEDNESDAY
TAYLOR HOLMES
in
"A pair of sixes"
BROADWAY'S BIGGEST LAUGH!!!
LAUGH LAUGH LAUGH!
also
A BREEZY COMEDY
THE OFFICIAL WAR REVIEW
The DAYTON
The cool spot
TEN CENTS
SUNDAY, MONDAY, TUESDAY, WEDNESDAY
"THE NAULAHKA"
RUDYARD KIPLING'S
GREATEST NOVEL
ANTONIO MORENO
DORALDINA
MATINEE 10¢
ALSO
The DAYTON
PHOTOPLAYS OF DISTINCTION

A Two Twelves and a Three Tens from the Dayton, Dayton, Ohio.

A Birthday.

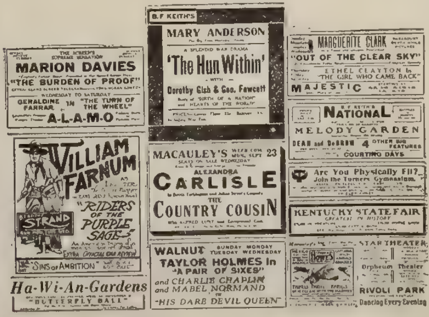
Celebrating its fourth anniversary, Harold B. Franklin raised the prices at Shea's Hippodrome, Buffalo, and he did not apologize for this, either, but explained:

> The management has fixed the above prices not that they reflect the full value of the entertainment given, but that they represent the least price for which it is possible to continue the high quality demanded by Hippodrome patrons.

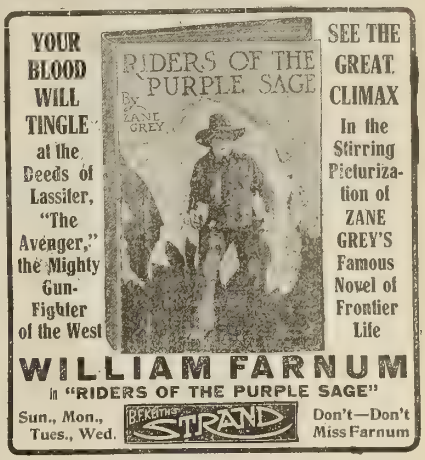
That's the way to go about it. Don't apologize for a raise. Tell that the price

Louisville Advertising.

Here is the Sunday advertising for the Louisville papers. In the original form the Alamo rises above the Majestic, but has been taken over to the other side to make a better layout. The largest spaces are for the Strand and Keith's, each 4½ inches across two columns. From there it drops to three-quarter inches for the three houses in the right-hand lower corner. The Strand took a three sevens for the same subject in a Saturday issue, but the Sunday spaces are sized the same for all the sheets. The Keith house dominates the displays through the use of 36 point rule for a border, with the name inset, but we do not like the idea. The McCauley gets about the same display with only three inches and an 18 point semi-border. We do not like the Strand space. It does not mean much, not half as much as their three sevens, in which the book suggestion is better conveyed through the illustrative matter. The Sunday showing, with its hard-to-read hand lettering, does not do much talking, and the selling talk is not as good. And the design does not work as well. It is far too late in the day for a man with a pair of guns in his hand to get business.


MARION DAVIES
"THE BURDEN OF PROOF"
GERALDINE FARRAR in "THE TURN OF THE WHEEL"
A-L-A-M-O
B. F. KEITH'S
MARY ANDERSON
'The Hun Within'
Dorothy Gish & Geo. Fawcett
MARGUERITE CLARK
"OUT OF THE CLEAR SKY"
ETHEL CLAYTON
"THE GIRL WHO CAME BACK"
MAJESTIC
NATIONAL
MELODY GARDEN
WILLIAM FARNUM
"RIDERS OF THE PURPLE SAGE"
STRAND
MACAULEY'S
CARLISLE
COUNTRY COUSIN
Are You Physically Fit?
KENTUCKY STATE FAIR
WALNUT
TAYLOR HOLMES in "A PAIR OF SIXES"
and CHARLIE CHAPLIN and MABEL NORMAND
"HIS DARE DEVIL QUEEN"
STAR THEATER
RIVOLI PARK
Ha-Wi-An-Gardens
"BUTTERFLY BALL"

Sunday Advertising Space in the Louisville Papers.


YOUR BLOOD WILL TINGLE at the Deeds of Lassiter, "The Avenger," the Mighty Gun-Fighter of the West
RIDERS OF THE PURPLE SAGE
ZANE GREY
SEE THE GREAT CLIMAX
In the Stirring Picturization of ZANE GREY'S Famous Novel of Frontier Life
WILLIAM FARNUM
in "RIDERS OF THE PURPLE SAGE"
Sun., Mon., Tues., Wed.
B.F. KEITH'S STRAND
Don't—Don't Miss Farnum

A Three Sevens in Which the Book Origin of a Play is Cleverly Thrown Up.

Has Gone the Route.

Sam B. Blatt, of the Owl, Philadelphia, had a fifth anniversary the other day and took two pages of his house program to tell the people what he thought of them. He recapitulates his experiences since the house opened, tells of the excitement that the first two-reelers caused, and comes right down to date with a brief but interesting history of the advance. It makes good reading and it has a real value in making people realize how great an improvement has been made in the pictures in the past few years. Most patrons have forgotten the days when a two reeler had to be put out in two parts on different days because the exchanges were not organized to handle more than one reel a day from any releasing organization on the programs. He wrote better than he knew. Tell your own patrons some time.

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By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

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MOVING PICTURE WORLD
516 Fifth Ave., New York
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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Looking Ahead.

ALTHOUGH it may be some years before the ideal condition is created, it is only a question of time when a photoplay will be a production and not something that a director hired by the week has done in a pre-determined number of weeks. Already we have a few such plays, and there will be more when there are a greater number of directors who are play producers instead of mere instructors in mechanical movement. These plays will be state-righted at first, but gradually it is to be presumed that the old line program companies with their set release dates will have to give way to new concerns releasing with fair regularity, perhaps, but releasing only such plays as are really worth while.

This may sound like a dream of Utopia, but it is bound to come in the long run. The director whose value is judged by the speed with which he can complete a production or the "jazz" he can put into the action cannot last forever, though the probabilities are that he will never become extinct. He must give place to the man who is an artist at heart; to whom play production is something akin to a religion. This does not mean that he must be a time waster, nor yet be contemptuous of expense, for time and money will always be factors to figure on, but he must be a man who does not make something merely for the sake of holding his job, nor will he seek to impose his will upon the author. He will rather seek to work with the author in a realization of the latter's ideas. He will try to give to each production the flavor of the author rather than the impress of his own thought. Such a man will not attempt to make the play written by a man or woman he has never seen. He will want to get the ideas of the author, and, if possible, have the writer at hand while the story is being made for consultation as to changes. This does not mean that he will follow the script and nothing more, for he will not be that sort of a director. Rather, he will seek to amplify the author's thought through the creation of business and situations that shall carry forward the author's ideas and yet add effectiveness. The photoplay is not like the stage play where the author's lines and general business may be followed. Photoplay at its best will be a combination of author and director, in which the two shall share the credit. The author will give the idea. The producer will realize it in action. The result will be joint work rather than the mechanical production of the author's work from the minutely written script of stage directions. Then, and not until then, we shall have plays that will really be worth while; that will be good for runs and re-bookings, not for a career of months, but for years; just as the best plays can be presented season after season to practically the same clientele; but, first of all, they must be real plays and not merely what the director thinks the author should have written nor yet what the author thinks the director should do. The story, written and printed, is fixed and unchangeable. The photoplay is more elastic. A pretty background may suggest a bit of business the author may never have thought of. The invention of good business is the task of the producer. He cannot be expected to give deep thought to the improvement of the script and then turn all credit to the author. The public must be educated to realize that author and producer alike are sharers in the credit, and then producers will give their hearts and souls to their work. But neither the author or producer can be coaxed to this point until the professional cutter can be coaxed to keep his hands off the film and the title writer is persuaded that he is not invariably the savior of the play. Today the cutting man and title writer have entirely too much to say and the director and author entirely too little.

Be Natural.

Play for natural action in your synopses. Do not think that by forcing your characters into unnatural situations you are making a good story; you are simply creating an unconvincing plot that will lack appeal and interest. Samuel Merwin's Henry Caverly stories, which have been running in the Cosmopolitan offer a unique character, and yet Henry is so human that he makes his adventures seem real. The character was retained for two sets of stories, and a novel will carry him still further in his career merely because Mr. Merwin has given us a chief character such as any of us might have been at Henry's age. Study real people rather than the impossible types. It takes a Dickens to make the unusual interesting, but you will have better luck with every-day people, though the highest test of authorship is the man who, like Mr. Merwin, can make his real people seem unusual while retaining their reality.

Try Press Work.

If you live in a small town and want to keep in touch with plays, why not try to get a job with the local house as press man? The pay may be small, but it will not take all of your time, and you will have access to the house and to the vast amount of material sent in by the companies. If you have a regular source of income you can afford to do this work without pay in coin for the sake of the information you acquire and the experience you get. If you can write, you can learn to write advertising, and in time you can widen your field and become a local advertising writer to perhaps half a dozen concerns, none of which may be able to afford an individual press man. In the aggregate the pay should be good, and you'll be in business for yourself; a business that never gets dull. Try it out, if you can, and you may hit into something that in the end will pay better than photoplay.

Keep Posted.

Keep posted on the conditions of your business. Today we got a request for the address of the Artcraft studios; presumably that scripts might be sent there. The inquirer should have known that Artcraft is not a making but a releasing organization, handling the higher-priced product of the Famous Players-Lasky Corp., and some other allied companies. He should have known that it does not make film itself, but deals principally in the Pickford, Hart and Fairbanks releases. He should also have known that these players head their own companies, that they work in Hollywood and that they have their own staff writers. Knowing these facts, he would have lost interest in the Artcraft. The news pages of this paper are to be read just as regularly and just as earnestly as this department by all who hope to sell, and all information should be applied to the selling end. In this way, and only in this way, may the author keep posted as to his market. No one can help you to market information. You must learn for yourself just how conditions are, and you must keep this information up to date by reading all the news and the advertisements each week.

Action Plus.

The demand for psychology in plots is not to be understood as replacing action with thought. There must be psychology and action as well, the action getting over the thoughts. But, on the other hand, do not understand action as mere running around. Action in photoplay is the movement of the plot more than the movement of the players, though, of course, the players must move to advance the action.

Will Increase.

Don't mind if you can't sell your scripts right now. Manhattan Island once sold for $24, and now look what New York real estate is worth. If you have a really good idea hold on to it. There will come a demand some day, and it is not probable that prices will decrease meanwhile. Of course it's nice to get checks right now, but if you can't have them now, don't think you're never going to get any. You will, if you keep on plugging.

Study Stories.

Do not confine your study of stories to the screen. Study fiction, too. When you read a story you think particularly good, sit down and reason out why it seemed good to you. The general rules of charm are the same for fiction as for photoplay. They appeal to the same emotions, but perhaps in different ways. Study this, too, in your analysis. Some stories are pleasing because of the manner in which they are told. Style cannot be reproduced upon the screen. These must be set aside, but if a story, through its plot, stirs you to anger, to patriotism or any other emotion, find out how the appeal was made, and you'll be able to use the same principle in your own plotting. Hundreds of stories depend upon their success upon the fact that you want Henry and not George to get the girl. The stories are all different, but the principle is the same. Find out the principle and you can vary the appeal. It is just as essential that you should know these rules as that you should know how to spell. Study the rules.

Fillers.

It's a long time since anyone wrote about fillers. Yet here is a chance to make postage money if you have a nimble wit. Watch magazines like System, Popular Mechanics, and similar issues, and try to hit them with stuff. If you can get the idea you'll reap a lot of small checks that will keep the more important pot boiling.

Keep Simple.

Don't wear out your brain trying to think of "unusual" stories. These are apt to be too unusual. Give your time to making the commonplace really interesting. That's what counts with an editor. The best sort of story is the story you might have lived yourself if only you can give it the charm that makes other people think that they, too, might have lived it.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Toronto.

Marion Long, whose letter criticising Toronto projection raised quite a storm a year or so ago, has thrown away her hammer and purchased a horn. Here is what she has to say now:

> There has been a decided improvement in the quality of projection in several Toronto theatres. Have been reading the back numbers of the World which I missed in my absence, and one letter in your department read so very much like press agent dope that I just had to investigate. But I was delighted to find the author of the letter really had not done full justice to the Strand theatre. The improvement is really wonderful. An absolutely steady picture, no distortion, no flicker, no ghosts, beautiful definition. In short, a brilliant, sparkling picture, but not dazzling to the eye; also, of equal importance, was the fact that it was projected at proper speed, with appropriate music and good floor management. Could one ask for more? I hunted (correct word, and it was some hunt) up the manager and found Mr. Robson to be a courteous, well-versed gentleman, though all my wiles and smiles failed to gain me entrance to that projection room while the show was on. Next morning, however, before the box office opened, I was on the job. Attached is flash I took of the projection room. The young man is Ernest Smithers, one of the projectionists, who showed me several useful devices, two of which I will name, as follows: Inside the lamphouse is a 25-watt tungsten lamp controlled by a switch, so that opening the lamphouse door lights, and closing the door extinguishes it. The other device which particularly appealed to me was a change-over signal, so arranged that at the proper time warning is given the projectionist that the time for changing projectors was near.
>
> These and other improvements have been figured out by Mr. Dentelbeck, chief projectionist, who was away on his vacation. I was sorry indeed to have missed him. Mr. Smithers tells me: "Charlie is some fisherman, especially after trout."
>
> The improvement in the Strand has brought it into the premier class. People now speak of the Strand and Regent as the standard of projection for this city, though the York, Crown and the Madison are right near the top. The Globe keeps up its good screen results and shows decided improvement in management. There is certainly some one always on the job there. The Allen Theatre, our newest downtown house, is first class in every respect. It has latest equipment, new film, first-class projectionists and musicians.
>
> By the way, speaking of surprises, I was taking a few hundred feet of film at the military hospital at Guelph and found time to explore the "Temples of Silent Drama" of that city. There are three, viz.: Griffen's, the Apollo and the Regent. In the first named there was good film, but awful projection. In the second the film was not so good but the projection better, but the place was decidedly "smelly." The Regent was the surprise. It is a beautiful little house, seating about 1,000—one balcony. Ventilation excellent, comfortable seats, cozy retiring rooms for women, a polite door man with a war service medal, and lady ushers. The Regent would compare favorably with any theatre in Toronto. But what I paid my money to see was the picture on the screen. It was perfect. I have already exhausted my vocabulary in describing the Strand projection, so just refer back and read what I said about Strand projection and apply it all to the Regent in Guelph. In the Regent box office I noticed an attractive brass sign announcing the fact that the Regent employs a union projectionist, also that he is a member of Local Union 173 (Toronto Union). Hence we can claim the Regent projection for Toronto.

> Brother Richardson, your visit to this city has certainly left its mark. A person watching a game of checkers often sees obvious openings for moves which the player does not see, and I firmly believe your visit woke the men up and brought forth the improvement in this city. Your visit and speech is still being talked of, and I have heard several express the wish that you may come again soon, and stay longer next time. We have fought a good fight, but in the end it was the legions of the United States that have assured the victory. My brother is finally home, but, ah, what a change. Double amputation, and the lines in his poor face show what he has suffered. The Hun butchers don't bother giving anaesthetics in any case. And now, Freddy, another brother, has enlisted in the flying corps and soon will be gone. It is hard, but mother says she wishes she had thirty sons to give instead of only three!

I am more than glad to hear the good report on Toronto; also of the Regent in Guelph. I am also well pleased that my visit to Toronto bore good fruit. I fully intend to visit that fair city again, probably next summer. I was charmed with what I saw and want to see more at a more favorable time of the year. Dentlebeck is a real projectionist, as differentiated from a machine operator. Toronto has many other good men, only they have, apparently, such an ingrowing fear of writer's cramp.

A Mighty Poor Excuse.

In a recently received letter a projectionist tells of an operator who remarked to him: "I could do better work, but they are not paying me enough to justify it."

In writing the foregoing I had not the heart to call this brand of castiron dome a projectionist. It is almost an insult to machine operators to call him one of them. Imagine a man having such perverted ideas! How in heaven's name does he expect to get "paid enough" if he produces a screen result not worth more than he is getting? Men with such mistaken ideas should be made chief engineer of a number two dirt shovel; a position where brawn, not brains, is the chief and only requisite.

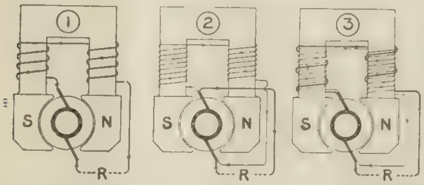
Difference in Generators.

John O'Sullivan, St. Louis, Missouri, suggests that we ought to increase the projection department to three times its present size and asks:

> Will you be good enough to explain to me the exact difference between the shunt, series and compound wound generator? Please make the explanation as simple as possible, as I am a novice, and have not very much education.

Righto, friend O'Sullivan. But I always try to make things as simple as may be, fully realizing that I am not, as a general thing, talking to men to whom C O^2 and "Inversely with the square of the distance" is an open book.

The windings of the three types of generator named are shown exceedingly well in the accompanying illustration, taken from "Conversations in Electricity," by Joseph Branch. The first is series wound. Its field magnet coil carries the entire volume of current generated by the machine. Such a generator will not maintain constant voltage, and is only used where the current (amperage) is to remain practically unchanged. Change in voltage has no effect on operation of a series wound machine, but change in amperage has instant effect. The series machine is used mostly in series arc lighting. The system is often called a "constant current" system. The shunt wound machine is illustrated at "2." It is what is known as a "constant potential" type generator and has the peculiarity that under heavy overload it will lose its voltage entirely. The windings of its field coils are connected with the main circuit at any convenient point, usually close to the brushes. The voltage produced will depend, within limits, on the amount of current passing through the field coils, which same is regulated by what is known as a "field rheostat" (indicated by "R" in illustrations), which is connected in series with the coils. This rheostat is adjustable. The compound wound generator, sketch "3," has the shunt winding, as shown in illustration 2; also a series winding carrying the entire amperage generated, but with less turns than the regular series wound machine shown at the left. It has the advantage of giving a much closer voltage regulation than that supplied by the shunt wound machine. The regular shunt coils serve to build up the voltage when running at no load, while the field coils strengthen the field as the load comes on. There are many variations of compound winding, such as over-compounding and under-compounding, each one suitable for a specific class of service. The compound winding does not increase the field strength in direct proportion to the increase of load. Without increase of field strength as the load comes on there would be a drop in voltage.



This, it seems to me, answers your query, neighbor, and should make the matter at least fairly clear. Incidentally, is the St. Louis local sleeping, or merely taking a vacation? We never hear from them.

Rheostat Problem.

A Los Angeles, California, projectionist, who requests suppression of name, submits the following:

> Am balled up over following simple rheostat problem, and not even the handbook proves sufficient to straighten it out for me. Therefore I ask you to explain how to find total resistance of three 25-ampere, 110-volt rheostats hooked up in multiple.

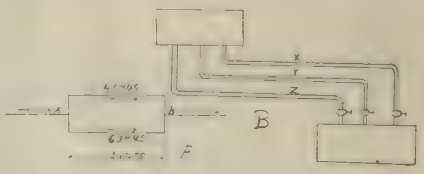
The thing is simple. Suppose we have one rheostat of given capacity. It will have wires or grids of given length and area of cross section. The law is that, length remaining the same, resistance reduces as the area of cross section is increased. Now if we add a second rheostat of equal capacity, connected in multiple, what have we, in effect, done? Think a moment. We have exactly doubled the area of cross section of the wire or grid, without altering its length, have we not? Moreover we have done it in a way which does not in the least alter the heat radiating properties of the conductor. What then is the effect as to resistance? Think a moment! It is exactly half what it was before, is it not? That is the principle involved. Now if we add a third rheostat of equal capacity, we have again reduced the resistance, viewing the combination as one rheostat, so that the area of cross-section is three times what it was, hence the resistance is but one-third that of a single rheostat.

From pages 93-94 Elementary Electricity and Magnetism I quote the following, verbatim, if offering perhaps as lucid an explanation of this matter as anything I have to date read:

"CIRCUITS IN PARALLEL.—If two wires are connected in parallel (that is, so that a current divides between them, the current flowing in each is equal to the pressure between their common terminals divided by their individual resistances. For instance, if the two wires have resistances of 4 and 6 ohms, respectively, and the pressure between their terminals is 12 volts, the current flowing through the first wire is $\frac{12}{4} = 3$ amperes, and that through the second is $\frac{12}{6} = 2$ amperes. We have already seen (in matter not quoted. Ed.) that the current which flows through any resistance on account of a fixed pressure is inversely proportional to the resistance. This is shown by Ohms law. Accordingly, the current flowing through the two wires of this example should be in the proportions of ¼ and 1/6. This is true since 3 is ¼ of 12 and 2 is 1/6 of 12. The total current flowing through the circuit containing the two wires in parallel is evidently 2 plus 3, or 5 amperes. Since the pressure causing these 5 amperes to flow through the wires is 12 volts, the resistance of the circuit between A and B, or the joint resistance of the two wires in parallel, must be $\frac{12}{5}$, or 2.4 ohms. This may be conveniently calculated directly from the conductivities, which, it will be remembered, are reciprocal or inverse to the resistances.

The joint capacity of two or more pipes which deliver water between two tanks is equal to the capacities of all the separate pipes added together. Thus, suppose, in figure B, X, Y and Z are three pipes connecting the two tanks. Evidently more water will flow through two pipes in a given time than through one alone, and still more will flow through three pipes; hence as pipes are added between the tanks the resistance to the flow of water is decreased; that is to say, the conductivity is increased. The capacities of the pipes for carrying water, that is their conductivities, must therefore be added together to get the total conductivity for the flow of water from the higher tank to the lower one. We also say what means exactly the same thing, though put into different words, when we say that the reciprocals of the individual pipe resistances must be added together to give the joint capacity of all pipes. As this sum gives the combined conductivity of all the pipes, its reciprocal will be the combined resistance. (Reciprocal means unity, meaning one divided by the quantity, thus, the reciprocal of 6 is 1 divided by 6, which is 1/6. Conversely the reciprocal of 1/6 is 1 divided by 1/6, which is 6. Ed.).

"In the same way the joint conducting power of electric circuits which are connected in parallel, or divided circuits as they are ofen called, is equal to the conducting powers of the parts added together. The joint conducting power or conductivity in the example under consideration is therefore ¼ plus 1/6, or 5/12. The resistance of the divided circuits is the inverse of this, which is equal to 12/5, or 2.4, as previously calculated. This shows that simply adding together the resistances of the individual parts of a circuit will not always give the total resistance of the circuit. In fact, such an addition gives the total resistance only when all the individual resistances belong to parts of a circuit which are connected in series.



"A little consideration of what precedes will show that when two wires of equal resistance are connected in parallel (multiple, we usually call it. Ed.) their joint resistance is just half as great as the resistance of either wire. If three wires of equal resistance are connected in parallel, their joint resistance is just one-third as great as the resistance of one of the conductors, and so on. If wires of equal resistance (In this just substitute the word "rheostats" for "wires." Ed.) were connected in series instead of in parallel, the resistance would be two, three, and so on, times greater than that of one wire."

The foregoing quotation may and should be of aid to you and others in understanding this somewhat puzzling question. I dealt with it as fully in the handbook as was possible in the space I was able to allot to that subject. You will probably have matters made more clear for you if you remember that in a sense "conductivity" or "capacity" and resistance are very largely interchangeable terms.

Died a Borning.

Joseph E. Bliven, New London, Conn., says:

> Can you supply information as to device illustrated and described on page 1285, Feb. 27, 1915, issue? Wish to personally thank you for your assistance in explaining to draft officials in Washington that projectionists are engaged in essential work. Tried to get out to Point o' Woods to see you last summer, but trolleys don't run close enough, and I've no bubble. Got as far as Niatic one Sunday, but could get no further. Will make it next summer if I have to walk.

No need to walk. Just tell me when you want to come, and I'll bring Nancy Hanks over and fetch you. The device you name never reached the manufacturing stage. It died a borning. It was a device for projecting a band of light around the picture, which same could be colored or decorated with various designs, the band being projected by means of stero attached to projector and taking light from the same arc the motion picture was projected with. There were several somewhat similar devices projected by inventors at about that time, but they failed to reach the commercial stage. Personally, I was not at all enthusiastic about such devices, because I take the position that anything of that kind merely serves to detract from the picture itself.

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Music for the Picture

Conducted by GEORGE W. BEYNON

"Le Roi est Mort, Vive Le Roi," Is a Thought for The Leader

THE King is dead! Long live the King! Kaiser War is finished at last and the Prince of Peace, though long delayed, has come to his own. All the uncertainty and anxiety consequent upon the past unsettled conditions are out of place now and should cease; doubts and fears should no longer harass the mind; and the brightness of the future should be an incentive to greater endeavor everywhere—particularly in the realm of picture music.

The picture industry is here to stay. There can be no doubt about that. Its stability is a guarantee that the field for musicians will not only remain open but will increase in breadth and opportunity. Orchestras will be enlarged; more attention will be paid to the musical portion of picture programs; and the chance for fame and fortune will present itself to those who love their art—whose clearness of vision and industriousness prove paramount.

There is no greater educational medium along this line than the photoplay theatres that feature music. For little money, every one can hear music of some kind. It lies with the musical director whether that music shall be good, bad or indifferent. Poor music will not only kill the opportunity of the leader for advancement but will retard the upward growth of an art that has suffered much and sorely needs cultivation. Too many leaders of mediocre ability have undertaken the work of fitting music to pictures. When their positions have seemed secure, they have lost all ambition to provide something of merit and simply carried out a musical routine—in other words, got into a musical treadmill grind. Over the graves of such the last rites should be solemnly spoken "for the good of the service."

Every leader has a grave responsibility and a momentous mission to perform, the shirking of which will stamp his as a traitor to his fellows and unworthy of the trust which has been imposed upon him.

His technical duties consist of fitting and playing the picture music. For these duties he receives a salary commensurate with the size of his library and the musical ability he displays. The salary provides his livelihood, and the fault rests with himself if his wages are not adequate for his needs.

His moral duty, as a man and a lover of music, is to educate the people to an appreciation of the best classics of this and by-gone days. Beethoven, Bach, Berlioz, Verdi, Liszt, Handel, Tschaikowsky, Dvorak and the host of musical masters should become readily comprehensible to the audiences through the efforts of the picture player. The prevailing admiration for rag time and "shoo-fly" music should give place to a deep respect for music of a better class. The hearts of the populace should be touched by the grandeur of songs that have stood the test of time, and the symphonic works should become as familiar as folk songs.

Nothing musical is too big for the picture theatre. Symphonies are being played in the larger houses where large orchestras handle the music, and simplified arrangements have been made to meet the requirements of smaller combinations of musicians. The publishers will gladly co-operate with the leaders throughout the country, in order that music shall be raised to a higher standard.

Moreover, the war being over, the European countries will enter into active competition in the presentation of pictures. We have decidedly the big advantage and should retain it at all hazards. There is possible an American School of Music if the efforts of our composers be firmly fostered. But in order to bring this about, the classics must be thoroughly understood and appreciated by the masses. The fundamental principles of good music must form the basis of American art, and from the people of this country must arise a prophet who will lead America into a musical fold all her own.

"The old order changeth." Let it change! Become the instrument that forces the change, but be certain that the change shall be for the better. Regard not your responsibilities lightly lest days of regret become your reward. Put into your work every ounce of energy and every mental effort of which you are capable. Have high ideals and live up to them. Thus, through industry and conscientious devotion to your profession, the joy of service will be yours in the greater musical uplift movement which is sure to be the ultimate result.

"A Life on the Ocean Wave," by Sargent.

The author of this stirring sea song, Epes Sargent, was born in Gloucester, Mass., in September, 1812. Many years of his life were spent in Boston, where he acquired eminence as a journalist and an enviable reputation throughout the country as the writer of much distinctive prose and poetry, and the editor of several fine collections.

Henry Russell, the English composer and baritone singer, came to New York in 1833, and a friendship was established between Mr. Russell and Mr. Sargent that was conducive to a mutual satisfaction. The former gentleman appreciated the literary ability of his friend and requested him to write some verses which could be set to music by himself.

A few days later Mr. Sargent was taking a constitutional along the Battery in New York. As he looked out over the ships and small craft, he evolved the words of "A Life on the Ocean Wave." To quote Mr. Sargent directly: "Having completed my walk and the song together, I went to the office of the 'Mirror,' wrote out the words and showed them to my good friend, George Morris. After reading the piece, he said: My dear boy, this is not a song. It will never do for music, but is a very nice little lyric; so let me take it and publish it in the 'Mirror.'" Mr. Sargent and dismissed the subject from his mind.

Some time later, he chanced to meet Mr. Russell, who reminded him of the promise. Mr. Sargent confessed that he had tried to write a song and had failed. When his friend appeared a bit skeptical, he explained that Mr. Morris had passed adverse judgment. Mr. Russell was not so easily convinced and replied: "Is Morris infallible? Hand me the piece, young man, and let us see what we can make out of your lines."

The two gentlemen went into Hewitt's music store at the corner of Park Place and Broadway. Mr. Russell seated himself at the piano, read over the verses thoughtfully, hummed a bit to himself and then sat seemingly lost in thought. Suddenly, the inspiration came and a melody floated into his brain. He began to hum it, while his body swayed back and forth to the rhthym of the music. Then striking the keys, he launched out into the air. "I have it," he exclaimed, and the work was finished.

From the first, the little song, so optimistic in tone and a bit unique in its character, was very popular. It was sung everywhere and even the street musicians picked it up and could be heard playing it day by day.

In England it was as popular as in this country. Song publishers were not slow in seeing the commercial value involved. They vied with each other in getting out editions of the song. Mr. Sargent says. "A year or two after its publication, I received from England copies of five or six editions that had been issued there by competing publishers."

Of course this popular favor created a market for the song and made it very valuable commercially, yet Mr. Sargent did not receive one cent from it. This statement is so true of practically all creative work of a similar nature that it seems almost superfluous to comment upon it. We have come to accept as granted the unpleasant fact that the person with the inspiration is seldom the one to reap any monetary gain thereby.

CUE SHEETS for CURRENT FILMS

"Danger, Go Slow."

Released by Universal—Six Reels.
Prepared by J. C. Bradford.

THEME—Call Around Again............Moderato ....Herbert
1. AT SCREENING.....................March Burlesque.....Lanciani
1 min. 30 sec. Allegretto.
2. T. DARING ROBBERY..............Pizzicato-Bluette ....Lack
2 min. 45 sec. Moderato.
3. T. WHY DON'T YOU...............Hurry No. 1..........Langey
1 min. 30 sec. Allegro.
4. THE LITTLE VILLAGE............By Heck...............Henry
1 min. 30 sec. Moderato.
5. T. AUNT SARAH....................Little Boy of Mine...Witmark
1 min. Andantino.
6. D. MUGGSY LEAVES BOX CAR....THEME
2 min.
7. T. WITH SETTING SUN............Vineyard Idyl..........McKoy
3 min. 30 sec. Andantino.
8. T. INTO THE DARKNESS..........Berceuse ....Jarnfelt
1 min. 45 sec. Andantino.
9. T. LEAD KINDLY LIGHT...........Lead Kindly Light.....Hymn
1 min. 30 sec. Moderato.
10. T. I WISH TO TALK TO YOU......Erotik ....Grieg
1 min. Lento.
11. D. AUNT ALONE....................Little Boy of Mine...Witmark
1 min. 30 sec. Andantino.
12. D. MUGGSY ENTERS—SITS AT....THEME
1 min. 30 sec.
13. D. WOMAN STARTS TO SING......Holy City...............Adam
1 min. 15 sec. (Burlesque.)
14. T. GEE THAT VOICE..............THEME
1 min. 30 sec.
15. T. JIMMY ....Cantaline ....Goltermann
3 min. Andante (Cello Solo).
16. T. I AIN'T A BOY.................Caprice ....Reisenfeld
1 min. 30 sec. Allegretto.
17. T. AND WHEN THURSDAY EVENING ....Dodola ....Frey
1 min. 30 sec. Tempo di Valse.
18. D. CROOK AT COUNTER...........Serenade Badine..Gabriel Marie
1 min. 30 sec. Allegretto.
19. T. JIMMY'S LOYALTY TO PALS...Sinbad ....Romberg
1 min. 15 sec. Moderato.
20. T. IT WOULD HAVE BEEN........Winter ....McKee
1 min. 30 sec. Tempo di Valse.
21. T. THE NEXT DAY.................Romance ....Karganoff
1 min. 30 sec. Andante.
22. T. AFTER LONG WINTER MONTHS..Buddah ....Romberg
1 min. 30 sec. Moderato.
23. D. JUDGE ENTERS.................Little Serenade.......Grunfeld
1 min. 30 sec. Allegretto.
24. T. THREE HUNDRED DOLLARS...THEME
3 min. 30 sec.
25. D. MRS. PRUDDY ENTERS STORE..In the Village.........Godard
3 min. Allegretto Vivace.
26. T. BUD THOUGHT HE WAS A WISE.Don't Weaken............Trix
3 min. 30 sec. Moderato.
27. D. BUD LEAVES MUGGSY..........Sinbad ....Romberg
2 min. 30 sec. Allegro.
28. D. MUGGSY AT CURTAINS........Air de Ballet.........Herbert
1 min. 30 sec. Allegretto.
29. T. I HOPE YOU HAVE LEARNED..Romance ....Tschaikowsky
1 min. 45 sec. Andante Cantabile.
30. D. MUGGSY AT TREE.............THEME
1 min. 30 sec.
31. T. YOUR MOTHER..................Mother ....Romberg
1 min. 15 sec. Valse Lente.
32. T. ALL I WANT.....................THEME
2 min.
CHARACTER ....Dramatic.
ATMOSPHERE ....City and Pastoral.
MECHANICAL EFFECTS...............Gun Shots, Railroad Effects.

"Grouch, The."

Released by World Film Corporation—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song................Andantino ....Borch
1. AT SCREENING.....................Albodada ....Andino
2 min. 45 sec. Caprice Espagnola.
2. T. A TRADER SAILED FROM......Pirate Song..........Sullivan
30 sec.
3. T. THAT'S AN OLD PIRATE.......Dramatic Tension 1....Ascher
3 min. 30 sec.
4. T. THE CHIEF OF THE OKFEES..Mountaineer's March....Borch
2 min. 15 sec.
5. T. POOR BIRD YOU AT LEAST....May Dreams............Borch
2 min. Moderato.
6. D. WHEN DONALD TAKES BOOK.THEME
2 min.
7. T. AN OKFEE MATING............Mountaineer's Dance....Borch
1 min. Allegro Vivace.
8. D. WHEN CHIEF STRIKES WOMAN.Agitato No. 69..........Minot
1 min. 30 sec. Allegro Agitato.
9. T. AFTER AN ALL-NIGHT..........Dramatic Tension 14,
3 min. Reissiger
10. T. YOU'RE ALL RIGHT NOW......THEME
3 min. 30 sec.
11. T. YOU CAN WASH IN THERE.....The Spider Web.........Allen
3 min. 30 sec. Moderato Caprice.
12. T. I CAN'T GO BACK ON A........The Bee and the Floweret,
1 min. 45 sec. Moderato. Zamecnik
13. T. THE OUTCAST FROM............THEME
1 min.
14. T. WHAT A PRETTY BOY..........Agitato No. 37.........Andino
1 min. 15 sec.
15. T. ISN'T THAT GIRL THE BOY....Perpetual Motion........Borch
45 sec. Allegro Agitato.
16. T. THAT NIGHT.....................Gruesome Misterioso....Borch
45 sec.
17. T. THE WOMAN WAS SURE........Agitato No. 49.......Shepherd
3 min. 30 sec.
18. D. WHEN OKFEES LEAVE........THEME
45 sec.
19. T. JOHN CABIN BRAND............Sleeping Rose...........Borch
3 min. 30 sec. Valse Lento.
20. T. A GLORIOUS NIGHT.............THEME
3 min. 15 sec.
21. T. YOUR OTHER LITTLE ONE......Serenade ....Kautsenbach
3 min. Allegretto Moderato.
22. T. YOU ARE NURSING YOUR.......Petite Serenade.........Horton
1 min. 15 sec. Allegretto.
23. T. SOCIETY EVER SEEKING.......Wild Rosebud..........Tobani
3 min. Moderato.
24. T. I LIKE THIS SOCIETY OF.......Andante Appassionato...Castillo
2 min. 45 sec.
25. T. AT THE BRAND RECEPTION....Adieu ....Karganoff
2 min. 45 sec. Moderato.
26. T. THE TRAP CLOSES..............Coquetterie ....Mathews
3 min. 15 sec. Valse Rubato.
27. T. THE RECKONING................Heavy Dramatic...........Luz
1 min. 30 sec.
28. D. WHEN FLEURETTE COMES TO..Vivo Finale.............Berge
3 min. 30 sec.
29. T. WHY AM I HERE................Dramatic Tension No. 36,
3 min. Andino
30. T. KISS ME AND FORGIVE.........Agitato Appassionato....Borch
2 min.
31. T. SHE IS WITH HIM..............Mountaineer's Dance....Borch
45 sec.
32. T. YOU DOG THIS IS OUR..........Allegro Agitato No. 8..Andino
1 min. 30 sec.
33. T. LEAVE THEM BOTH TO LIFE...THEME
1 min. 15 sec.
CHARACTER ....Dramatic.
ATMOSPHERE ....Piratical Settlement and wealthy society.
MECHANICAL EFFECTS...............Fire, door bell, glass crash, water effects.

"Kaiser's Finish, The."

Released by First National—Eight Reels.
Prepared by S. M. Berg.

PLOTTING THEME—The Crafty Spy....Moderato ....Borch
EMILY THEME—May Dreams..........Moderato ....Borch
ROBERT THEME—Reverie.............Andante ....Vieutemps
1. AT SCREENING.....................Lento Allegro...........Berge
1 min. 45 sec.
2. T. IN THE YEAR 1874, BISMARK..PLOTTING THEME
2 min. 45 sec.
3. T. IN THE YEAR 1895, THERE....Dramatic Recitative.....Levy
2 min. 45 sec.
4. T. WHAT ABOUT INTERNATIONAL.Andante Dramatico No, 62,
2 min. Borch
5. T. AND SO IN 1914 THIS...........PLOTTING THEME
2 min.
6. T. LET HATE BE YOUR WATCH..Dramatic Narrative....Pement
1 min. 15 sec.
7. T. BUT SEASONS HAVE COME.....Drums only.
30 sec.
8. T. BY THE STEEL OF FRANCE....Blue Devils..............Levy
15 sec.
9. T. THE ITALIANS WHO HAVE.....Garibaldi Hymn.
15 sec.
10. T. THE SONS OF CANADA.........Maple Leaf Forever.
15 sec.
11. T. THE CANNY SCOTCH FIGHTING.The Campbells Are Coming.
15 sec.
12. T. THE ENGLISH—GOD BLESS....Fighting Tommies....Boulton
15 sec.
13. T. TO THE BLUE DEVILS WHO....Trio of Blue Devils.
15 sec.
14. T. AND NOW INDEED THE LEAVES.Over the Top, Boys......Berg
1 min.
15. T. AND NOW WE TAKE UP THE...EMILY THEME
2 min. 30 sec.
16. T. YOU CALL YOURSELF AN.......Adagietto ....Berge
3 min.
17. T. YOU MUST PREPARE...........ROBERT THEME
2 min. 30 sec.
18. T. THE HOHENZOLLERNS ARE...PLOTTING THEME
1 min. 45 sec.
19. T. YOU WERE TALKING ABOUT...Grave ....Berge
2 min. 45 sec. Allegro Molto.

"William Tell" a Sensation at the Strand.

The Strand featured "Little Women," presented by Wm. A. Brady, during the week of November 10, and the music that accompanied it was a treat. Those who have read Louisa Alcott's popular novel know the story and will readily understand the difficulties to be encountered in fitting music to the homelike atmosphere.

An elderly lady, sitting close to the writer, exclaimed in sotto-voce: "If the orchestra doesn't stop playing such heavenly music, I'm going to cry,"—and later she wept. No stronger encomium is necessary.

Miss Hoffman sang "Pearl of Brazil," by David, as only she can render such coloratura numbers. The tremendous applause forced her to respond to an encore and she sang "The Last Rose of Summer." There is only one fault with Miss Hoffman's singing—her poor diction; and in her case, it is only a minor weakness.

The Review, Scenic and Comedy were well fitted and excellently played. Better synchrony prevailed and closer attention was given to detail.

The real treat of the evening was the rendition of that old favorite overture, "William Tell." Berlioz characterized it as "a symphony in four parts" and had he been privileged to hear it performed with superb lighting effects, his praise would surely be stronger.

Peacefully the music started with the cello solo and we saw a beautiful back drop showing a sparkling river winding among verdant hills. As the second movement was ushered in, the clouds began to gather, and distant thunder was heard, followed by flashes of lightning. Darker grew the scene, louder the thunder, and fiercer the lightning, until the rain began to fall. First only a few drops; then, as pandemonium broke loose, the heavens seemed to open and torrents of water fell—(and applause from the audience). The storm subsided with the music. The rain stopped, the sun peeped out from behind the clouds; amber hues appeared and blue patches of sky were visible. Slowly a rainbow flung its prismatic arch across the scene, (another burst of applause). As the music finished, the river was again reflecting the sparkling sunbeams and all was peacefulness and brightness. The ovation which followed bespoke the appreciation of a large and enthusiastic audience.

Music for "The Cannibals of the South Seas."

Sooner or later every exhibitor who desires to please his patrons will book "Cannibals of The South Seas," produced by Martin Johnson, and released by Robertson & Cole.

It is not an ordinary feature in any sense of the word and it will make a lasting impression upon those fortunate enough to see it.

No mawkish love twaddle mars its mission, nor is there any blood and thunder melodrama to offend the sensitive. Exciting adventures there are in plenty—real man-eating savages in their native haunts, clothed in smiles and beads, are not friendly in their attitude toward the white man. The scenery is beautifully wild and, from the educational standpoint, the picture conveys a thorough knowledge of the customs and conventions of the Solomon Isles.

What about the music for this picture? The question is most natural in view of the unusual atmosphere found in the feature. Oriental music would be out of place; Indian dances would detract from the picture; therefore, nothing must be used that will not hold the wild and wierd sense of savagery.

The special musical score prepared by Mr. Beynon for "Cannibals of The South Seas" contains many original compositions hitherto unheard. True to type and intensely atmospheric, they will enhance the picture and enthrall the auditors. Every exhibitor should see that his leader gets the score for there is but little typical Cannibal music to be obtained, and suitable music, unquestionably, means bigger box-office receipts.

A Musician Who Comprehends His Art.

When the screen version of "Salome" was presented at the 44th Street Theatre, New York, the musical score was the work of George M. Rubinstein and this gentleman conducted the orchestra. It became apparent at once that a master craftsman was conducting; a man who had devoted much time, energy and endless research to collecting the material for the musical setting of Oscar Wilde's famous play.

George M. Rubinstein.

Workers in this field need not be told that the setting for such a picture requires the most careful adjustment, not only from the standpoint of timing and rhythmic flow, but from the atmospheric conditions of the play. The selection of the compositions to be used in a big picture not only needs a wonderful repertoire, but the careful working out of the score requires the hand of genius. Most of the score is original; the remainder is compiled from some of the most famous musical works of times past and modern.

Mr. Rubinstein is now devoting much of his time to the scoring of feature pictures. He also oversees the musical end of the Fox activities, which means controlling music and musicians in some twenty large theatres.

Mr. Rubinstein is very popular among musicians and has long been actively engaged in musical work. He is a master of the clarinet as well as an orchestra man of long experience. This especially fits him for his new work.

Not the least item in Mr. Rubinstein's prominence in the field of musical work, is the fact that every film he has scored has been a success. The list includes some of the most famous productions of the present time. Among them are "Cleopatra," "Les Miserables," "Revelation," "The Spy," "The Conqueror," "Jack and the Beanstalk," and the "Wives of Men." Nothing succeeds like success, and earnest work, coupled to a gift for scoring pictures, have made Mr. Rubenstein successful.

It was at the Rialto-Rivoli Theatres that Mr. Rubinstein, as an assistant conductor, became known as a picture expert.

Ever since the opening of these two houses, Mr. Rubinstein had been connected with the musical forces, both as a conductor and an arranger. The music critic of the Dramatic Mirror had this to say about his work last season: "A shining example of how to accompany a picture was given at the Rivoli last week, when the Drew Comedy was shown. I was quite astonished at the care for detail in the orchestra. Mr. Rubinstein was conducting when I saw this picture. Here was an excellent chance to see varying *tempo* carried out. It worked. The music followed the action instead of being held down to quarters and halves, measures and bars. While this accompaniment was for a comedy, yet the principle is just the same for a more serious picture." Mr. Beynon of the Moving Picture World paid a high compliment to Mr. Rubinstein's scoring of "Salome." He said: "William Fox is presenting his biblical drama, "Salome," at the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four musicians directed by George M. Rubinstein. Mr. Rubinstein arranged the score, and we can conscientiously say that it ranks with the best in all points, and sets a new standard in some."

Aside from Mr. Rubinstein's fine mental equipment, he possesses a fine library. This music has been accumulating for many years and covers the whole range of musical expression. It is ideally catalogued for the motion picture worker. Everything is ready for the scoring of a most complex picture at a moment's notice. The library contains also much that is original with Mr. Rubinstein, scored and ready for use. He realizes the importance of the practical application of music to pictures, and his scores bear none of the ear-marks of the amateur. His advent into the wider musical activities, which he has recently taken up, is a distinct addition to that world which has for its purpose the ideal presentation of the motion picture.

Original Musical Contests Encouraged.

Musical originality is being encouraged and developed at all of the training camps. There are "Song Contests," in which the various regiments compete for prizes offered by public-spirited citizens. In some of these "Songfests" wonderfully good original songs have been sung for the first time by their composers. A few of them are parodies like the Camp Devon gem, "Where Do We Go from Ayer, Boys?" and many similar ditties, but others are wholly original, both words and music.

According to Major General Leonard Wood, as a tonic for fatigue and depression, music has no competitor in army life. "It is just as essential," he says, "for soldiers to know how to sing as it is for them to carry rifles and learn how to shoot them."

Our boys are singing. A singing army is invincible.

Gaskill Sends Lyrics from the Front.

Clarence Gaskill, who has written some very popular songs in the last year or so, is just doing his bit with the rest of our boys in the trenches. He is attached to the 311th Machine Gun Battalion, but in the midst of his strange surroundings he finds time to write a song.

From "Somewhere in France" he sent the song to Witmark & Sons, writing: "I think you can see the possiblities for a nice little song, hence I am submitting my attempt at it. The boys seems to like it and sing it a whole lot."

Its title is alluring: "As You Were When I First Met You, That's How I Want You Today." There is a simple, catchy little melody and a charming story told. It is not a war song, but just a singable ballad that all the world will want to sing. M. Witmark & Sons are enthusiastic over it and predict that it will develop into a tremendous success.

20. D. WHEN KAISER ENTERS........Rondo ....Berge
1 min. 15 sec.
21. D. WHEN KAISER LEAVES........Adagio Cantabile........Berge
30 sec.
22. T. YOU MUST NEVER TELL........PLOTTING THEME
2 min. 30 sec.
23. T. LEWIS KEENE SECRET.........Dramatic Tension No. 44.Borch Moderato Agitato.
1 min. 45 sec.
24. T. NO MATTER WHERE THIS......ROBERT THEME
1 min. 45 sec.
25. T. GET ALL INFORMATION........EMILY THEME
1 min.
26. T. A TOAST TO THE ALLIES.......Stars and Stripes.......Sousa
1 min. 45 sec.
27. T. I'M SORRY, BUT I DID.........Andante Pathetique No. 10, Berge
2 min. 30 sec.
28. T. THE PAN-GERMAN LEAGUE...PLOTTING THEME
1 min. 30 sec.
29. D. WHEN SCENE FADES TO......Andante Dramatic No. 15, Herbert
1 min. 30 sec.
30. D. AT THE LEAGUE.............PLOTTING THEME
2 min.
31. T. WE HAVE SUBMARINES.......Dramatic Tension No. 64, Borch
2 min.
32. D. CLOCK FACE 12 O'CLOCK.....Orchestra Tacet
15 sec.
33. T. THE FOLLOWING DAY........EMILY THEME
2 min.
34. T. BEAR UP MY BOY.............PLOTTING THEME
45 sec.
35. T. ANOTHER PROMINENT.........Dramatic Tension........Levy
3 min.
36. T. THAT NIGHT..................PLOTTING THEME
3 min.
37. D. CLOCK FADES 12 O'CLOCK....Agitato No. 49......Shepherd
1 min.
38. D. WHEN SCENE FADES TO......Dramatic Andante No. 24, Borch
2 min.
39. T. ROBERT, I CAN FORGIVE.....My Country 'tis of Thee
1 min. 15 sec.
40. T. REMEMBER BORIS, I HAVE....EMILY THEME
1 min. 45 sec.
41. T. DEAR, YOU'RE NOT............ROBERT THEME
2 min. 30 sec.
42. T. WE CALL YOUR ATTENTION...PLOTTING THEME
45 sec.
43. T. WHILE HE LAUGHED.........Over There.............Cohan
1 min. 30 sec.
44. T. HERE, THEY ARE DRIVERS...When You Come Back Home, Cohan
15 sec.
45. D. AS SCENE FADES TO KAISER..PLOTTING THEME
1 min. 15 sec.
46. T. I HAVE A PERSONAL..........ROBERT THEME
2 min. 45 sec.
47. T. AMERICA'S INTENTIONS.......Dramatic Tension No. 67, Shepherd
1 min. 45 sec.
48. D. WHEN CROWN PRINCE........Dramatic Agitato No. 38..Minot
2 min. 15 sec.
49. T. KILLING WOMEN AND.........Dramatic Tension No. 36, Andino
2 min.
50. T. THE FIRST STEP TO...........Patrol Orientale.......Kiefert
1 min. 45 sec.
51. D. WATCH FOR ARABIAN.........Danse Bacchanale...Saint-Saens
30 sec.
52. D. AT END OF DANCE............Vision of Salome Waltz..Joyce
1 min. 45 sec.
53. T. THERE MUST BE MORE........Allegro from "Shadows of Night" ....Borch
2 min. 15 sec.
54. T. THE YANKS ARE COMING......Over There............Cohan
30 sec.
55. D. WHEN SCENE FADES TO KAISER ....PLOTTING THEME
1 min.
56. T. IF HE ONLY KNEW THE......Blue Devils March
30 sec.
57. T. THE FRENCH RESERVES.......Blue Devils March Trio
45 sec.
58. D. WHEN ROBERT SENDS SIGNAL.Bugle Call Assembly Seque to Military Hurry....S P. Levy
4 min.
59. T. WATCH THIS ACE DO THE....Aces High.............Roberts
1 min.
60. T. WHILE YOU COWER BEFORE..Furioso No. 11.........Kiefert
2 min. 15 sec.
61. T. THE EXPLOSIVE YOU..........Agitato No. 6..........Kiefert
2 min. 15 sec.
62. T. PART OF THE FIRST..........Yankee Doodle
30 sec.
63. T. ALLIES TILL DEATH...........Organ Solo
-15 sec.
64. T. REVERENTLY WE REMEMBER.Star Spangled Banner
45 sec.
CHARACTER ....Dramatic.
ATMOSPHERE ....Warlike.
MECHANICAL EFFECTS..............Shot, explosion, water and fire effects, marching soldiers, glass crash, battle effects, aeroplane effects.
SPECIAL EFFECTS...................Organ solo for wedding march.
DIRECT CUES.........................."Over There" for "The Yanks Are Coming."
REMARKS ....In order to musically interpret this picture, three themes will be necessary.

"Thirty a Week."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Golden Youth.................Valse Lente.............Rosey
1. AT SCREENING......................Perpetual Motion........Borch Allegro Agitato.
2 min. 45 sec.
2. T. DON'T SNAP YOUR..............Contine pp.
45 sec.
3. T. TOM'S MOTHER, THE...........Mother Machree
2 min.
4. T. MOLLIE MALONE, WHO........THEME
2 min.
5. T. MR. AND MRS. J. ANDREWS....Illusion ....Bustanoby Moderato.
3 min. 45 sec.
6. T. BABS WAS SLOW ON HER.....Valse Moderne..........Rosey Valse Lento.
1 min. 45 sec.
7. T. STICK TO YOUR OWN..........THEME
3 min. 45 sec.
8. T. WHEN THE SUN CHASED.....May Dreams............Borch Moderato.
2 min. 15 sec.
9. T. YOU'D BETTER CALL UP THE..Dramatic Recitative......Levy
2 min.
10. D. AUTOMOBILE ON ROAD.......Turbulence ....Borch Allegro Agitato.
2 min. 30 sec.
11. T. DID YOU MEAN WHAT YOU....THEME
30 sec.
12. T. MR. AND MRS. DANIEL MURRAY.Silver Threads Amongst the Gold
1 min. 30 sec.
13. T. WOULD YOU LIKE TO HEAR..Mother Machree
45 sec.
14. D. EXTERIOR SCENE NEAR......Love Song..............Nevin Moderato.
3 min. 30 sec.
15. T. EVERY CITY EDITOR..........Babillage ....Castillo
3 min.
16. T. AND THE MURRAYS WERE....THEME
2 min.
17. T. I AM GLAD TO SEE YOU.......L'Adieu ....Karganoff
2 min. 45 sec.
18. T. I LOST MY JOB AGAIN.........Continue pp.
30 sec.
19. T. MOLLIE NOW THE WIFE.......Melody ....Kretschmer Moderato.
1 min. 30 sec.
20. T. IN SEARCH OF A JOB..........Continue to action
1 min. 15 sec.
21. T. YOU'RE JUST THE FELLOW...Continue ff.
45 sec.
22. T. BAD NEWS FROM MOLLIE.....Sorrow Theme.........Roberts Andante.
30 sec.
23. T. BEFORE THE RACE............Aces High.............Roberts
1 min. 45 sec.
24. T. THE START....................Galop No. 7.............Minot
1 min. 15 sec.
25. T. I AM GOING TO FIRE..........Continue pp.
1 min. 30 sec.
26. THE ONLY KIND OF WORK.......Appassionato ....Borch
3 min. 15 sec.
27. T. DAN, I NEED A NEW...........Dramatic Tension........Levy
2 min. 15 sec.
28. D. FREDDIE SITTING IN..........Dramatic Agitato........Hough
45 sec.
29. D. WEDDING RING ON TABLE....Serenade ....Widor
1 min. 30 sec.
30. T. THE LUXURY OF THE RICH...Continue pp.
1 min.
31. T. 'TIS BETTER TO HAVE LOVED..Dramatic Narrative....Pement
2 min. 15 sec.
32. T. SO ALL THIS AFFAIR...........Dramatic Tension No. 67, Shepherd
2 min. 30 sec.
33. T. I KNOW WHAT YOU'RE........THEME
1 min. 30 sec.
34. T. SHOW MR. MURRAY............Continue ff.
1 min. 45 sec.
CHARACTER ....Comedy drama.
ATMOSPHERE ....American.
MECHANICAL EFFECTS...............Phone bell.
SPECIAL EFFECTS....................Phonograph for "Mother Machree."
DIRECT CUES.........................None.
REMARKS ....None.

Rialto Theatre Loses Belgian Cellist.

Gaston Dubois, the Belgian Cellist, whose remarkable virtuosity has evoked praise from many of the prominent music critics, has severed his connection with the Rialto orchestra to accept a position in the first chair of the Philharmonic orchestra. Mr. Dubois has won many friends among the orchestra men and it is with a sense of deep regret that the musical director, Hugo Riesenfeld, releases him.

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The Dulcimer Changed to the Tympanon.

All of the few collections of early musical instruments include the dulcimer. In the collection at the Conservatoire in Paris, there is a beautifully decorated instrument of the time of King Louis XIV which is described as a "dulcimer or tympanon; ornamented with roses; carved in wood; the case of which is gilded and set with paintings."

Nevertheless, in that brilliant period of France, the dulcimer had already fallen into disfavor. It had been popular in the boudoir and in the salon, but music as an art, and a science, was rapidly developing, demanding more extended powers than could be provided by the dulcimer. Newer forms of instruments had come into vogue, so that by the early part of the XVII century, the dulcimer, which poets and painters had immortalized, became the companion of wanderers, and was to be heard chiefly in the village taverns.

But for the connoisseurs, it still retained its charms. Pantaleon Hebenstreit, a well known musician of Leipsig, wás responsible for its restoration to fashionable favor late in the same century. It was he who first invented the wooden hammer, covered with leather, which which the dulcimer (very shortly thereafter rechristened and called the tympanon) was rehabilitated. It became very popular at the court of Louis XIV.

Hebenstreit created a Court sensation by his playing of the tympanon, and it was not long before manufacturers sought to introduce the hammer stroke into the mechanism of the piano. It was the great French Monach who renamed this instrument. He had a Royal Tympanon made, which, upon the occasion of the marriage of the musician to a beautiful Maid of Honor, was presented to Hebenstreit. His famous descendant, Sacha Votichenko, brought this instrument from its repose in Russia and introduced it to the European world and to America.

Harry Bataille, the distinguished French dramatist and critic, has compared the tympanon to "a little casket in which are enclosed popular melodies, old songs and dances, of antique charms—delicious and soul-stirring"—while Tolstoi, who heard it a few months before his death, likened its tone picturesquely to "the far-away echo of the voices of the bards of old."

Seasonable Song Composed by Caro Roma.

Anticipating the sure approach of peace, M. Witmark & Sons have issued a song which they have had in preparation for some time. It bears the title, "Ring Out, Sweet Bells of Peace!" and is one of the most satisfying and beautiful songs of its type. The lyrics are by Wm. H. Gardner, and the music by Caro Roma, who were jointly responsible for that remarkable Southern song success, "Can't Yo' Heah Me Callin', Caroline?" The new peace song meets every requirement—it is imbued with the spirit of thankfulness, and simple and easy to sing. Also the music is melodious and appropriate to a degree. "Ring Out, Sweet Bells of Peace!" is a song that will live long after the dawn of Peace has passed; and it is particularly good for use at Christmas.

Carli D. Elinor, Musician and Patriot.

As an example of true patriotism, it is interesting to learn that Carli D. Elinor, who is considered the most successful creator of musical scores for moving pictures, is now over seas with the 157th Ambulance Company, 115th Sanitary Train, 40th Division, A. E. F., which recruited at Camp Kearney, California.

Mr. Elinor has to his credit the musical scores of "The Eyes of the World," "Ramona," and the present Griffith success of "Hearts of the World." Several smaller productions bear his autograph as well, but the three mentioned above, all of which are remembered for their musical attainments, deserve special mention.

With the good news of peace, it is earnestly hoped that in a few months we will find him arranging scores for future motion picture productions. In this field he made ten thousand dollars a year, but was willing and anxious to forego it for democracy's sake. A Roumanian by birth, but an American by adoption, he lost no time in getting "Over there" to do his bit.

Influence of Music Upon the Soldiers.

Biased by tradition, many people are inclined to think of music as a luxury to be foregone in wartime. In the first offcial book of life in American Training Centers, the authors point out that music—especially singing—plays a large part in the Government's program for preparing men to fight.

The book is called "Keeping Our Fighters Fit—For War and After." It was written by Edward Frank Allen with the cooperation of Raymond B. Fosdick, Chairman of the War and Navy Commissions on Training Camp Activities. Although authoritative, it sparkles with human-interest anecdotes, and is very readable and entertaining.

In the chapter entitled, "The Fighters Who Sing," the author says: "Patriotism is no hollow, empty thing. It wins battles. And the music, be it instrumental or vocal, that awakens or feeds it, is scarcely less potent than high explosives."

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"Singing has long been recognized as an aid to efficiency, but it remained for the Commissioner of Training Camp Activities to develop it in the army and navy with that end in view."

In speaking of the value of music in arousing the fighting spirit, Mr. Allen points out that although "authorities do not lay stress upon it in military textbooks, they talk a good deal about *morale* and *esprit de corps* on both of which singing has powerful influence."

"'O Jerry, give us Joan of Arc,' shouted one of the blue-jackets. So they sang 'Joan of Arc' with a strong, patriotic thrill in the line, 'Come, lead your France to victory,' and when they reached 'We'll hang Kaiser Bill to a sour apple tree,' and the refrain of 'Glory, Glory, Hallelujah,' the very rafters vibrated in sympathy."

The boys were having lots of fun, of course, but the spirit that the music was bringing out of their souls is the force that sent them into the fray united in purpose and dauntless in will.

What the men sing is a matter of less importance to the Commission than the fact that they sing.

The bulk of the songs is nothing classical; sometimes they are inclined toward the rough-house; and yet one day, in a Southern camp a group of thousands of men—almost a whole division—were heard singing:

"Mine eyes have seen the glory
Of the coming of the Lord;
He is trampling out the vintage
Where the grapes of wrath are stored."

No misgivings need be felt as to the wholesomeness of the sentiments of these singing fighters.

Conservatory of Music for Bandmasters.

A summer school of band music for men in war service has been established at the New England Conservatory of Music.

This school, the first of its kind in the United States, is designed for men already in the service who have been recommended for intensive training. Its classes continued until the reopening of the Conservatory on September 19. During the regular sessions of the institution, it is intended to conduct classes for young men aiming to qualify for this branch of the national service.

At the beginning of the past summer, the New England Conservatory offered to the respective commanders of the first naval district and of the Department of the East the facilities of the school for such further training of their band leaders as they might desire. The offer was favorably received, for it is well understood that there are details of instruction in band work which can be presented in a regularly organized music school, and which it is not always possible for band leaders and their men to obtain in their more or less separated units. As the nearest Government school for training of naval bands is at Newport, Rhode Island, and as there is no school under army approval east of New York, it seemed to be especially desirable that opportunities of this kind should be provided in Boston.

The details of this instruction for army musicians are, at this writing, under consideration of the authorities of the Northeastern Department. The training of the navy men was begun in July with about 70 musicians in attendance from the naval stations and the radio and aviation schools at Cambridge.

Instruction in all the usual band instruments is given by members of the New England Conservatory faculty who are available for summer instruction and by several eminent professional musicians from outside the school.

General direction of the teaching is in the hands of Samislao Gallo, of Boston, who is widely recognized as an authority on band scoring. Mr. Gallo received much of his musical education in the New England Conservatory orchestra and in the composition classes conducted by George W. Chadwick, director of the Conservatory, who has taken great interest in the technical aspects of popular and military band music.

The co-operation of America's oldest and best-equipped music school in this form of war work was arranged by General Manager Ralph L. Flanders, in accordance with a plan that grew out of the services rendered last winter by Wallace Goodrich, dean of the faculty, who is a member of the National Committee on Army and Navy Camp Music and chairman of its sub-committee on bands. He is now acting as an advisor on military music for the War Department Commission on Training Camp Activities.

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EXHIBITORS SHOULD HAVE BIG RESERVE

Should Equal at Least 20 Per Cent. of Total Sum Invested in Theatre, Says Robert Lieber

BANKING and financing are essential and extremely necessary factors in the continued success of any exhibitor, large or small, and a reserve or sinking fund of at least 20 per cent. of the total sum invested in the theatre and its occupied property is the exhibitor's safest insurance against the nominal risks of the business, in the estimation of Robert Lieber, owner and operator of the nationally famous Circle Theatre, Indianapolis.

"If the Circle Theatre closed its doors tomorrow for an enforced shutdown of one year," declared Mr. Lieber, "we could reopen the house at the end of the twelve months with colors flying and our finances in splendid shape for the carrying on of the business, even in the face of severe competition or adverse circumstances of any character. We are adequately protected against even that remote possibility—simply as a matter of sound business judgment—so it is reasonable to presume that we could weather any probable storm of lesser intensity."

Mr. Lieber is president of the First National Exhibitors' Circuit, Inc., and head of the H. Lieber Company, owners of the First National's Indiana state franchise. In the Circle Theatre he has developed what is recognized by the industry and the exhibiting branch particularly as one of the model houses of the country. While his manager, S. Barret McCormick, has devoted himself to the artistic phases of motion picture presentation, Mr. Lieber has devoted himself to the practical commercial side of exhibiting, with the result that the Circle Theatre presents a novel and unique analogy as a profitable business proposition.

Must Prepare for Reverses.

"It is the easiest thing in the world for an exhibitor to pay dividends to his stockholders when the theatre is showing a profit," said Mr. Lieber, "and it is the hardest thing in the world for an exhibitor to levy an assessment on stockholders when the theatre is weathering a turbulent period and needs more money than is being taken in at the box-office. Any exhibitor, no matter how strong and impregnable his business may appear to be, is liable to experience reverses.

"The exhibitor has the summer months to consider in arranging his financial program for the year. He knows that there will be weeks without profit and that it would be economy for him to close the house. Perhaps competition makes such a course unwise. To maintain his standards of quality in entertainment he must make no curtailment in rentals. The fixed overhead charges for the theatre remain the same. Perhaps there is a sudden and unexpected loss due to a disease epidemic, similar to the influenza shutdown. There are a score and more of possible happenings which may occur with a serious effect on any theatre's bank account.

Why Banks Distrust Picture Business.

"The exhibitor owes it to himself and to his stockholders, if there are any, to provide ample financial protection against any emergency. Otherwise his investment in the theatre is in constant jeopardy. I believe that one of the reasons why many bankers look with distrust and doubt upon the retail branch of the motion picture business is because many exhibitors have bank balances which do not give proper protection to their investments.

Robert Lieber.

"Exhibiting is a business without fixed, liquid assets. It consists of retailing merchandise with a momentary value and it is founded chiefly on good will. A clothier or a jeweler can go to a bank and borrow money on stock on hand. Their merchandise is negotiable, because it has a fixed market value. But an exhibitor has only his theatre. And its value depends entirely upon the ability of one or more men to manage it successfully.

"The banker has judged the exhibitor by the only means at his command—cash or negotiable securities on hand. He measures the exhibitor's business ability not by the volume of the daily deposits, but by the net surplus on hand at the end of each month. If, in the estimation of the banker, that balance is kept big enough to guarantee the exhibitor ample financial latitude in any emergency, he is impressed with the fact that the exhibitor is a good business man and is conducting his affairs along sound commercial lines. As a consequence the exhibitor is received with open arms when he requires assistance.

Go to Your Banker for Advice.

"When an exhibitor is in doubt about an investment on which he can realize quickly if occasion demands, his banker is the best source of advice. I have heard exhibitors say that they prefer to divide their account between two or three banks instead of confining it to one institution. Of course in some communities there may be reasons why this method is preferable, but in the average city or town I believe that an exhibitor can obtain greater moral co-operation if his account is deposited exclusively in one bank.

"The confidence and good will of a bank is an exhibitor's greatest asset in times of stress. A bank considers personal integrity, efficiency and reliability above all other factors in performing its primary function of making loans. Character is the first requisite to a good financial security."

Ontario Exhibitors' Body Attends a Busy Meeting

THE Motion Picture Exhibitors' Protective Association of Ontaro held its best attended meeting of the whole year on Tuesday, November 5, when sixty-five local and out-of-town members gathered for the regular November session. Even more dropped in for a few minutes during the meeting, but did not remain because of the crowded condition of the club quarters. It was the opinion of the meeting that a special hall would have to be hired for the general meeting in December. The appearance of a number of the outside exhibitors at the meeting resulted in the securing of several new memberships, and announcement was made that the membership roll now contained well over two hundred names.

F. Grant of Hafmilton, asked if anything had been done by the association to secure compensation for the exhibitors because of the closing order. President J. C. Brady, who occupied the chair, announced that a committee had been appointed by the executive to investigate this matter.

Toronto Health Officer Present.

A visitor at the meeting was Henry A. Rowland of the Toronto department of public health, who discussed with the exhibitors the advisibility of prohibiting the admission of children under seventeen years of age from the theatres until the schools would be reopened. Mr. Rowland was asked a number of questions and he explained particular points to the satisfaction of the meeting. It was moved by A. Cohen of the Rialto and Globe Theatres, Toronto, and seconded by R. S. Tickner of the Revue Theatre, Toronto, that Mr. Rowland be formally thanked for his attendance at the meeting, which was unexpected.

Secretary Thomas Scott made a formal report of his trip to Hamilton, Galt, Brantford and Paris during the previous month. He had been able to secure nine new members for the association.

W. M. Elliott, the new manager of the Regent Theatre, Toronto, was welcomed and Mr. Elliott addressed the meeting briefly.

Several members complained that they were being overcharged for posters. Some times they were compelled to pay for posters which they did not receive at all. These reports were placed in the hands of the grievance committee.

J. G. Tuxton of Napanee, declared he felt pleased to see the good turnout and businesslike methods of the association. He thought many more Ontario exhibitors would join the organization if they would only attend a meeting. Manager MacFarland of the Regent Theatre, Hamilton, expressed himself in similar manner.

METRO BUILDING WEST COAST STUDIO

Will Accommodate Ten Companies, Be Up to the Minute and Occupy Plot of 169,140 Square Feet

METRO Pictures Corporation, which this winter will continue its policy of expansion more vigorously than ever on the West Coast, has started work on its new studios in Hollywood, to be situated at Romaine and Cahuenga avenue. The new plant is designed to occupy an entire square block with a front footage of 280 feet and a depth of 605 feet, and the operation involves a large expenditure. The studios will accommodate from ten to twelve companies at the same time with that many individual stars.

The undertaking is essentially a Metro one. Everything, from the architect's plans to the building of the new plant, originates within the Metro organization. Richard A. Rowland, president of Metro Pictures Corporation, made a trip west several weeks ago to look the ground over for available sites, deciding on the Romaine street-Cahuenga avenue tract from among several offered. Clifford P. Butler, studio manager, negotiated for the property, which was purchased direct from Cornelius Cole, California ex-Senator, after whom Cole avenue, which bounds the new site on the west, was named. The financial consideration was $30,000.

Manager Butler will direct the entire building operation. Ralph C. Godfrey, Metro technical director, will personally supervise all construction work as superintendent of building. Butler and Godfrey will cooperate in placing individual contracts for all work done. In fact, the entire plant will be built by contract, separate agreements being made with masons, carpenters, electricians and other artisans.

Plant Embodies Latest Ideas.

Plans for the new studio buildings were drawn by Carlos Nuese, an architect whose career started with the big architectural firm of McKim, Meade and White, of New York, and who has designed a number of the Pantages theatres on the coast as well as many buildings in Los Angeles. Nuese designed the lobby of the Kinema Theatre and also the annex to the Trinity Hotel, at Grand and Ninth. He has been with Metro for several months as head of the art department.

The new Metro plant is to embody the very latest ideas in studio construction. The administration buildings, which will house the executive offices of the motion picture company, are to be of the Colonial style of architecture. They will front on Romaine street, facing north. The main entrance will be through an impressive portal, set off with massive columns and surmounted by a State House cupola.

At the eastern extremty of the administration buildings will be separate offices for the director general, Maxwell Karger, and his associate, George D. Baker; for the studio manager, the scenario staff and the publicity department, with assistants and stenographers.

Horace Williams, casting director, will have a large office at the western end of the administration building, with a separate entrance. His private office will be supplemented by a large reception room for motion picture players calling for registration, tests and engagements.

To Have Three Large Stages.

There will be three large stages—two open and one inclosed. These will be ultra modern in design and equipment. The open stages will be 70 by 100 feet, and the inclosed stage, for "light effects," will have an area of 70 feet by 195 feet. To supply the lighting for the studios "Juice" will be generated by huge dynamos, of direct and alternating current, erected in a separate generator house.

The plans call for four projection rooms. These rooms will be equipped with the latest model machines, and will enable four directors at once to look over their day-to-day results. There will also be a large concrete vault, with a safe combination door, for storing finished film.

Present plans call for the construction of at least fifty light and airy dressing rooms, ranging from the elaborate apartments occupied by the stars to the less pretentious rooms used by the extra people.

Another important feature of the new studios will be a complete carpenter shop and mill, electrically equipped; and for the technical department and scenic artists there will be ample accommodation, with huge paint frames. The cutting room will have a northeastern exposure, to insure coolness and an abundance of light at all times.

Grounds to Be Beautified.

Elaborate landscape gardening will likewise feature the new plant. The administration buildings will be set well back from the street, on terraced greensward. Grass plots will abound within the studio walls, and a large space of "natural stuff" will be provided, with a view to erecting thereon elaborate exterior settings that could not be duplicated otherwise without a trip abroad.

The administration buildings, of concrete and frame construction, will be finished in green, with white trimmings. Adjoining these buildings on the left will be large ornamental iron gates, through which will pass the various vehicles bringing supplies to the studios.

It is planned to have the Metro equipment include a restaurant, operated after the cafeteria fashion, so that executives, stars, players and other employes will not be obliged to leave the grounds for meals.

Studio Manager Butler estimates that it will take about ninety days to complete the building operations. But before the expiration of this time Metro stars will be en route from the east to take up the greatly increased work of production. When they and the full executive force arrive on the ground Metro predicts it will have a plant which in the magnitude and scope of its activities will be unsurpassed on the West Coast.

Northwest Exhibitors Praise Black.

The Motion Picture Exhibitors' Corporation of the Northwest has passed the following resolutions in appreciation of the work of Alfred S. Black, of the Maine branch of the National Association:

Whereas, In appreciation of the efficient and able manner in which Alfred S. Black, of the Maine Branch of the National Association, has labored for our interest in Washington and elsewhere, in the past, be it

Resolved, That we, the Motion Picture Exhibitors of the Northwest, in meeting assembled, wish to place ourselves on record by a vote of thanks to Mr. Black; and be it further

Resolved, That in appreciation of the fact that he is the only representative that has aided the exhibition in fighting the plan of the distributors to place the burden of the proposed film rental tax on the exhibitor, we lend our moral and financial support to any effort he may make in the interest of the exhibitor.

MOTION PICTURE EXHIBITORS' CORPORATION OF THE NORTHWEST.
W. H. Deeth, President.
Clyde H. Hitchcock, Secretary.

Al. Lichtman on Tour.

Al. Lichtman, general manager of the Famous Players-Lasky Corporation, in charge of the distribution, is now making a tour of the exchanges throughout the country, consulting managers in connection with after-war conditions and preparing for the new rush of business which is beginning to make itself felt. Mr. Lichtman was confined in Kansas City with a touch of influenza, but has now fully recovered and has resumed his trip.

How Metro's New Hollywood Studio Will Appear When Completed.

SPOOR-THOMPSON PROCESSING MACHINE

Develops, Washes, Drys and Polishes Positive Films at a Great Saving of Time and Outlay

By JAMES S. McQUADE.

I CALLED on George K. Spoor, president of the Essanay Film Manufacturing Company, last week, and naturally the conversation soon centered on the new Spoor-Thompson processing machine, a subject which has had considerable interest for me for some time past. I had the privilege of seeing this wonderful machine in action some time ago, and I could not help recalling at the time the magic strides made by the great modern printing press of today from the old flat hand press of many yesterdays ago. I then asked myself if this new, ponderous, complicated machine was about to accomplish a similar revolution in the processing of the film, from the stage of the printed positive up to the final process which makes it ready for projection on the screen.

I am of the opinion that it will, and also that improvements will be made on it, just as they have been made on the printing press of former days, in order to meet the demands which still greater time saving, the increasing volume of work and superior workmanship call for in the present day.

Machine Is Very Intricate.

The Spoor-Thompson processing machine appears to be even more intricate than the great modern cylinder press. It has over 4,000 individual parts, many of which are employed to control the expansion and contraction of the film subjected to the processing. If the subjected film comes out of the machine either longer or shorter than it was before treatment, even by one thousandth part of an inch, in any section of it, the distance between the perforations is either lengthened or shortened, and, in consequence, the life of the film is afterward shortened by the sprockets of the projecting machine.

The difficulties encountered to prevent this will be readily seen when it is remembered that during the process the subjected film passes from a wet state to a dry, and that 4,000 feet of film are constantly in the machine. Trouble is prevented by having a temperature controller in the west section of the processing machine and another in the dry section at all times, the temperature in the dry section, of course, being the higher.

Claim Treatment Lengthens Film Life.

Messrs. Spoor and Thompson hold that the life of a film is positively lengthened by their processing treatment, as in the dry section of the machine the film is continually passing over hundreds of rollers of small, varying diameters, the surfaces of which are absorbent and of soft composition. While in the dry end of the machine at no time is it possible that a single spot of the surface of the film can escape contact with these rollers. This constant kneading tends to prevent brittleness of the film, a something that cannot be avoided under the old or present method, when the films are wound on large drums or frames during the drying process.

Here it may also be said in favor of the Spoor-Thompson processing machine that all the chemicals used in developing can practically be recovered and re-used—quite a saving.

But still longer life is guaranteed the positive film by means of another innovation employed in this processing machine. Only two splices are made in each 1,000 feet of positive which passes through the machine, no matter how many pieces may be in the negative submitted. This not only reduces to a minimum the chances of trouble while the positive is in the processing machine, but also the chances of trouble in the projecting machine while the film is being screened.

Reduces Number of Splices.

Contrast the old system with the new in this respect. By the old method there were (and are) nearly as many splices in the positive roll as there are scenes. Besides, as previously hinted, the troubles or hitches which might occur in the processing machine from the parting of the splices are greatly reduced and, more particularly, the life of the positive film, as turned out by the processing machine, is largely increased.

Mr. Spoor informed me that the processing machine finishes 1,000 feet of positive every seven and one-half minutes, or about 8,000 feet per hour; whereas by the present, or old method, it takes from one and three-quarters to two hours to develop, wash, dry and polish 1,000 feet of positive film. Moreover, the cost of labor by the old method, for the same length of time, runs from 70 to 80 per cent. higher. Here is one of the saving spots of the new processing method.

Mr. Spoor holds that the photographic quality obtained by the new processing method practically insures the highest results yet obtainable from any negative. This is due to the unvarying, controllable and scientific methods employed.

For example: The developing quality, by the old method, is at the mercy of the varying opinions or judgment of at least half a dozen operators on every 1,000 feet of film. No matter how many timing devices there may be in use for developing films, the operator in many cases is liable to—and in many cases does—trust his eye more than the timing device. Uniformity of photographic quality, the best that the negative shows, is unquestionably guaranteed by the Spoor-Thompson processing method, in the selection of the best printing quality to be found in each scene of every negative treated.

The method is an elaborate one, as it gives the opportunity to match scenes for printing quality, from a printing test of 64 different densities of photography, as shown in each negative scene.

Take the Best in Each Thousand Feet.

To illustrate: A printing test from a negative scene is made. This contains 64 pictures of varying photographic density. Each of these pictures is numbered, the numbers running from 1 to 64. The picture which shows the best photographic results, among the 64 pictures taken of this scene, is selected as the quality desired for that entire scene. Every other scene in the thousand feet length of film is similarly treated, and the combined selections gives the best photographic results for the entire 1,000 feet of film.

By the old (or present) method the selective quality of the photography is left to the judgment of the naked eye, and the range of the selection of photographic values is limited to 10 or, at most, 12 points of printing time. The superiority of the Spoor-Thompson processing method, in this respect alone, cannot fail to appeal to every thinking mind.

Mr. Spoor is highly gratified with the great interest which has been aroused by his new processing method among leading producers in the moving picture industry. He stated that his New York office at 110 West Fortieth street, in the World Tower Building, with Charles F. Starke in charge, is kept busy answering the numerous inquiries from the trade. Quite a number of producers have already sent their representatives to Chicago to inspect the new processing machines, two of which have been installed at the Essanay plant for some time past. Eight more arrived recently and are now being overhauled, preparatory to being placed in position and working order.

"All preparations are being made to start work and continue with great activity," said Mr. Spoor.

Robertson-Cole Praises Work of Customs Officers

THE export division of the New York Custom House deserves a vote of thanks from the film exporters of America," declares one of the officials of the department of motion pictures of the Robertson-Cole Company.

"General war conditions had necessarily made the work of the Custom House one beset with tremendous difficulties and problems. The restrictions which were made, were, of course, necessary to the conduct of the war. The enemy might easily have obtained valuable knowledge through films.

"But through all the months of our participation in the war the New York Custom House has gone about its business thoughtfully and understandingly. I wish to especially compliment Deputy Collector Lamb. He is entitled to a great deal of the credit for the admirable handling of the film exporting problem. In the days when the wartime rules made the conduct of business irksome Mr. Lamb always did his utmost to facilitate matters and aid the exporter.

"He has met the exporter fairly and squarely. Never once has he deviated from his policy of making the exporting of films as easy as possible. The Robertson-Cole Company has apreciated Mr. Lamb's handling of the situation."

Frank Lloyd Returns to Coast.

Having completed another William Farnum de luxe production at a studio in New Jersey, Frank Lloyd, director of "Les Miserables," "Riders of the Purple Sage," and other big Farnum pictures given for William Fox, has returned to Los Angeles. Mr. Lloyd came east for the sole purpose of making this one picture with Mr. Farnum. Mr. Lloyd is accompanied on the trip west by his assistant, Scott Dunlap, and his cameraman, Billy Foster.

Rambles Round Filmtown

With WALTER K. HILL.

What Would You Do with That Which Used to Be the Kaiser?

WHEN two or more foregather, these days, the popular sport is making suitable disposition of the cootie very recently brushed out of the whiskers of civilization. Editorials are being written; letters to the editor from Vox Populi and all the other sedate quillsters are getting into print. Hence we take this opportunity to dispose of him in our own way.

We shall confine him in a poorly ventilated projection room, tie him in a rickety chair and have the Society of Projectionists in relays turn loose some of the film that has done much in wrecking the Berlin to Bagdad Railroad System. While he lived we would have the show proceed continuously, supplying only enough food to Count Bill and the remaining little Hunzollerns to sustain life for as long a time as possible. Over and over again, under our pleasant little idea of punishment, he would see millions of feet of film variously entitled:

Kultur.
Draft 258.
The Belgian.
Me Und Gott.
The Hun Within.
Lest We Forget.
The Prussian Cur.
Berlin Via America.
The Geezer of Berlin.
Why America Will Win.
The Sins of the Kaiser.
To Hell with the Kaiser.
My Four Years in Germany.
The Kaiser, Beast of Berlin.
The Woman the Germans Shot.
Crashing Through to Berlin.
And
The Kaiser's Finish.
P. S.—And this isn't half of 'em.

—w s s—

Having deftly blended the first celebration of peace into the real article, Jack Meador sought the barber for a close shave and several hot towels. Cheerfully the barber began:

"I see that Leopold IV, Prince of Lippe, has abdicated."

"Because," said Jack, "he talked too much."

And the Barber Kept on Shaving.

—w s s—

Someone who wants to catch us napping (after five weeks' sleep) asks:

When does an INdustry become an OUTdustry?

When it is the Fifth, of course.

—w s s—

European dignitaries are changing their titles faster than film magnates rename photoplays.

—w s s—

Unprotected Film Titles.

"No Kaiser to Guide Them."
"The Ingersoll on the Rhine."
"The Six Little Whiners."
"Pop Goes the Cheesele."
"Bingen on the Whine."

—w s s—

"Fe, Fi, Fo, Fum"—Especially Fi.

SAY WALT: I wish you'd ask Pete Gridley why he's spoofing us editors and giving the newspapers everything.

Last week he sent us a story saying Doug. Fairbanks had given Bennie Ziedman 30 drops of blood, and the Chicago newspapers got the story that he gave two pints.

Now either them drops was awfully big or Pete's holdin' out on us.

—J. R. M.

Two "Docs" Consult the Ticker.

DR. OLIVER and Dr. Willat were about to take one of the revolving doors at the Astor on the run. Dr. Willat stopped an instant to examine the news the ticker-tape would impart.

"If people who delve into books," remarked Dr. Oliver, "are known as bookworms, how would you classify those who study the ticker-tape?"

It was the day of the second celebration, and six sailors were making so much noise in their effort to kiss the same girl that the answer was lost.

It might have been:

"You can search me."

—w s s—

Giving Film Magnates the Busy Signal.

Madame Petrova is confined to her home with a severe case of influenza. Her physician has ordered that she must have perfect quietness during her illness, and it is hoped that her solicitous friends will refrain from telephoning or otherwise burdening her household until her recovery is announced.—Publicity.

—w s s—

We should imagine that Wallace Beery, an actor in Los Angeles nitro-cellulous dramas, had a self-contained celebration of peace.

—w s s—

'Nother Case of Love at First Sight.

Writes J. Hesser Walraven, under date of November 4:

"I ran into Los Angeles last week for a vacation while the 'flue' was raging on the Western coast, and at once fell so in love with the place that I decided to stay. Mr. Lehrman was kind enough to offer me the publicity work on his lot and so here I am."

—w s s—

Not having seen the scenic "Sumatra," we have no personal opinion to express, but would, rather, pause to inquire:

If one of the big smokes among the critics should hand the scenic "Sumatra" an expression of dissatisfied opinion, would he become a Sumatra wrapper?

—w s s—

Betty Bylthe owns a parrot (according to her P. A.) that she is positive was at one time in possession of a motion picture director.

—w s s—

Madge Had a Whale of a Time.

Madge Kennedy, about to leave New York for Los Angeles, found herself with a free morning after all her packing had been done and all her friends had been bid good-by.

What did she do in that hour?

Did she visit the National Academy of Design, where she used to be a student before choosing the stage as a career?

Or the Museum of Art, which most people neglect?

Wrong. Neither.

She went down to the Battery and the fishes in the aquarium made eyes at her.—Publicity.

As a result of her outing she sat on a perch and walked on a plank; escaped a sucker and fell into the arms of an octopus; eluded a shark, was cut by a saw, became jealous of minnow, listened to a bass, took a pike at a scrod and watched a cat and dog fight.

—w s s—

S. L. Rothapfel has prepared for wintry blasts. He appeared at the Rivoli recently in a new limousine, resplendent with a broad red stripe across its sleek black body.—Publicity.

How Have YOU Prepared?

Bargain Day and No Rush.

Dear Sir and Rambler:

Sign in front of the picture show on the corner of 110th street and Fifth avenue:

Carmel Meyers
5c in 5c
The Wife He Bought

—Observer.

—w s s—

Now That Peace Is So Near Here's the Low Down on Fred.

SOMETHING else you probably don't, but should know:

The impostor who writes pieces for RAMBLES over the name of Fritz Tidden is no such thing; or perhaps it would be nearer the truth to say he is more than that.

When the **Pastor** (Ger.) charged with the sad duty of christening the infant Fritz reached the crucial point in his monologue he took a long breath, closed his eyes and said:

"Ich taufe dich Friedrich von Hein-Tidden."

Yours for truth, accuracy and the publishing in full and as written of all Goldwyn publicity matter,

—THE Perrin.

—w s s—

Exposing Another Skin Game.

"A prune," zips Bennie Zeidman, "is the only person who reverses the rules of dermatology. It wrinkles in its youth and grows sleek, smooth and fat in its final stages of existence."

—w s s—

We will give a Thrift Stamp and print picture of the first Screen Queen who marries one of the Count Noaccounts or other scions of Mittle Europa's ex-royalty. Line forms as usual.

—w s s—

Had by All: A Pleasant Time.

As they crept around Longacre Square in dense formation, afternoon and evening of November 11, the favorite pastime of the Victory Crowd was insistent and exasperating. The girl right behind would double her two fists and thus lean against the back of the man in front.

For twelve solid hours Pete Schmid's refrain was: "Out of my kidneys into my heart."

And not even a French sailor kissed him!

—w s s—

Preparing for Longer Lay-Offs?

"I can save the moving picture industry millions of dollars a year."—George K. Spoor.

—w s s—

With Our Compliments.

Pearl White showed rare good judgment and a fine figure when she selected Fifth avenue in front of the office of RAMBLES, November 14, as the time and place to climb a Fire Department ladder in aid of the United War Work Fund.

Thus do we assure her fame. Others had insured her life.

—w s s—

Our Influence on the Industry.

"Just Rambling Along (Stan Laurel—1 reel—Rolin) Pathe.

"A Ramble in Aphasia" (O. Henry Story —2 Parts—Drama) General Film.

"Rambles With a Naturalist" (Finley Nature Series) Universal.

—w s s—

Drum-Beats of Publicity.

Joe Drum has lately beat it from where he was to the publicity department of Vitagraph.

Mrs. Drum is helping him snare space.

—w s s—

"Fumes of Frightfulness" is the title of a serial episode forthcoming.

Say it yourself.

That's it!

—w s s—

We must get out of this some way.
So, for this week, here goes:
Nothing. THE RAMBLER.

Producers' and Distributors' News

Screen Classics' "The Great Victory" Is Up to Date

THE newest Screen Classics, Inc., superfeature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," has anticipated history. Scenes already photographed have been verified by current events. Metro officials and directors seem to have had an almost uncanny foreknowledge of the trend affairs would take, and the new production de luxe simply repeats the proverbial "Metro luck," as powerfully demonstrated in "To Hell with the Kaiser," "The Slacker," "Draft 258," "My Own United States," "Her Boy" and "Lest We Forget." Richard A. Rowland, Metro's president, however, disclaims any supernatural method of obtaining information.

The picture will be the first great production to show in tangible form the actual events of the conclusion of the world war. History has collaborated with Maxwell Karger, the author, in providing the material for this splendid representation of the most important period in world affairs. Weaving a romance into the thread of important happenings of the war's earlier phases, Author Maxwell Karger has completed his story in such a way as to give motion picture patrons the benefit of the amazing occurrences of its climax and close.

Recent Happenings Portrayed.

The capture of Sedan, the Versailles conference, the reception of the German envoys by Marshal Foch and his associates of the Allied command, the delivery of the terms of the armistice and the final acceptance of it, the abdication of the "Kaiser and King," Wilhelm II, who thereby became simply William Hohenzollern; the subsequent wild acclaim with which the news was received in America, and President Wilson's appearance before Congress to read them the whole text of the armistice terms, have all been included in the picture, and have all been faithfully reproduced. Moreover, there will be further incidents in "The Great Victory" which will not be made public until the actual projection of the production upon the screen of a New York theatre, remarkable incidents connected with these epoch-making events which have not heretofore become generally known.

The Versailles Supreme War Council conference at the Trianon Palace and the arrival of Erzberger and his party, and their reception from Foch of the terms settled upon by the consensus of Allied opinion have all been graphically represented. Care has been taken to have the players visualize faithfully the important personages concerned. Director Charles Miller and his assistant, Edward Lawrence, have, wherever possible, engaged actors who really resembly these notables, sometimes finding the man required outside the ranks of actors, as in the instance of Eugene Morin, of Metro's photographic department, who is an absolute "double" of President Poincare of France.

Many Notables Represented.

In important historical scenes of the picture, Marshal Foch is represented by Herman Gerold, Lloyd George by J. C. Dunn, General Pershing by Frank Farrington, King George by William Gaffney, Colonel E. M. House by William Smith, Admiral Sims by William Willis, and Admiral Wemyss by Aubrey Lowell, King Albert of Belgium by Raymond Hayes, the same player demonstrating his skill at makeup by playing also King Ferdinand of Bulgaria; Japan's Ambassador to France, M. Matsui, by T. Tamamoto; Turkey's representative by Harry Pettibone, King Victor Emanuel by Fred T. Des Bresay, and his representative by Antonio Vitolli, Robert Lansing by Charles Arling and Joseph Tumulty by Richard Walton.

President Wilson is shown in some inspiring and historic scenes. Fred C. Truesdell impersonates the president. Mr. Truesdell resembles the nation's chief representative so closely that scarcely a day passes in which he is not addressed by strangers who either fancy him to be the president or remark upon the resemblance.

Contrasting scenes in No Man's Land before and after the announcement of the armistice are offered. The parting shot delivered by the American soldiers and their opponents in the historic conflict is indicated, and the subsequent lull, followed by the bargaining of the Germans to exchange their Iron Crosses for cigarettes. However, romance of the great photodrama is by no means forgotten, and these events lead up to a most attractive scene.

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" closes on a note of exaltation, bringing home the great benefits won in the battle of right against might. An absorbing romance is played between Creighton Hale, as Conrad, and Helen Ferguson, as Amy.

Mary Miles Minter Does "Active" Screen Close-Up

AN IMPROVEMENT on the "close-up" will be demonstrated in "Wives and Other Wives," the American Film Company's next release, starring Mary Miles Minter. It is an "active" close-up instead of the stiff, almost motionless pose assumed heretofore when the lens was close to the object or person.

Few of the producers have risked the dangers of facial movement at close-ups because of the fact that not many faces can be active and yet remain attractive under the tremendous magnification on the screen.

But in Mary Miles Minter's face the film world possesses a countenance that has neither wrinkle nor blemish. It may be argued that this is because of her youth. Still there are many youthful stars who make very fine close-ups of the "stationary" kind, who dare not even move their lips during the taking of the film which will, when projected, make the tiniest facial line assume the proportions of a river on a map. And as for double or multiple chins the screen will show them up like concertinas.

In "Wives and Other Wives" there are a number of these new style close-ups. They demonstrate the perfection of her facial proportions. Anatomical and physiognomical lateral comparisons of Miss Minter's face reveal that she is one of the only persons known in whom two sides of the face are virtually identical. Profound screen analysts declare that in "Wives and Other Wives" there is more eloquence in even her smallest and most finely graduated facial change than in many of the great but strained efforts on the part of other stars to register emotion.

Thus it is the "life within"—the very ideas and thoughts behind the emotions—that soars out from the very heart of the star and become indelibly recorded upon the great mirror of life—the photo film.

Dual Role for Williams in "The American Ace"

EARLE WILLIAMS, Vitagraph Blue Ribbon star, has turned his hand to literary work and soon will be seen in a Blue Ribbon feature, of which he is co-outhor. The play, which was written by Mr. Williams in collaboration with H. H. Van Loan, is a mystery drama with an American aviator as the central figure, and has been given the title of "The American Ace."

Mr. Williams is now at work on the production at the Vitagraph studio in Hollywood, under direction of James Young. Mr. Williams recently came East to make a five-reel feature, but it was decided that he should start on "The American Ace" first, and he returned to the Pacific Coast.

Although Mr. Williams has been one of the most popular stars in the business for many seasons past and has appeared in hundreds of screen productions, this is the first time, so far as known, that he has ever appeared as the writer of a photoplay. It is not his first writing, however, for in his youth he wrote numerous short stories and, since attaining stardom has published an autobiography in book form.

"The American Ace," despite its title, is not a war play. It is described as a secret service play, replete with mystery, in which a Yankee flyer impersonates his brother, obtains the secrets of a ring of plotters by flying into the German lines, and finally exposes a gigantic conspiracy. Mr. Williams is called upon to play a dual role in the picture, and he will actually fly an airplane, he having learned the operation of a flying machine during the early days of America's participation in the war.

Mr. Williams took up the study of flying at that time with the hope of becoming an army flyer, but this hope never was realized.

Hale Hamilton Goes West.

Hale Hamilton will be the first Metro star to begin work on a new feature production, following the industry's cessation of activities. The star has gone to Metro's west coast studio in Hollywood, Cal., where the first scenes of the new picture will be photographed. "The Fourflusher," a comedy-drama by Izola Forrester and Mann Page, is this star's initial vehicle on the California "location." Harry L. Franklin will direct Mr. Hamilton.

Vitagraph Companies Busy.

With production about evenly divided between its eastern and western studios, Vitagraph now has eleven major companies at work on productions for its regular program, in addition to several companies working on short reel subjects.

Bert Hall "Air" Film at Rivoli Does Big Business

THE pre-release at the Rivoli Theatre the week of November 10 of Carle E. Carlton's "A Romance of the Air," featuring Lieutenant Bert Hall, the American aviator of the famous Lafayette Escadrille, and Edith Day, the dainty prima donna of the season's musical comedy success, "Going Up," is proving one of the big surprises of the film world. With almost no heralding, this thrilling seven-reel production played a week to capacity business at the Rivoli, and exhibitors here have been keeping the wires hot in Mr. Carlton's offices in the Time Building ever since the initial showing.

It had not been intended to release this serial romance until a careful advance publicity campaign should be worked out, but such favorable reports of the picture leaked out while it was still in the making that hardly had the last title been written before Mr. Rothapfel asked for a private showing. He saw it Thursday evening at 7.30 and he booked it without further ado, leaving only Friday and Saturday for the final cutting and assembling.

Despite the brief time thus allotted to advertising and publicity, Sunday found the Rivoli Theatre packed to the doors, and capacity business has been the result of the best kind of publicity any picture could have—mouth-to-mouth advertising.

"A Romance of the Air" was picturized by Franklin B. Coates from the book "En L'Air," by Lieutenant Bert Hall. This book has been syndicated broadcast in serial form in two hundred newspapers of the United States. Many of the amazing and exciting experiences related by Hall in his book have been skillfully reproduced in the picture.

Lieutenant Hall is a Kentuckian who began his adventurous career by riding high-jumping horses. Later he took up automobile racing. Then he devoted all his time to flying. He fought in the French army from the second day after war was declared, in 1914, until a few months ago, and with the single exception of Major William Thaw is the only survivor of the Lafayette Escadrille. He has been decorated by General Joffre for bravery; he has received the famous Medaille Militaire; he is the proud possessor of the Croix de Guerre with three palms; he has had both the Cross of St. Vladimer and the Cross of St. George conferred upon him by Czar Nicholas of Russia just four days before the Czar's abdication, being the only American in the world who has ever received these particular Russian decorations; he has had three years of active service in aerial battles on the French front; he fought in the Foreign Legion; his service included also special duty on the Russian front. He bombed the Kaiser's palace at Sofia.

Co-starring with Lieutenant Hall is Edith Day, the young Minneapolis girl who has forged ahead so rapidly on Broadway in musical comedy. Miss Day is now appearing in the prima donna role in "Going Up," the big Cohan & Harris success, which ran for over a year in New York and is now enjoying a profitable run in Boston. Others prominent in the cast are Florence Billings, Stuart Holmes, Herbert Standing, who plays Major William Thaw; Joseph Lertora, Franklin B. Coates, author and adopter of the story, and Warner Richmond.

An exhaustive publicity campaign is now being planned by Mr. Carlton. The business offices of the En L'Air Cinema, Ltd., are on the twelfth floor of the Times Building. Beulah Livingstone, for the past two years personal representative for Mme. Petrova, and in charge of the magazine and publicity for the Petrova Pictures Company, has been engaged to handle the publicity for the company.

Interesting Scenes in War Review 21.

The motif of the Official War Review No. 21, issued by the Division of Films, Committee on Public Information, and announced by Pathe for release November 17, is "The Masterly Leadership of General Foch." Ruined homes and houses of worship spur the French to continued pressure against the Hun hordes, and, while with every mile of the advancing poilus the toll of prisoners grows, the young and the aged follow close behind the victorious troops, glad to get home again, even among the ruins.

On the flanks of the poilus Pershing's fighters share in the big drive, releasing town after town from the invaders, while the villagers show their gratitude by helping to care for the American wounded.

Britain, with her tireless Colonial fighters, prepares for the last great advance by thoroughly familiarizing her officers with the German strongholds by miniature reproductions of the German lines.

Meanwhile, Italy, also prompted by General Foch, battles against nature as well as against the Austrians.

Eltinge in "A Fascinating Widower."

"A Fascinating Widower" will be Julian Eltinge's forthcoming vehicle, and he will start work on it immediately.

June Mathis is responsible for the script, which is on an entirely new and original theme as far as Mr. Eltinge is concerned. Robert Thornby will probably direct the picture, and the cast will include Sylvia Ashton and Charles Butler. A former popular Los Angeles picture star now in New York City is being negotiated with to play the leading role opposite Mr. Eltinge.

Mr. Eltinge has had two studios offered him in Culver City and one in Edendale and two in Hollywood. He will decide the early part of the coming week which one will be best suited for his purpose.

If booking conditions are normal Mr. Eltinge will commence his vaudeville tour under the direction of Wm. Morris, about holiday time.

J. Searle Dawley Will Direct Doris Kenyon

J. SEARLE DAWLEY has signed a contract to direct Doris Kenyon at the head of her own company in De Luxe features. Theodore C. Deitrich, president of Miss Kenyon's company, has been endeavoring for the past month to secure Mr. Dawley's name to a contract. Mr. Dawley had decided to give up directing and devote all of his time to literary work, and only consented to return to directing with the understanding that he would direct Miss Kenyon exclusively.

"I consider her one of the most remarkably talented and beautiful young women before the public today," explained Mr. Dawley, "and I am satisfied that I will be able to do wonderful work with her."

The first of Miss Kenyon's pictures to be directed by Mr. Dawley will be "Twilight," a dramatic production, adapted for the screen by Louis Joseph Vance and originally written for the Metropolitan Magazine by Virgie E. Roe. It appeared in the October issue of that publication under the title of "The Alchemy of Love." Work on the production will be started at once.

Mr. Dawley has been a motion picture director for twelve years, which was preceded by a stage career of four years' duration. He has been particularly successful with women stars, having directed Marguerite Clark for three years in all of her most successful productions. He has also directed Mary Pickford, Billie Burke, Elsie Ferguson, Bertha Kalish, Mary Miles Minter, Mrs. Fiske, and many other celebrated stars of the screen. In addition, he has written eighteen plays for the stage and screen.

Newman Makes Honor Roll Tablet.

The Newman Manufacturing Company, Cincinnati, is manufacturing an honor roll tablet which consists of a grooved back board covered with cloth and white enameled finished letters with prongs which fit into the grooves. An honor roll tablet is a fitting remembrance for the men who are serving under the flag, making a permanent record of appreciation.

The removable letters are made in five sizes, namely one-quarter, one-half, three-quarters, 1 inch and 1 and one-half inches. Any additional names can be applied to the board by quickly inserting the letters into the grooves. The tablet is made with a glass covered brass, bronze, or wood framed doors, finished to suit surroundings.

Scenes from "A Romance of the Air" (Carlton), Featuring Lieut. Bert Hall and Edith Day.

Hodkinson to Release "Made in America"

THE W. W. Hodkinson Corporation will soon release an eight-reel production, "Made in America." The scenario for this photoplay was furnished by the Division of Films, and the United States Government has co-operated in its production.

It is being produced and directed by Ashley Miller and will be released, one reel each week, through Pathe Exchange, Inc. It is the story of the making of the American soldier from the time he signed his registration card for the first draft till he landed armed cap-a-pie in France and won a glorious victory over the Hun.

Director Miller and his staff have been at one of the big army camps for several weeks. They have had the co-operation of the military authorities and have succeeded in getting many pictures of camp life and methods of training which have never before been taken. They show the American system of training, which is turning out superb soldiers who, on their return to civil life, will have a higher order of patriotism and a deeper realization of the duties of citizenship.

The experiences of these young Americans who entered the army through the draft form the theme of a story which abounds in simple and homely incidents such as probably have been enacted in thousands of American homes during the great war, and furnishes the dramatic incidents necessary to sustain the interest, and a pretty little love story adds romantic interest.

The W. W. Hodkinson Corporation was selected by the Government to handle this film, which will be preserved in the archives of the Government as an accurate pictorial history of the making of the American soldiers in the war for liberty and justice.

Start Work on Bushman-Bayne Feature.

Francis X. Bushman and Beverly Bayne have started work on a Vitagraph super-feature, under the personal supervision of Albert E. Smith, president of the Vitagraph Company. Henry-Houry, French playwright, actor and director, has in hand the actual direction of the pair.

Albert E. Smith and Cyrus Townsend Brady wrote the play, which is described as a romance of the present day, and one in which the stars will be called upon to face many hazardous situations. The title of the production has not yet been decided upon.

This production will be the first of the four special productions to be made by Vitagraph during the ensuing twelvemonth. In his outline of production plans for 1918-19, made some time ago, Mr. Smith stated that in addition to fifty-two five-reel features for the Vitagraph Blue Ribbon program, fifty-two Big V Special comedies, and four fifteen-episode serials, his company during the year would produce four super-productions, these to be made under his personal supervision. This means that the Bushman-Bayne production and the three other promised serials will be of the same importance and excellence as "Within the Law," "Over the Top" and other big Vitagraph productions which were made under the personal supervision of Mr. Smith.

Mr. Bushman and Miss Bayne have been provided with a strong supporting cast for their production, the more prominent players being L. Roger Lytton, Jean Paige, Charles Kent and Julia Swayne Gordon.

Viola Dana Goes West.

Viola Dana is another of the Metro stars to wend her way westward for the winter months—her destination being the Hollywood studios, where she will begin work at once. The last one made by this star in New York was "Diana Ardway," a play with a role of unusual charm, and which will give her an opportunity to display her quaint and unusual sense of humor.

Scene from "Under the Greenwood Tree" (Artcraft).

Trade Showings for "Cannibals of the South Seas"

MARTIN JOHNSON'S "Cannibals of the South Seas" will have its Canadian premiere at Massey Hall in Toronto on November 23, which will follow by a few days the big New York trade showing in the ballroom of the Hotel Astor on Tuesday evening, November 19.

The metropolitan trade showing was arranged by the Robertson-Cole Company, which controls the distribution of the sensational feature for the entire world. New York State will be handled through the First National Exchange, and the showing is particularly intended for exhibitors in this territory.

The Toronto presentation of "Cannibals of the South Seas" will run seven days.

Warriors of Owa Rah, Solomon Islands.

George W. Beynon, who has arranged a special musical score for the film, will handle the music at the Toronto showing, as he will at the Hotel Astor presentation. Martin Johnson and his wife, who accompanied him throughout the hazardous expedition, will attend the Massey Hall premiere in Toronto.

By December 1 the Robertson-Cole Company will announce how "Cannibals of the South Seas" is to be presented in the remainder of the United States outside of the Empire State. Unusual interest is being manifested by exhibitors everywhere, and the Robertson-Cole organization is in receipt of hundreds of inquiries regarding the releasing of "Cannibals of the South Seas."

Robertson-Cole is sending a print of "Cannibals of the South Seas" to the London offices of the company, where a British trade showing is being arranged. Particularly strong interest is being evinced in "Cannibals of the South Seas" in England, since most of the savage islands visited by Martin Johnson are British possessions.

The New York trade showing and the Canadian premiere will give exhibitors their first opportunity of seeing the 10,000 feet of film which Mr. Johnson has carefully taken from the 50,000 feet he exposed on the expedition. Great care has been taken to include all of the strong and "punchy" incidents of the adventurous cruise. The story of the entire cruise, from the time of the departure from San Francisco to the escape from Nagapate, after the Johnsons had almost lost their lives as prisoners of this cannibal chief, is told in continuous form.

The picture will be released in two parts of 5,000 feet each. The subtitles have been carefully handled, retaining all the vital information and the real flavor of adventure, as well as a lively vein of humor.

Blackton's Plans Unaffected.

Though the victorious ending of the world war on Monday, November 11, will materially change the plans of many film producers, it will have no effect on J. Stuart Blacton's schedule. At least not so far as "The Battle Cry of Liberty," which he has announced to be the sequel of his former success, "The Battle Cry of Peace," is concerned.

The title of "The Battle Cry of Liberty" would indicate that it is to be a war play, and in view of the diverse opinions as to how war plays and pictures will be received now that the struggle is at an end, many inquiries have been made of Commodore Blacton as to whether or not he would continue with his plans for producing the sequel. In reply he has announced that "The Battle Cry of Liberty" is not to be that kind of a war play. In fact it will not come under the heading of war plays, but, more strictly speaking, will be a peace production.

Scenes from "Borrowed Clothes," Jewel's Production Featuring Mildred Harris (Mrs. Charles Chaplin).

Chaplin and His Bride Appear on Same Screen

ONE wedding sometimes stirs up a lot of rumpus. Take the case of Mildred Harris—that was—and Charlie Chaplin. The Jewel star and the comedy star got married last month, and, according to Jewel Productions, there is a heavy run on "Borrowed Clothes," which is the latest release featuring the little star who has become Mrs. Chaplin. Every picture fan, from all accounts, is anxious to see the comedian's bride even though most of them have seen her previously in many big productions.

Piquancy is lent to the situation by the fact that the bride of the millionaire comedian appears this time in a film whose title suggests a remarkable idea, and which is known to show her as a bride. The story of "Borrowed Clothes," which has been pretty well told in advance advertising, in fact depends mainly on the theme of marriage and orange blossoms.

Miss Harris makes a delightful figure at the great moment dressed in the garb of the bride, with a crown of blossoms on her head. The spectator therefore has a realistic vision of how she must have appeared on that epochal occasion when she faced the clergyman October 23.

Jewel Produtions makes the interesting report that many of the exhibitors who have booked the film are advertising its heroine almost exclusively for the occasion as Mrs. Charlie Chaplin, and are relegating, for the time being, the bride's screen and maiden name.

At the Broadway Theatre in New York the attraction drew a capacity crowd. The drawing power was augmented by the fact that Charlie Chaplin, himself, was also on the program in the film, "Shoulder Arms," which has been held over for another week from a previous long run at that theatre.

M. Kashin, manager of the theatre, issued announcements to the effect that Mr. and Mrs. Charlie Chaplin were to be seen at his theatre. The idea proved irresistible.

Riviera Books Entire Hayakawa Series.

"The Temple of Dusk," the Haworth-Mutual production starring Sessue Hayakawa in a Japanese drama, taxed the capacity of the Riviera, Chicago's theatre beautiful, for four days, November 7-10. Balaban & Katz, who operate seven theatres in Chicago, have made the Riviera the mecca of the North Side fan. An orchestra of thirty-five artists had rehearsed the picture under the direction of Leopold Kohls, general director of music for the Balaban & Katz theatres, and the effect was a convincing demonstration of the power of music in emphasizing film action.

The drawing power of the Japanese actor has resulted in the booking of the entire series of Hayakawa productions for the Riviera. Balaban & Katz report that "The Temple of Dusk" made a profound impression on their patrons, and the box-office receipts were limited only by the capacity of the house.

W. A. V. Mack,
Of Buffalo, N. Y., Who Has Been Appointed New York Manager of Mutual Film Corporation.

"Miss Ambition" Is a Modern Drama.

Vitagraph will inaugurate the Corinne Griffith series of nine Blue Ribbon features on November 25 with "Miss Ambition," a modern drama based on an original story by Rex Taylor. Miss Griffith is the fifth of Vitagraph's stars selected to appear on the program since the announcement some time ago of the company's new booking plan, whereby exhibitors are supplied with stars and release dates a year in advance.

Bessie Love, the sixth of the Vitagraph feature stars, is scheduled to make her first appearance on the Blue Ribbon program on December 2, in "The Dawn of Understanding," this completing the first cycle of star series releases under the new policy.

In "Miss Ambition," Miss Griffith was directed by Henry-Houry. She is supported by an efficient cast, including Betty Blythe, Walter McGrail, Denton Vane and Templar Saxe.

Keeney Sets November 25 for Release of "Marriage"

EXHIBITORS will be interested to learn that the release date of the third of the Frank A. Keeney productions, "Marriage," has been set for November 25. This picture played at the Broadway Theatre for one week to large audiences, and Manager Kashin declared it to be a fine picture, as it depicts vividly high life in society and tells a fascinating love story.

"Marriage" deals with a social evil which is constantly cropping out in real life, namely that all men and women of high social order who, through their lack of funds, to keep up appearances stoop to cheat at cards. This subject is treated in a strong manner.

James Kirkwood directed this picture, and it is regarded as the best work he has yet done by those who have seen it. The way the subject has been handled has been a source of favorable comment by both the public and the press. The William L. Sherry Service will distribute "Marriage," as it has the two other Keeney productions, "A Romance of the Underworld" and "Out of the Night." The last two releases, according to reports, prove that they have met with favor.

In this picture Miss Calvert is enabled to wear some beautiful gowns and also to display her emotional abilities.

"Shoulder Arms" Breaking Records.

Twenty thousand dollars in contracts for return bookings on "Shoulder Arms" is the record obtained without any selling effort by the First National Exhibitors' Circuit Exchange of New York on the second Chaplin comedy.

Other First National exchanges throughout the country report a phenomenal number of applications from exhibitors for return dates. In many instances, according to the managers, exhibitors have voluntarily offered to double and treble their rental prices on the comedy to continue its original run without interruption.

Exhibitors in small towns are said to be amazed at the manner in which "Shoulder Arms" is breaking house records for the duration of runs. Theatres that previously played attractions for two days as a maximum, because of limited population, are using the second Chaplin comedy distributed by First National for three and four days to capacity business.

New Loew Theatre Uses Power's.

Much comment has been made on the opening of the handsome Loew Palace Theatre in Washington. This is one of the most pretentious theatres in America. It's wonderful projection is accomplished by two Power's 6-B Cameragraphs.

Universal Holding Daily Conferences on Publicity

PROMPTLY at noon there is a ceremony every day in the office of R. H. Cochrane, vice-president of the Universal. The occasion is a combined celebration and ritual for births and deaths of ideas. This is the daily conference of Mr. Cochrane with the six men in charge of various departments of advertising and publicity. The purpose of their gathering is to bring new thoughts into being or kill old ones that have served to their limit or have failed. Following the first session a large painted sign in a frame appeared on the wall of his office, proclaiming to all that at noon every day the room would be reserved for executive session.

This practice is precisely similar to that followed by the editors of the world's largest newspapers.

The Universal conference is called to map out all details of the advertising and publicity campaigns pending. Those who take part are Joe Brandt, Nat Rothstein, Paul Gulick, Hal Hodes, E. S. Moffett, P. D. Cochrane and L. F. Whiteside.

As a result of the first meeting, some unexpected plans developed for the campaign that will be waged for current and pending special attractions.

A definite schedule for these productions from December 16 to March 10 was announced at this time.

Following is the schedule as announced: "The Wildcat of Paris," featuring Priscilla Dean, December 16; "Danger—Go Slow," with Mae Murray as star, December 30; "Roped," featuring Harry Carey, January 13; "Destiny," featuring Dorothy Phillips, January 27; "Dearie," featuring Mary MacLaren, February 10; "The Scarlet Strain," featuring Mae Murray, February 24, and "Boiling Over," featuring Harry Carey, March 10.

Pathe Colors Scenes in "Infatuation."

The colored scenes in the Pathe special offering, "Infatuation," starring Gaby Deslys, mark a high point in the achievement of chromatic cinema display. The scene is a performance on the stage of the spacious Casino de Paris showing the "human flag," now reproduced at the New York Hippodrome. A company of girls mount a gigantic frame, and the arrangement of their costumes furnishes the colors of, first, the French tri-color, and then Old Glory. The rest of the brilliant performance is shown with its glittering ballets, evolutions and groupings.

For faithful color production there were no inconsiderable problems to be met, but the lighting experts and specialists from the Pathe Color studios at Vincennes figured them out to perfection, with the co-operation of Director Louis Mercanton.

Expensive Furs in Holubar Picture.

In Allen J. Holubar's recent photoplay, "The Girl Who Dared," from the story by James Oliver Curwood, there was used what is believed to be the most expensive lot of furs ever seen in any single film production.

One of the fur costumes worn by Dorothy Phillips, the star, is valued at $5,000. It is the property of Fred LeRoy Granville, cameraman of the Holubar Company, and was obtained by him during the year he spent in Siberia with the Stephenson expedition while on his trip around the world. It is made of white unborn Siberian seal and is trimmed with white fox and Russian sable.

"Leap of Despair" Comes November 24.

"The Leap of Despair" is the title of the seventh episode of the patriotic Pathe serial, "Wolves of Kultur," starring Leah Baird, with Sheldon Lewis and Charles Hutchison, and released the week of November 24.

Carlyle Blackwell and Evelyn Greeley in "Hitting the Trail" (World).

Evelyn Greeley Presented With Genuine Dog of War

IF YOU see Evelyn Greeley, the World Picture star, accompanied by a nondescript sort of a dog, walking about New York, you will have an opportunity of seeing in this "mut" one of the unsung heroes of the war. Miss Greeley was presented with Glad, for that is his name, by one of the survivors of the fight at Fismes when 28 of the original company is all that was left of the immortal 300 of Company C of —— Regiment, U. S. Infantry, that went into the fight that day against the "cockchafers," the crack Prussian regiment, and beat them to a frazzle. In the letter Miss Greeley received with the dog she was told that he had been given his name because from the day he came to them and had been trained to carry messages from the trenches back to the regiment's headquarters, they had called him Glad, and damned glad they were when he was the only living creature that could and did go through the hail of bullets and shells to carry word to bring up ammunition which was badly needed. In fact, at the time the boys had only enough provender for their machine guns to last a matter of minutes.

Miss Greeley and "Glad."

"The boys want you to keep Glad. It is the only way we can show our love for you and the regard we hold you in after all the fine things you have done for us. Glad means a lot to us and so do you, and that is why we want you to have him."

As proud as Miss Geeley is of her two brothers, who went across at the time when the ink was still wet on the declaration of war, so is also her admiration of the savior of C Company.

Glad seems to be perfectly satisfied with his present lot and makes only one demand—he insists on sleeping "on guard" at Miss Greeley's bedroom door.

Heffron Finishes First Western.

Thomas N. Heffron, who has directed such productions as "The Painted Lily," "Madame Sphinx" and "Tony America," has just finished his first western picture, "Deuce Duncan," presenting William Desmond as the star. This picture will be released by Triangle for the week of November 24. It was written with scenario by George Hivey of Triangle's literary staff.

"Deuce Duncan" presents Desmond as a wild and reckless cowpuncher who fears nothing fearable. But he yields to the appeal of a little woman who is being persecuted by an escaped convict. Her gentle personality and soothing influence awaken his ardor and this wild bad man of the west is regenerated, as he turns his strength to good account, when in a man to man conflict he rescues the girl he loves from the villainy of her supposed brother. Then Ann is only too glad to permit Deuce to take her into his arms.

Luella Maxin is Ann and Ed Brady, George Field and Joe Singleton are members of the supporting cast. B. H. Wales handled the camera.

Lopez Completes New Moss Feature.

John S. Lopez has just completed at the Keeney studios on East 48th street a six-reel feature for B. S. Moss, which is still untitled, but is said to be based on a unique and daring theme. In the cast is a new leading ingenue, Beth Ivins, who was discovered by Director Lopez while working as an extra in "The Sins of the Children." The time set for the release of this latest Moss picture was the middle of November.

William Fox Announces Reissue of "The Great Nine"

IN announcing a new series of releases to be known as "The Great Nine," described as a million dollar group of pictures, William Fox said: "President Wilson and all the Government officials have had nothing but words of praise for the part the motion picture industry has played in the conduct of war activities.

"Now that the war is won, the conservation of man power and materials is a task which we must all undertake to the utmost. The necessity for economy continues. For that reason the Fox Film Corporation at this time has decided to reissue nine of the greatest pictures it has ever made.

"In two years motion picture audiences in this country have increased 100 per cent., so that to-day pictures which were released two years ago are entirely new to 50 per cent. of the theatregoers. A large proporition of the other 50 per cent. will want again to see pictures which are tried and proved successes. So that in addition to aiding by the conservation of materials and man power, through the reissue of these successes, we are sure to bring unusually large profits to the exhibitor."

It is on the basis of proved values that "The Great Nine" have been selected. There is not one that could be duplicated today, under war condition, for much more than its original cost. There is not one that was not originally made for and sold as a big special feature.

Special attention has been given to the tinting and toning of the new prints. The revising has been done personally by William Fox and his film editor, Hetty Grey Baker. Length has been limited to 4,500 feet and care has been taken to eliminate everything interfering with fast, snappy, sustained action. Many great stars of today will be found in the casts as portrayers of minor roles.

The first release will be December 29 and there will be subsequent releases at intervals of one week. The opening feature will be the first picture made at the California studios of William Fox. It is William Farnum in "Fighting Blood."

Theda Bara will appear in her superproduction, "The Serpent," which was made under the direction of Raoul A. Walsh. Raoul A. Walsh's first picture for Fox, "The Regeneration," will be the third production released.

The remaining pictures will be "The Broken Law," with William Farnum; "Under Two Flags," with Theda Bara—a picture based on George Ohnet's celebrated play and novel, "Dr. Ramean," and now retitled "Infidelity"; "The Soul of Broadway," with Valeska Suratt; "The Darling of Paris," with Theda Bara, and "Hoodman Blind," featuring William Farnum.

Elaborate publicity and advertising material and entirely new lithographs and lobby displays have been provided for "The Big Nine." The entire elaborate campaign in behalf of the productions is in the hands of James E. McBride, assistant to the general manager of the Fox Film Corporation.

"The Kingdom of Grief" Is Story of Belgium's Tragedy

THE rebuilding of Belgium will be a labor of love when the American people come to realize what the world owes to that heroic little country when with but two army corps against eleven German army corps she held the Huns at bay and gave the armies of England and France an opportunity to mobilize and become effective.

No one factor is destined to play a greater part in the coming campaigns to raise funds for this noble work than the wonderful and authentic photo-history just being released, entitled "Belgium, the Kingdom of Grief." The entire picture from start to finish is full of action, from the early days of the revolution in 1830 up to the day when King Albert returned to his war-torn country and people and triumphantly entered the city of Ghent with his queen. Every phase of the war has been exploited for this picture.

The scenes were taken under Government supervision in Belgium. Belgium's heroic struggles for freedom from tyranny is the theme of this picture.

Universal Sets New Record.

Harry Levey, manager of the industrial department of Universal and director of the motion picture "Keep the Home Fires Burning," announces that this reconstruction picture actually used over one hundred cameras. This is unprecedented and sets a new record in picture making.

Scenes were taken in over a hundred different cities and places both here and abroad. It is a spectacle which has been in the making for months with a view of releasing upon the declaration of peace. It is prophetic in showing on the screen the vision of the future. Everyone's thoughts are now turned to the very things that this picture depicts, and its timeliness is expected to create much favorable comment.

Review 22 Tells Why the Hun Ran.

The coming of peace in the great world struggle gives especial significance to No. 22 of the "Official War Review" released by Pathe the week of November 25. It shows the blows that finally broke the Teuton's back; how the batteries of the Allies kept the retreating Hun on the run, and Britain's batteries are seen speeding forward to take up new positions. The camera shows a breathless, tireless, unceasing work in bringing up ammunition and guns from the transportation course afforded by the tranquil Flanders canal and the rough sledding of guns through the muddy fields to a hurry call for a barrage when Britain's iron-mouthed chorus begins to sing in thunder, smoke and flame.

The camera shows how Italy answers the ceaseless call of the trenches and how America's power began to bear down.

"The Kaiser's Finish" Makes Hit in Baltimore

SIDNEY B. LUST, president of the Super-Film Attractions, Inc., of Washington, D. C., wired to A. Warner, in charge of sales for "The Kaiser's Finish," the special eight-part state rights feature, the following:

"'The Kaiser's Finish' going over big at first run house, Wizard Theatre, Baltimore. Mr. Depkin, manager of the Wizard, called me on phone and informed me the crowds had destroyed front of theatre clamoring to get in."

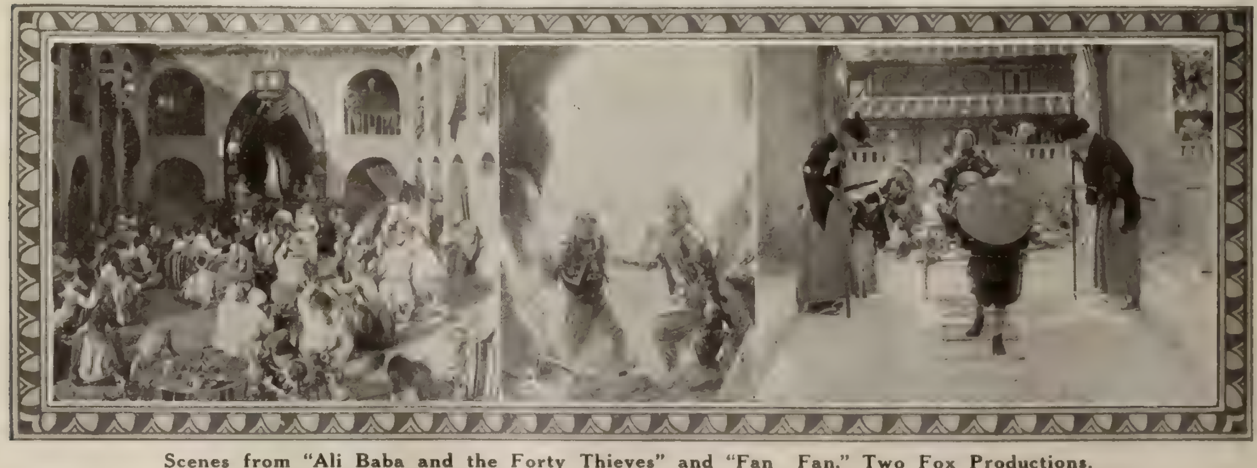
Investigation revealed the fact that Mr. Depkin booked "The Kaiser's Finish" immediately following the reported signing of the armistice on Thursday of last week. Despite the denial of this dispatch, Mr. Depkin held to his decision to play the picture on Monday. With the official statement by the War Department that the armistice had been signed early Monday morning, Baltimore crowds quickly caught the significance of the title of the Warner production, and before the Wizard opened on Monday the streets in front of it were jammed with people awaiting admission.

In the fifteen minutes of struggling before the police arrived and threatened the crowds with their clubs the well arranged lobby was changed to a ruin rivaling in the completeness of its destruction the work of the Huns pictured on the screen.

Theatres Contract for Kellerman Film.

Reports on "A Daughter of the Gods," the great Annette Kellerman spectacle, on which the Fox Film Corporation launched a special drive about two months ago, show that since the beginning of this campaign nearly 200 theatres all over the country have signed contracts. Many of these theatres, it is said, booked the picture for a second showing, and in not a few cases—especially during the pre-release period—for a third time.

In every case the picture is reported to have played to big houses, the fame of Annette Kellerman and the prestige established by this picture since its release having proved a strong combination.



Scenes from "Ali Baba and the Forty Thieves" and "Fan Fan," Two Fox Productions.

Famous Players Studio Resumes Production Work

FOLLOWING the four weeks' period of inactivity production work was resumed last week at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. The first picture to be started was "Here Comes the Bride," a Paramount production in which John Barrymore is starred. Mr. Barrymore is now scoring the greatest success of his stage career in the Tolstoy play, "Redemption," at the Plymouth Theatre, and his work at the studio is consequently limited to five days a week of intensive effort. His director is John Stuart Robertson, and Fair Binney appears in the leading feminine role. Max Marcin and Roy Atwell were the authors of the play, which enjoyed a successful run at the George M. Cohan Theatre during the 1917-18 season, and Charles E. Whittaker adapted it for the screen.

Marguerite Clark made a hurried trip from Washington early in the week to make a scene to be used as an introduction to "The Golden Bird," which, except for the scene referred to, was completed a month ago. Miss Clark starts work this week at the Fifty-sixth street studio on an adaptation for Paramount of Alice Hegan Rice's "Mrs. Wiggs of the Cabbage Patch." Hugh Ford, who produced it on the stage a dozen years ago, will direct.

The filming of "Two Brides," Mme. Cavalieri's newest Paramount picture, which was started before the shut-down agreement was entered into, has been completed, and Director Edward Jose is now engaged in cutting and assembling the film.

Elsie Ferguson, whose last picture, "His Parisian Wife," was completed a month ago, will soon start on another Artcraft production, probably under the direction of Emile Chautard.

Peace Brings New Interest to Two Jewel Productions

ON the heels of world peace Jewel Productions reports that a tremendous interest has developed in the newest phase of the Anti-Yellow Dog campaign, which is being conducted in conection with the picture, "The Yellow Dog." Jewel also reports that similar popularity has been developed in the last few days for "Crashing Through to Berlin."

A separate reason is suggested in each case. It is in striking contrast with the beliefs previously expressed by certain film men, that serious affairs relating to the war would be dead subjects so far as films were concerned the moment peace was declared.

The Anti-Yellow Dog Clubs have swung their attention with high enthusiasm to debates and demonstrations over the problems that result from peace. "What shall we do with the Kaiser?" is one of these problems. Clubs throughout the country, working in cooperation with exhibitors, are conducting a series of symposiums and debates on the various after-the-war questions.

"Crashing Through To Berlin" has become automatically a victory picture, in that it shows the principal events that led up to the crushing of Germany. In testimony of the increased interest in this picture, Jewel Productions reports that within the last few days a number of theatres which previously had made no arrangements to book it took steps to procure it for immediate showing. The Palace Theatre, of Buffalo, was one of the houses that arranged an emergency showing. This theatre booked the picture for five days immediately after the official announcement was made that the armistice had been signed.

Scene from "Code of the Yukon" (Select).

Goldwyn Well Represented in Big Ohio Houses

OHIO claims its share of America's aggressive exhibitors, and H. A. Bandy, manager of Goldwyn's Cleveland office, also claims generous representation in the big theatres of these showmen. Incidentally, the showmanship methods employed by these successful managers are of interest and value to every person connected with the industry.

W. T. Huber, who, with his son, L. K. Huber, operates the New Royal Theatre, Findlay, has one of the most exquisite motion picture houses in the state. Findlay is proud of the Hubers and the New Royal, and the skilled manner in which these exhibitors direct their interests has won the confidence and patronage of their community.

Practically every person in the industry knows Edward A. Zorn, managing director of the big Temple Theatre, Toledo. Mr. Zorn is a young man with big ideas. His success has been won by giving his patrons their money's worth in full measure. He is known throughout the trade as an alert advertiser and the advertisements for the Temple Theatre often dominate the advertising columns of the Toledo newspapers.

Mr. Zorn makes his copy talk, not whisper. He injects his own vivid personality into every line of wording, and the humanness of his ads gives them an appeal and effectiveness which command extraordinary results. Mr. Zorn knows the value of star personality, and in all his exploitation the names of the famous stars are heralded in the most spectacular manner.

H. C. Horater, managing director of the beautiful Alhambra Theatre, Toledo, is another example of the modern, distinctive exhibitor. Mr. Horater is known as "Doc" among his friends and business associates, and they all agree that "Doc" is a mighty able doctor when it comes to standardizing the health of his box-office profits. Mr. Horater is one of the biggest advertisers in the state. Mr. Horater emphasizes the necessity of providing the highest class of entertainment for motion picture devotees and also the importance of house service that meets the wants of the patrons and provides them with the utmost in convenience and comfort.

Another "live wire" Ohio exhibitor is O. J. Bannon, proprietor and manager of Bannon's Theatre, Elyria, Ohio. Mr. Bannon is nicknamed "On the Job" Bannon, because he is an indefatigable worker. Mr. Banner never fails to "cash in" on the pictures he exploits.

In all Mr. Bandy has every reason to be proud of the showmen who are making famous throughout Ohio the name of Goldwyn.

President Is Still Here, Cohn Proves by Picture

ONE of the latest stunts of Jack Cohn, head of the Universal news pictorial department, was to take part in refuting a sensational rumor that spread the other day across the country. The rumor was that President Wilson had left suddenly and secretly on a trip across the sea to take part personally in the armistice conference. For a day or two this idea was circulated so rapidly that people believed it and gambled on it. Hundreds of bets were made that the President had gone and that news of his presence in Washington was faked in order to hide the fact of the matter. Then along came Jack Cohn with a special news picture showing the President on the day of the actual signing of the armistice standing on the White House steps and reviewing a parade.

With the old-time theory that "seeing is believing," this picture quickly put a quietus to the mistaken report.

But the proof came too late to save Mr. Cohn himself from loss on account of the mistake. He had been one of those who believed the rumor and made a little bet on that score with George Kann, secretary to Mr. Laemmle. Mr. Cohn, of course, was undone by his own proofs.

Baggot Shatters the Clock.

King Baggot, who heads the all-star cast of the Screen Classics, Inc., production, "The Man Who Stayed at Home," has an opportunity in this production to show what a shot he is with a revolver. In one of the scenes he is called on to shatter a clock, which has been set with a time fuse to a bomb, with one shot from his gun. Director Blache has intended to rehearse the scene several times before the actual taking, but Mr. Baggot's accuracy with his revolver would have proved too costly in clocks.

"Proposing Bill" (Goldwyn).

If there exists any doubt that "Smiling Bill" Parsons is one of the few truly great comedians on the screen, his performance in his newest Capitol Comedy, "Proposing Bill," is certain to dispel it. Lovers of wholesome comedy will find "Smiling Bill" at top-comedy speed all the way through the new vehicle.

When Bill is home from the road, where his business as salesman takes him, he is obsessed with a mania for proposing marriage to almost every girl he meets. Popping the question four times a night is not an uncommon occurrence for Bill. To the credit of the women upon whom he exercises his wiles it may be said that none ever takes him seriously. But his penchant for rapid-fire proposing puts him in a sorry plight when he meets a girl he realizes he really loves. That's where the story begins.

Report Demand for "Cleopatra."

Americans, as a rule, are good spenders. And all present signs sustain the prophecy that during the coming winter they will break their own spending record. The secret is reaction from an unprecedented rigid economy—reaction from the acute suspense of war—relief from anxiety for loved ones in the military service—joy at a victory which rescues the world from threatened disaster.

A reflection of this new spirit is seen in a demand by exhibitors for the Theda Bara super-production, "Cleopatra." The success of "Cleopatra" since its release on the open market in August has been sensational, and exhibitors figure that it is just the sort of big picture for the holidays.

Goldwyn Staging Farrar in Roles New to Singer

NOTHING could have been more astonishing to the millions of picture lovers than the abrupt change in the dramatic materials provided for Geraldine Farrar under the Goldwyn imprint. By deliberate intent Goldwyn and its popular star decided that she should be seen in stories exactly the opposite of all dramas she had hitherto done for the screen.

With her second Goldwyn production, "The Hell Cat," beginning its first run and pre-release career this week in the important cities of the country, announcement is made of her third production in which Miss Farrar has the role of an Alaskan dance hall girl. This production like all of the others in the Farrar series is directed by Reginald Barker, and it will be found to contain the most surprising work Miss Farrar has ever done since her tremendously successful debut on the screen four years ago. The title of this story by Willard Mack is "Shadows." It has not been scheduled, but will be a mid-winter release.

Four of Goldwyn's Geraldine Farrar star series already have been completed.

Marshall Neilan, his cameraman and assistants, taking a big scene in a ruined Belgian village with 750 extras for the Garson-Neilan production starring Blanche Sweet.

Famous Cartoonists Will Draw for Hearst Weeklies

ON the heels of the official statement from the companies concerned announcing the consolidation of the four big news pictorial services under the banner of Hearst's International News Service glowing things are proclaimed regarding the debut of the combined weeklies. One of the chief attractions mentioned as part of the new service is the collection of high-priced cartoonists serving the reels with animated cartoons.

The list includes Windsor McKay, Hal Koffman, Hy Mayer, T. A. Dorgan, Harry Murphy, Tom Powers and Opper, for years the leading comic artist of the country.

It is part of the International News Service's chief plan to inject as much humor and diversion into the weeklies as is humanly possible. In the meantime the news camera scouts of all the separate branches of the weeklies are reported to be working at top speed all over the face of the earth.

Some of the latest news pictures are those just filtering across the Atlantic from the capitals of the world, with pictorial news of how Europe acted when its orgy of blood-spilling came to an end. Incidentally the very latest scenes of America's readjustments to the new peace conditions are to be found in the current issues.

The news gathering facilities of the combined weeklies are beyond doubt the strongest that have ever been mobilized for such a purpose. They include the scientific backing and effort of all the Hearst newspapers, which are equipped to keep check on all the events in their various territories. The network of telegraphic news workers constituted under the International News service, which transmits its material daily to 400 newspapers, likewise is part of the working organization that produces the pictorial weeklies.

Officials of the combined group declare that the service will grow to proportions hitherto undreamed of.

"News pictorials," says the statement issued by the headquarters of the service, "have become the predominant film material on the market today. The person who fails to see animated news films lives in the dark. He is missing part of the necessary education one must have to keep abreast of the times."

"The Enchanted Barn" Near Completion.

Under the direction of Dave Smith, Bessie Love has almost completed work on "The Enchanted Barn," an absorbing love story by Grace H. L. Lutz, in which pure romance and melodrama are blended.

Nazimova in "Eye for Eye" (Nazimova Productions).

Among Independent Producers

Conducted by C. S. SEWELL

Harry Raver Announces Serial Starring "Maciste"

CONFIRMING Harry Raver's denial, some time ago, that "Maciste," the D'Annunzio star of "Cabiria" and "The Warrior," had not been killed in action on the Alpine front, as had been reported, the announcement has been made that the battle-scarred screen idol has completed his third production, "The Liberator," and the picture is in Mr. Raver's hands ready for the North American market. The new film is a serial 24,000 feet long.

Little has been divulged concerning "Maciste" and his plans for new productions to follow his last success, "The Warrior," as he has been doing a soldier's duty and it was considered unwise to make predictions in face of military difficulties and the dangers of the fighting front; however, in August, 1917, the first scenes of "The Liberator" were staged, leaves of absence from war duty being obtained for "Maciste" and the male members of the cast. Then came reverses at the fighting front and every man was called back to service. Work on the picture was abandoned. Then Mr. Raver started the cables humming and succeeded in persuading the producers to try again. Through the influence of Gabrielle D'Annunzio the cast was permitted to return to the studio, subject, however, to instant call.

There were three such interruptions before the production was finished, more than a year later. Casualties among members of the cast and their relatives at the front added to the uncertainty and gloom, but Mr. Raver never gave up hope. During all this time he was sending cables. He had provided the story for the new "Maciste" production and, realizing the big fellow's popularity in this country, did not believe in giving up without pulling the very last wire.

"The Liberator" is not a classic. It is not a war picture. Harry Raver, commenting on the production, says: "My wife and I sat through a five-and-a-half-hour showing of 'The Liberator' at one time without being bored. Comedy dominates the picture, although romance and thrilling situations supply the necessary contrast. As a whole, 'The Liberator' is so novel and unusual I decided to submit it to the press in its entirety so that its value as an attraction might be intelligently understood. I realize that serials are not usually introduced in this way, but as 'The Liberator' is completed and I am confident of its quality, there is no reason for submitting a few early episodes and keeping the trade guessing about the remainder."

According to Mr. Raver's decision "The Liberator" will be shown to the press on Thursday and Friday of this week in two sessions of two and a half hours each.

Posters Aplenty for "Kaiser's Finish."

One-half of the total quantity of posters ordered by A. Warner for the entire United States and Canada on "The Kaiser's Finish" has been requisitioned by the Emanee Film Company, 145 West Forty-fifth street, New York, to meet exhibitor demands in New York City, New York State and Northern New Jersey, the territories they are booking on the production.

With this order as an indication of the certainty of a greater demand than was anticipated in the most optimistic forecasts by Mr. Warner and his associates, the quantities have been trebled not only on posters but for window cards, press sheets and cuts and mats.

The exhibitor requests for advertising material indicate that they are planning local campaigns to tie up the production and its title with the timeliness of the events it picturizes.

Sawyer Announces Plans of New S-L Pictures

ARTHUR H. SAWYER, who, with Herbert Lubin, has formed the new S-L pictures organization, for the making and releasing of big specials, announces that production work is being started on the first Ralph Ince Film Attraction, personally directed by Ralph Ince, which will be the initial offering under the new banner. Plans for originating the S-L brand have been under way for several months, a definite policy having been outlined and carried to completion. According to Mr. Sawyer the only films which will be made are those which have a theme big enough to assure their success on the largest scale.

"The day of mediocre films has passed," declared Mr. Sawyer. "Our definite plan is to make the biggest kind of big specials, for only by the creation of unusually fine attractions can public interest in the motion picture be kept up. S-L Pictures will cater to a public ever growing more discriminating, and will never attempt any fixed number of annual releases, or any other plan which would detract from the high quality of production which is vital today to win success.

"Ralph Ince, our director-in-chief, is so well known for his successes that further comment is unnecessary. For his opening production Mr. Ince is picturizing a stupendous theme, which for the present must remain a secret. The star will be E. K. Lincoln, who has made a name for himself by efficient portrayals of many difficult parts, winning an ever-growing following among picture lovers. The combination of Ralph Ince and E. K. Lincoln is particularly fine, and in support there will be an all-star cast, which will be announced soon."

Leonce Perret Says Title Must Be Born Out of Film

LEONCE PERRET says he certainly paid the penalty of choosing General Pershing's famous words, "Lafayette We Come," for his first independent feature film, as, when it came to selecting a title to the sequel it seemed impossible to find one which was equally as telling—which "breathed, like the title 'Lafayette We Come,' the soul of the film."

In vain tried Mr. Perrot's co-advisers to suggest a competition for a suitable title. This idea, adopted sometimes by other concerns, was at once rejected by the French director. "The title must come out of the film," said he. "It must be born out of the very picture itself. No outsider can therefore give a convincing title—a title that tells the public at once what the film is all about—what the film intends to convey.

"I have been congratulated for choosing the title 'Lafayette We Come' for my first film. After all," said Mr. Perret, "it was not difficult to apply General Pershing's famous message to my picture, as the whole picture was built up on it.

"I had in my mind a picture visualizing the great, great friendship which exists between France and America. I had from the first moment that I undertook to direct the film in mind the wonderful way in which America has repaid to France what Lafayette did for this country so many years ago.

"The sequel—the picture on which I have been working for the last months and in which I am again starring Miss Dolores Cassinelli and E. K. Lincoln—is on a more elaborate scale, and when I set out creating it I had in my mind the great unpayable debt we owe to those who have made the great sacrifice, who have died in Flanders and in other parts of France.

"It is, however, not a sad picture. On the contrary, I feel sure that those who will see it will not weep with sorrow; they will rather shed tears of joy for the wonderful deeds, the wonderful sacrifices they will see enacted. I spent many sleepless nights thinking out this picture, which has been the ambition of my life, and often looked at the stars in heaven as I was hearing of the wonderful sacrifices our soldiers and your soldiers were making for the freedom of the world and it seemed to me as if for every life given in France a new, glorious star appeared in heaven.

"I thought of the American flag—'Old Glory'—which was winning victories, and out of these thoughts came the title of my film, 'Stars of Glory," suggesting every single thought, each single idea I had put in this picture. 'Stars of Glory' certainly conveys not only the glorious deeds of your American soldiers, the way they have carried the flag to victory; it suggests the victory of the world; it suggests the recompense that has been given 'The Service Stars'; in short 'Stars of Glory' suggests what I wanted to convey in my film—Victory, Freedom and Peace."

Gaumont Announces Territorial Sales.

The Gaumont Company announces that its thrilling twenty-reel photo-serial, "The Hand of Vengeance," will be handled in Greater New York, Westchester County, Long Island and Northern New Jersey by Liberty Exchanges, Inc., of 130 West Forty-sixth street, New York City.

C. W. Brill, of Akron, Ohio, has purchased the rights for Northern Ohio. The distribution will be made by the Sterling Film Service Co., 310 Sloan Building, Cleveland, Ohio. The semi-weekly independent news reels, the Gaumont News and Gaumont Graphic will be handled in Michigan in future by The Metropolitan Company, of Detroit, in association with the Detroit Free Press.

Pioneer Secures First Screencraft Production

THE Pioneer Film Corporation announces they will release "The Prodigal Wife," made by the Screencraft Company, under the direction of Frank Reicher. This production stars Mary Boland, and the supporting cast includes Lucy Cotton, who has made a name for herself in many recent Broadway productions. The story is an adaptation of "Flaming Ramparts," by Edith Barnard Delano, which appeared in "Harper's Magazine." It is said to be an absorbing tale of mother love, a story that will hold the interest of all those who see it and furnish entertainment of a high quality.

Following the releasing of "The Prodigal Wife" the Pioneer Company will place on the market a feature starring Mollie King, which is now in the making, but which has not been named as yet.

"Wives of Men," starring Florence Reed, which the company also released, has been booked for a week's run at all of the Poli theatres in New England. As a rule features are only shown at these houses for a three days' run. Through the recently opened Pioneer offices in Cleveland, "Wives of Men" has been booked for a week's run at the Miles Theatre in that city.

State Right Films Prove Their Worth

STATE right pictures have been proving their worth during the recent epidemic," says Leon Schlesinger, special representative of the Manxman company. "I have just visited some of the Illinois, Wisconsin and Iowa theatres unaffected by the closing ban, and find that although exhibitors were deprived of new pictures they were working state right pictures pretty hard, and in many instances making money. Of course even in this 'open' section business was affected because many people were afraid to attend even though no ban had been ordered. Exhibitors were not looking to make money, therefore they were glad to meet expenses. This they were able to do according to the strength of the state right picture. And the good ones got the business. I think we can include 'The Manx-Man' among the latter. But don't let our publicity man send out any 'Crowds turned away' story. No one will believe it. It is enough that in such a time theatres can turn to independent pictures and manage to stay in business with their aid."

Special Representatives Weiner and Pelzman, who were recalled from the New England and Ohio territories, respectively, when the epidemic commenced to rage, have been sent back by Sales Director J. L. Kempner, who feels that conditions have been restored to normal.

State Rights Sales Reported This Week

RIGHTS to William A. Brady's big feature production, "Stolen Orders," have been secured by the Southwestern Film Corporation for Texas, Oklahoma and Arkansas, and by Paragon Pictures, Inc., for New England.

* * *

H. L. Dollman, of Doll-Van Film Corporation, Indianapolis, has secured from Pioneer Film Corporation rights to "Wives of Men" for Illinois and "Still Alarm" for Indiana and Illinois.

* * *

Paragon Pictures, Inc., Boston, have secured from S. A. Lynch Enterprises rights to "Carmen of the Klondike" for New England.

* * *

Gaumont Company announces the sale of rights to the serial "The Hand of Vengeance" to Liberty Exchange, 130 West Forty-sixth street, New York, for New York City, Westchester County, Long Island and Northern New Jersey, and to Sterling Film Service, 310 Sloan Building, Cleveland, for Northern Ohio.

* * *

Arrow Film Corporation announces the sale of the following to the Southeastern Film Corporation: Thirty-two single-reel Black Diamond comedy reissues and "My Husband's Friend," for Georgia, Florida, Alabama, North and South Carolina; "Lust of the Ages" for North and South Carolina, Florida, Alabama, Mississippi and Tennessee, and "The Mad Lover" and "To-Day" for North Carolina, Georgia, Alabama, Florida and Tennessee.

* * *

Western Import Company has purchased from Lone Star Film Corporation, through Arrow Film Corporation, rights to twelve Mutual Chaplin productions for Brazil.

Employ Returned Soldiers Advocates Leonce Perret

LEONCE PERRET, head of the Perret Productions, Inc., whose productions include the patriotic film "La Fayette We Come," and the victory film "Stars of Glory," starring Dolores Cassinelli and E. K. Lincoln, has just made the following statement:

"With the millions of boys to be once more employed in civilian life, I think it is of the greatest importance that every business should co-operate and try to employ as many returned soldiers as possible, giving even preference to those who have been wounded.

Leonce Perret.

"Perret Productions, Inc., have already several discharged and wounded French soldiers in its employ, and I am resolved in future to only employ soldiers who have come back from the front. This is only following the example of France, where preference is always given to the wounded soldiers whenever a position is to be filled.

"I hope that all leading producing firms in America will try to give as much work as possible to the returned soldiers, as in this event we shall have done something to solve 'the big, important labor problem' with which we shall be confronted."

Unique Paper for "Beyond the Law."

To help exhibitors in exploiting "Beyond the Law" the Southern Feature Film Corporation has prepared striking lobby display and posters. Two one-sheets, two three-sheets, one six-sheet and a 24-sheet drawn by high class artists have been prepared. A press sheet containing advertising helps, together with much press material, has been gotten up, so that when "Beyond the Law" comes to his theatre he will be in a position to get the most out of it.

It is said that only prominent independent buyers will handle this picture, although no definite announcement of the names of the distributors has been made.

W. H. Official Speaks of Ince and Sennett Reissues

AN official of the W. H. Productions Company reiterates the fact that the old adage regarding "the survival of the fittest" applies equally well to the screen as to other walks of life, and in this connection calls attention to the productions which they are reissuing. These were made some time ago by Mack Sennett and Thomas H. Ince, both of whom still rank high in their respective lines of film production.

About four or five years ago when Mr. Ince made his first Kay Bee Western dramas, he was acclaimed as being in advance of his time, and a notable fact was that his pictures were finished before they were begun, paradoxical as this may seem, as it was his method to work out the story completely, including suspense, climaxes, etc., before starting on a production, and not to follow the plan then in vogue with certain directors, of shooting a scene here and there and patching up the best story obtainable from these situations.

At about the same time Mack Sennett became famous as a comedy producer his name in the motion picture industry came to be almost synonymous with comedy. While Mr. Ince developed such stars as Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little and Sessue Hayakawa, who appear in the reissued W. H. Productions, it was under Mr. Sennett's direction that many of the leading comedy screen actors of to-day made their appearance, including the "one and only" Charlie Chaplin, Mabel Normand, Roscoe Arbuckle, Mack Swain, Syd Chaplin, Ford Sterling and Chester Conklin.

The W. H. Productions Company are now reissuing about fifty-eight of the single reel Mack Sennett Comedies, in two series, under the brand names of Liberty and Eagle, while the Kay-Bee Western dramas are being reissued in two series of fifteen each, under the brand names of Columbia and Union. The Kay-Bee subjects are in two reels each.

It is announced that the territories are being sold rapidly, and the pictures offered on such a basis as to provide a minimum of cost and maximum of box office receipts for the exhibitor.

Stolen Orders Goes Big in South.

William A. Brady's big production, "Stolen Orders," which is being handled in Texas, Oklahoma and Arkansas by the Southwestern Film Corporation of Dallas has priven a big money maker for exhibitors in the South, according to an official of that company. Opening at Zoe Theatre in Houston, for a seven day's engagement, followed by a week's engagement at the Hippodrome Theatre in Dallas at admission prices of 50 cents, this production scored a big success. The new L. & A. Theatre in El Paso, one of the finest in Texas, has selected "Stolen Orders" as its opening attraction. In addition this picture has been selected as the opening attraction for the New Liberty Theatre, controlled by the Jefferson Amusement Company of Beaumont, opening November 9, and the new Princess Theatre at Orange, Tex. It is said that never before has a state right production proven so popular among exhibitors as in that territory.

Gaumont News Shows Peace Celebration

Current issue of Gaumont News, No. 34, released November 12, shows how, after the keyed-up tension of the war period, the whole country went wild with enthusiasm when the news came on November 11 that Germany had accepted the armistice terms. Monster spontaneous celebrations were held in all parts of the United States and many scenes showing the joy of the people at the victorious outcome of the war are shown.

This issue of the News also shows, among the other topics of timely interest, how the soldiers are entertained in the many Liberty theatres which have been erected in the cantonments for their pleasure.

Gaumont Graphic has the usual quota of current news events. The opening by President Wilson in Washington of the drive of the United War Work campaign to raise $170,000,000 for the welfare of our boys on the other side are pictured, while views from abroad show some of the things the boys did to hasten the decision of the enemy to return to their own country.

Newspapers Praise Brady's Production, "Little Women"

WILLIAM A. BRADY'S picturization of Louisa Alcott's well known story, "Little Women," which had its premiere at the Strand Theatre, New York, during the past week, enjoyed unusual business and received enthusiastic comments from the New York newspapers.

It was hailed by the Evening Sun as "the top notch in photoplay achievement, and is one of the most satisfactory pictures ever produced," while the Tribune says: "It stands alone as a signal success in transferring to the screen with all its charm, wholesome human and appealing qualities one of the best love stories told on the printed page." "The story is acted most sympathetically and the production created an impression that few motion pictures have done in a long time. So absorbed and responsive was yesterday's audience that the picture should draw full houses at every performance," says the Telegram. The Times reviewer says: "Admirers of the original 'Little Women' will find delight in the animated illustrations of the story." "Audience cried and laughed over it," says the American, and the World said: "Stirs heart interest; has homely sentiment and genuine appeal."

The Telegraph's notice states: "Whether or not one had read 'Little Women,' which for forty years has been read and loved the world over, this screen presentation should be seen," while the Herald says: "Praise of tears won by photoplay 'Little Women'; filled with fun and good nature," and the Journal of Commerce remarks that it is "A delightful photoplay, will linger in the memory of everyone. Cast is excellent."

The millions who have found delight in the story of Meg, Jo, Beth and Amy can now see these famous "little women" on the screen, and in these days when there is a constant cry for wholesome stories this screen adaptation should be welcome. It is a story which has endured through the years and been translated into practically every language that has a printed literature.

Harley Knoles directed the production and received the enthusiastic co-operation of the Alcott Memorial Committee, and the surviving members of the Alcott family, who displayed a personal interest in the screen version, which was produced at the Alcott homestead in Concord, New Hampshire.

Jo is portrayed by Dorothy Bernard, Meg by Isabel Lamon, Beth by Lillian Hall and Amy by Florence Flinn, while Henry Hull, well known to both the stage and screen, appears as John Brooke, and Conrad Nagel as Laurie.

First Dalton Picture Is Now Ready for Release

EMMETT Dalton, general manager of the Southern Feature Film Corporation, producers of "Beyond the Law," announces that the production will be ready for release November 26.

"Beyond the Law" is an adaptation from the original story which appeared in serial form in a prominent magazine. Mr. Dalton was beset with tempting offers by producers to make a motion picture version of the story, but he wanted to make the picture himself, interested outside capital, and with the assistance of Theodore Marsten produced the picture.

The story is founded on the exploits of Emmet and his three brothers, who were at one time known as "bad men." Emmett Dalton successfully portrays the roles of his two brothers.

It is said that no expense has been spared in making the picture. The scenes, laid amid the land of cactus and shrubbery, provide a "local color" which breathes of the West.

The picture is now ready for a public screening, the date of which will be announced soon.

Lincoln Makes Statement on Joining S-L Pictures

AS announced in our last issue, E. K. Lincoln is to be starred in a series of special productions made by S-L Pictures under the personal direction of Ralph Ince. Mr. Lincoln has expressed his gratification at being associated with this new concern under Mr. Ince and further states:

"Big films are the only thing to-day. I have always wanted to be associated with an independent producing organization which has the courage to break away from a certain scheduled number of releases, and whose aim is solely to produce films of stupendous importance. Mr. Sawyer and Mr. Lubin both have the right idea, not to make many, but to make good pictures.

"The part which I play in the first special offers me the biggest opportunity I have ever had to portray American manhood in its ideal form. We are all bound to secrecy as to the topic of the picture. I can only say that its theme is far-reaching and of international importance, and I think it is the greatest scenario I have ever read.

"Years ago I was under Mr. Ince's direction at the Vitagraph studios. I have always been an ardent admirer of his artistry and I consider him one of the greatest directors of the day. He has a fine perception for the dramatic, a keen insight into human nature, and the most perfect sense of the fine points of detail that I have ever observed in a director."

In speaking of Mr. Lincoln's connection with S-L Pictures, Mr. Ince says: "In E. K. Lincoln we have captured a star of the first magnitude. His first appearance in pictures was under my direction, and I have always entertained a very high opinion of his abilities and purposes. I have watched his work for a long time with keen interest and feel that he has few if any rivals in sustained interpretation of all that is fine and virile in American manhood.

New Distribution Plan for Ford Mystery Serial

FROM the office of Hiller & Wilk, Longacre Building, New York, comes a further announcement regarding the new Francis Ford Serial, "The Silent Mystery." Since his last multi-reel picture Mr. Ford and director has been besieged with requests for another "Ford Serial." Gathering a large and well known cast of players, Mr. Ford, in addition to assuming the direction, plays the male lead, with Mae Gaston and Rosemary Theby opposite.

Each new episode is said to reveal a nmber of thrilling stunts that have never been attempted before. The mystery is not only sustained, but it strengthens the plot and develops amazingly tense situations. An Egyptian priestess seeking to recover a sacred jewel stolen from a pagan temple; an uncanny taloned hand; a murder mystery that casts suspicion upon most of the principal characters; a soulless creature that passes from the control of its creator, are among the novelties. Francis Ford appears in his popular character of Phil Kelley, Secret Service man, globe-trotter and all-round athlete. The love theme is developed through a series of adventures, there being ample scope for Mae Gaston as Betty, the heroine, while Rosemary Theby is cast as the Egyptian Princess Kah. Among the effective scenes is one in which the uncanny hand siezes the heroine by the hair, draws her up to an unknown fate. Electrical devices play an important part as thrill providers. An instance is the destruction of a submarine by a wireless device. Peter Gerald, who has appeared as assistant to Francis Ford in a number of feature releases, has the same part in "The Silent Mystery."

Hiller & Wilk announce that an entirely new distributing plan has been worked out which will insure generous and unusual profits to bookers of "The Silent Mystery." Details will be disclosed soon and the industry waits with interest the details of their "something entirely new" in serial distribution.

Bacon-Backer Production Featured at the Rialto

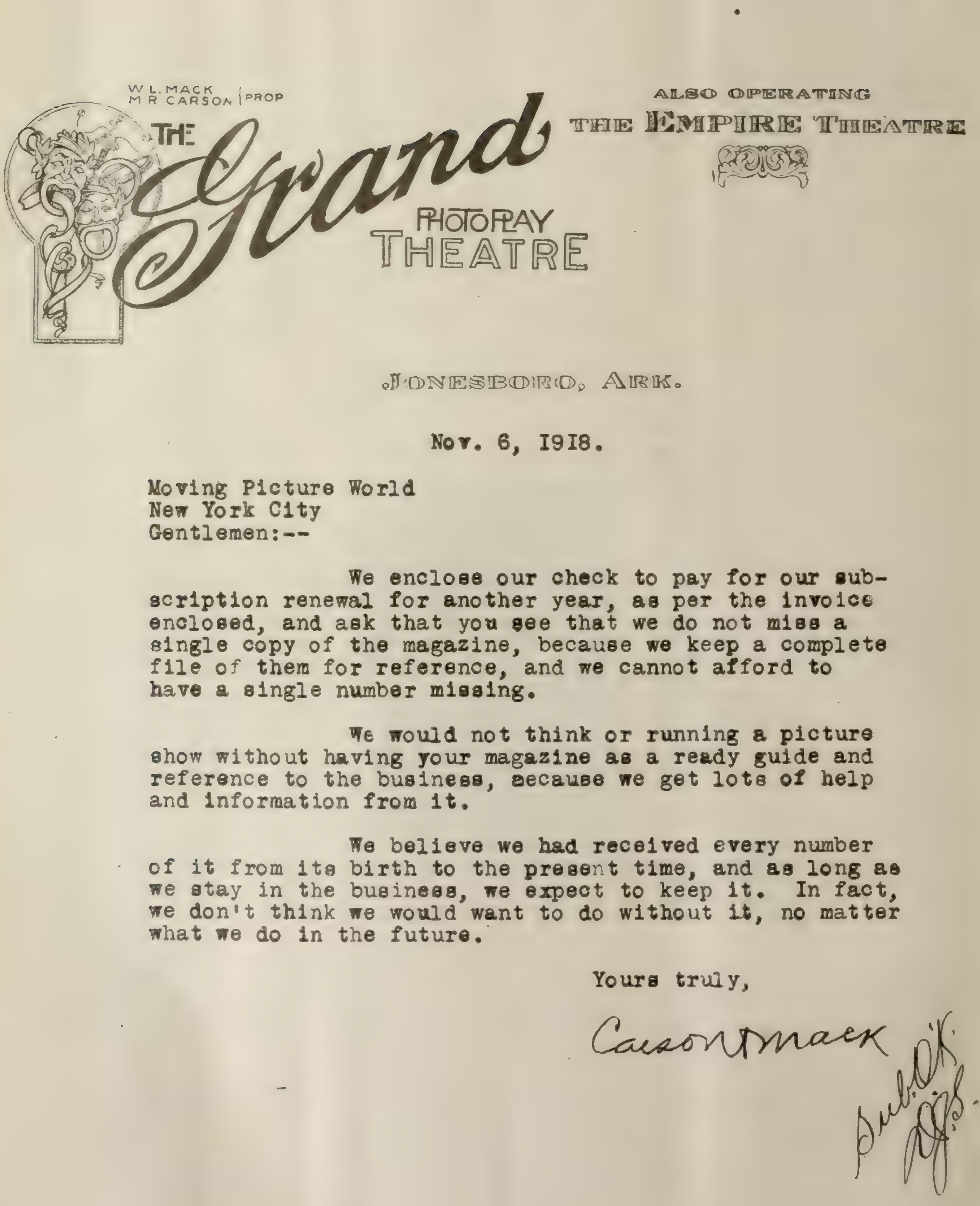
THE latest Bacon-Backer offering, "A Woman's Experience," enjoyed a pre-release booking during the past week at the Rialto Theatre, New York, and Manager S. L. Rothapfel states that it is one of the best pictures he has ever booked, and desires more Bacon-Backer productions of the same calibre. This production is said to have enjoyed excellent business during the entire week, which was one of the biggest from a box office standpoint in the history of the house.

The production is a screen version of Paul M. Potter's successful play, "Agnes," and Mary Boland, who is well known for her excellent dramatic work, is the star, appearing in the role of Agnes Roydant, Sam Hardy, who is also an experienced actor, appears in the role of George Roydant.

The story is strongly dramatic and tells how a young couple from the country gets into the social whirl in New York and barely escapes moral destruction. Agnes enters society, while George, her husband, becomes engrossed in speculation. Agnes becomes entangled in an affair with an English nobleman, who falls into the clutches of a vampire. The climax comes when Agnes faces her desperate husband in her own room into which her admirer has forced his way and unintentionally takes a dose of poison. Agnes narrowly escapes being suspected of aiding in his death. The husband and wife realize their mistakes and go back to the old peaceful life of the country.

The role of Agnes is said to suit Miss Boland's personality, and she portrays the different moods with convincing skill, the emotional scenes surrounding the nobleman's tragic death being expressed with depth of feeling and finished dramatic art.

The remainder of the exceptional cast which has been provided for this picture includes Lawrence McGill as Nicholas Barrable; Robert Cain as Lord Sulgrave, Corinne Uzzell as Attilie Damuron and Bradley Barkey as Rufford. Edward Earle is responsible for the photography, while Perry Vekroff directed the production.



W. L. MACK
M. R. CARSON } PROP

THE Grand PHOTOPLAY THEATRE

ALSO OPERATING
THE EMPIRE THEATRE

JONESBORO, ARK.

Nov. 6, 1918.

Moving Picture World
New York City
Gentlemen:--

We enclose our check to pay for our subscription renewal for another year, as per the invoice enclosed, and ask that you see that we do not miss a single copy of the magazine, because we keep a complete file of them for reference, and we cannot afford to have a single number missing.

We would not think or running a picture show without having your magazine as a ready guide and reference to the business, aecause we get lots of help and information from it.

We believe we had received every number of it from its birth to the present time, and as long as we stay in the business, we expect to keep it. In fact, we don't think we would want to do without it, no matter what we do in the future.

Yours truly,

Carson & Mack

Sub. O.K.
D.J.S.

Trade News Brevities

STRAND THEATRE, DORCHESTER, OPENS

New House Is One of the Most Beautiful Amusement Places in Boston's Suburbs—Gordon Circuit Management

THE Strand Theatre, a very large picture house in the suburbs of Boston, and one of the most beautiful and best equipped theatres ever built, was opened in a blaze of glory on the evening of Monday, November 11. It is located at Upham's Corner, in the Dorchester district of Boston.

The Strand Theatre is under the management of the Gordon circuit, which has the exclusive first showings in Dorchester of Paramount, Artcraft, Fox, Select and Gordon-Mayer Film Corporation pictures.

Under the personal direction of Nathan H. Gordon, the first night's bill proved to be all that had been advertised. On the double feature program was Annette Kellerman, in "Queen of the Sea"; Marguerite Clark, in "Out of a Clear Sky," and Miss Emilie Earle, in "The Songstress De Luxe."

The new picture house is the only theatre in Greater Boston seating 3,000. Under each seat is a fresh air ventilator. It is the only theatre in Boston with a Hope-Jones $75,000 organ.

Architecturally the Strand is most attractive. The orchestra and single balcony seat 3,000 in comfortable chairs, each having a perfect view of the screen. Beautiful boxes adorn each side of the interior and pretty hangings and tasteful decorations make the playhouse completely individual. Outside, free parkings have been provided for a large number of motor cars. Arthur Mantell, a well known motion picture interpreter, is organist.

Big Bookings on "Shoulder Arms."

Charlie Chaplin, in "Shoulder Arms," opened to tremendous business in New England this week. The bookings were close to a new record for Chaplin releases. In Boston the following leading houses booked the popular Chaplin release: Loew's Globe, Keith's Boston Theatre, Gordon's Washington Street Olympia, Gordon's Scollay Square Olympia, Fenway, Loew's Orpheum, Bowdoin Square, Beacon, Modern, Franklin Park, and a number of smaller houses.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Two Lexington Theatres Raise Prices.

THE Ben Ali and Strand theatres, Lexington, Ky., after working along on the ten-cent admission basis for months after most theatres went to fifteen and twenty cents, recently got together and decided in the future admission would be twenty cents.

Keeps Force Intact During Epidemic.

The Big Features Rights Corporation, Louisville, represents one of the few organizations that has kept its force intact during the epidemic. This concern has paid all employes, road men, office and shop workers full salaries, and kept every employe on the payroll. A number of the houses kept managers and one or two men, but musicians, machine operators and general house employes have been hustling for themselves. Many of them have been working on construction of Camp Knox, at Stithton, Ky., where day laborers are being paid thirty-five cents an hour.

Dr. W. E. Shallenberger, head of the Arrow Film Corporation, recently paid a visit to Louisville, where he called on the Big Features Rights Corporation, which has booked several Arrow productions.

Brief Items.

A. C. Farrel, manager of the Louisville office of the Universal Film Exchanges, Inc., recently went to Indianapolis, where he spent the greater part of a week in the district office, where a number of hinging matters were straightened out.

The Majestic Theatre is being redecorated inside as well as out, and when the ban is lifted will be even more handsome than in the past, when it was regarded as the finest theatre in the state, and one of the best in the South.

Cincinnati Trade Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Havlin on the Closing Order.

MANAGER JOHN H. HAVLIN, of the Grand Opera House, and proprietor of the Hotel Havlin, both in Cincinnati, was, by reason of both of these business connections, a considerable loser by the epidemic of influenza, or, rather, by the enforced closing of the theatres and the limited business permitted to the cafes. He presented the views of many people on this matter very forcibly in a letter on the subject, following the discovery, toward the end of the month of closing, of 150 new cases in a suburban convent. Mr. Havlin said:

"The Grand, together with all other theatres, churches, schools, picture houses and saloons, has been closed by order of the Cincinnati Board of Health for five weeks on account of the epidemic. I am under heavy expense operating the Grand, and also at the Havlin, and on account of the Grand and the cafe at the Havlin being closed I have lost considerable money. This is all right, and it should be, provided any good was accomplished in stamping out the epidemic; but yesteday the Board of Health met and received reports of 150 new cases being discovered, consequently continued the ban indefinitely.

"Now to the point: These 150 people did not get the influenza at the churches, because the churches were closed. They did not get it at the schools, because the schools were closed. They did not get it in theatres or picture houses, because they were all closed. Where did they get it? It appears to me that the Board of Health has closed the wrong places. Other cities that closed the places of amusement, churches, etc., after Cincinnati did, found out their mistake and have raised the ban. I would suggest that inasmuch as the closing of the above-named places has not stopped the influenza in this city the Board of Health look further for the cause, and raise the ban on churches, schools, etc."

Many others took the same view, criticism being especially vigorous against the failure of the Board to declare and enforce quarantine measures against persons suffering from the disease, so that visitors to influenza patients were permitted to spread the disease everywhere. In other words, as one leading exhibitor pointed out, the Board took the illogical course of restricting the general public and failing to restrict victims of the epidemic, and its measures were consequently almost futile.

Heidingsfeld Visits New York.

Ben Heidingsfeld, the legal adviser of many moving picture and theatrical concerns in Cincinnati, a director of the World Film Corporation and of the Shubert Theatrical Syndicate, was in New York recently to attend meetings of these two big factors in the business. Mr. Heidingsfeld spent a day at the Long Island home of his friend, Harry Rainsford, formerly of Cincinnati.

Buffalo Trade Letter

By Joseph A. McGuire, 216 Carolina St., Buffalo, N. Y.

Crowds Throng Theatres on Victory Day.

BUFFALO downtown moving picture theatres did a land office business Monday afternoon and evening, November 11, after official news was received here that an armistice had been signed with Germany. Mayor Buck, of this city, proclaimed a civic holiday on that date so that citizens could have a chance to indulge in jubilation. As the street celebration was not organized thousands who found that there was no fixed program to amuse them soon grew tired of "the tickler wielders and confetti and flower throwers" and sought enjoyment in the picture houses. The exhibitors supplied patriotic pictures and music that at times caused the audiences to give vent to the wildest cheering.

Strand Had Good Reopening Bill.

To mark the reopening of the Strand Theatre, Buffalo, after the lifting of the influenza ban, Manager Crabb, of that house, gave his patrons a fine program of local pictures in addition to his regular bill. The program included patriotic scenes in Buffalo's Fourth Liberty Loan campaign as well as views of the local street car strike and a class rush of the University of Buffalo sophomores and freshmen. The Liberty Loan pictures showed scenes at Lafayette square, this city, where the memorial tablet with the names of Buffalo's soldier dead was dedicated. There were also pictures of the dedication of the Liberty Loan arch here, when eight wounded Yankee soldiers sent back from overseas to the army hospital at Fort Porter, Buffalo, were present.

DIGEST OF WEEK'S NEWS FROM DAYTON

Mark Gates Demonstrates His Ability as a Showman—Bert Fiala Still Suffering with Neuralgia

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Gates Pulls a Novel Advertising Stunt.

MARK GATES, managing director of the Dayton Theatre, Dayton, took advantage of the excitement caused by the announcement on Thursday, November 7, that peace had been declared, and, incidentally, got away with a nice piece of free advertising that did more for the Dayton Theatre than any amount of paid advertising. About one hour after the news was announced the largest crowd in the history of Dayton thronged the streets, and it looked as though the streets would not accommodate all those who wanted to help celebrate. Airplanes from the three Government flying fields near Dayton flew over the town, doing fancy flying. Fire engines raced up and down the main thoroughfares to keep the streets clear and general pandemonium prevailed.

Mark Gates.

As soon as the news of the so-called signing had been announced, Mark Gates arranged for a series of numbers, all patriotic, to be played on the sidewalk directly in front of the theatre by the Dayton symphony orchestra. To say that a large crowd gathered to join in with the orchestra in the singing of patriotic songs and general jubilee would be putting the matter lightly, for the crowds literally swarmed around the theatre for about a square. All the local dailies carried an article about the thoughtfulness of Mr. Gates in doing this, and the publicity came in bunches. Not to be outdone in any way Mr. Gates secured a cameraman to take pictures of the event, and these were shown at the Dayton the same evening at seven o'clock along with other general views of the city where celebrating took place. It seemed as though every member of the large crowd that was within the range of the camera came to see how they looked in the movies, for the Dayton Theatre was packed on that memorable Thursday night as never before.

Theatres Thronged on Victory Day.

Monday, November 11, was a banner day for Dayton theatres, for although there were throngs of people on the streets celebrating many who were tired of the fun attended the theatres, and theatre managers were grateful. At the Dayton Theatre many things combined to bring the crowds that were in attendance throughout the day. No better attraction than "America's Answer" could have been shown to the loyal public anxious to see anything that treated of the war. A patriotic musical program was offered by the Dayton Symphony Orchestra to cheering crowds who joined in the singing of patriotic songs. The ban on children under sixteen years was lifted Monday morning, and at one o'clock the downtown theatres were filled with many young people who had not attended a theatre for five weeks. It is thought that the slump in business noticed since the reopening of the theatres will break away under the pressure of the armistice news.

Fiala of the Alhambra Still Ill.

Bert Fiala, owner and manager of the Alhambra Theatre, Dayton's leading suburban theatre, is still confined to his bed with a bad case of neuralgia. Mr. Fiala has not been at his theatre since the opening order went into effect. It is thought that he will be able to be up within a few days.

Takes Scenes of Peace Demonstration.

Although Mark Gates, managing director of the Dayton Theatre, put across a big scoop when the false news of the signing of the armistice had been given out Thursday, November 7, and secured pictures in the afternoon that were shown on the screen at the Dayton Theatre the same night at seven o'clock, he was not satisfied, and when the genuine news of the signing of the treaty came Monday, November 11, Mr. Gates had a camera man on the streets taking scenes of the general celebration, which were shown at the Dayton Monday evening.

Think Prohibition Will Help Theatres.

The recently passed prohibition law in Ohio will help theatres in general, if the word of one of Dayton's most prominent managers counts for anything. Although not wanting his name made known, this man stated that he thought that with the passing into effect of this new law business at theatres and other forms of amusements would jump considerably. It has been said that this actually happened in other states, but it remains to be seen whether or not the same will occur in the Buckeye state.

"Hearts of the World" at Memorial Hall.

Although it was thought that the Griffith film, "Hearts of the World," would play at the Dayton Theatre here, the film will open an engagement at Memorial Hall here next week. The Dayton Theatre management decided that they could not see their way clear to change the policy of the house for the "Hearts" run, and thus the switch.

Indianapolis News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

"Smile" Films for Indiana Soldiers.

A "HOME-MADE" motion picture is to be Indianapolis' Christmas gift to its fighting sons at the front. The local branch of the War Camp Community service has arranged to send to Indiana units "over there" a motion picture of their parents, wives and sweethearts, which will be made in the Hoosier capital on Sunday, November 10.

The present plans provide for a parade around the Soldiers' and Sailors' Monument, in which the marchers will pass the camera closely enough to be recognized when the picture is shown to the soldiers. To eliminate the possibility of ordinary curiosity seekers forcing their way into the line of march it has been decided to ask those who wish to take part in the picture to present a recent letter or envelope to the soldier they wish to represent.

Sanders Theatre Now Resembles New York's Rialto.

One of the most pretentious improvements made in motion picture houses in Indianapolis during the three-weeks shutdown was that in the Sanders Theatre, in Fountain Square. Fred Sanders, the owner, engaged Charles Reed, who decorated the Circle, to transform the theatre into a miniature reproduction of the famous Rialto in New York. Not only are the decorations new, but a new scenic lighting effect has been put in.

"I don't ever say much about my theatre, but I do believe that with the new decorations it is one of the prettiest neighborhood houses in the city," said Mr. Sanders.

How the Orchestra of the Dayton Theatre, Dayton, Ohio, Celebrated the False Peace News.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Circle Has New Scenic Effect for Screen.

THE closed period in Indianapolis gave the Circle an opportunity to create a new scenic effect for its screen. New hangings and a drop, all in Japanese tones, have supplanted the original settings. It is a beautiful creation and has drawn rounds of applause from the audience.

Film fans in Indianapolis feel that if the three weeks' enforced closing of the theatres of the city had anything to do with the bringing to the Circle of Charlie Chaplin's "Shoulder Arms" picture, the closing was certainly justified. The Chaplin film is a "side-splitter," and, judging from the comment of those who saw it—and there were thousands of them—is believed to be the best comedy that has been presented in Indianapolis in many moons.

S. Barrett McCormick, managing director of the Circle, scored equally as big a hit with an advertisement of the Chaplin film which appeared in the daily papers on the day after Indianapolis had gone wild over the unfounded report that Germany had signed an armistice with the Allies. In a conspicuous place in the advertisement was the following:

"This is a war picture but it was not filmed by the United Press."

The humor of the advertisement was a matter of comment all over the city, and, no doubt, attracted many to the theatre who probably would not have gone—if it is possible that there were very many who had not previously done so.

Colonial Opens in New Dress.

The Colonial Theatre, Kokomo, Ind., was hardly recognized by former patrons when the house was reopened last week after the lifting of the state-wide closing ban. While being closed the entire inside of the theatre was painted and redecorated, a new system of lights was installed, as well as some new fall decorations in the form of flowers, leaves, etc., making it one of the cosiest little motion picture theatres in the state. The Colonial is now equipped with one large thirty-six inch exhaust fan and one thirty-inch blower, making a complete change of air every minute.

Esch Sells His Theatre Interests.

William Esch, of Laporte, Ind., proprietor of the Princess and Phoenix theatres, has sold his interest in the two properties to his partners, J. Levine and Sam Steinberg, and has resigned as manager of them. He has not announced his plans for the future. The Princess and Phoenix are two of the most popular motion picture theatres in the city.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

Thomas Is New United Manager.

D. M. THOMAS, formerly manager for Fox at St. Louis, is the new manager for the Cleveland exchange of the United Picture Theatres of America, located in the General Film Exchange, Standard Theatre Building. H. J. Bayley, former manager, has gone to New York.

One of Mr. Thomas' first acts was to place the first-run franchise in Cleveland, which was bought by the Miles Theatre. He also announced that the first-run franchise in Toledo had been sold to Ed Zorn. Joe Deutsch has been appointed city salesman for the United.

Cleveland Brevities.

The management of the Metropolitan Theatre, Cleveland, has purchased the New Colonial Theatre. Many improvements were made.

One hundred billboards are being used in Cleveland to advertise United Picture Theatres pictures.

HIGHLAND PARK TO HAVE SUNDAY SHOWS

People of Suburb of Detroit Vote in Favor of Picture Entertainment on the Sabbath

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

ON November 5 the people of Highland Park, which is virtually a part of Detroit, voted in favor of Sunday shows by a vote of 2,406 to 1,503. The ordinance becomes effective December 5. It will be the first time that Highland Park has ever had Sunday shows.

Metropolitan to Handle Gaumont Weeklies.

The Metropolitan Company, 23 East Elizabeth St., Detroit, has arranged for the Michigan distribution of the Gaumont News and the Gaumont Graphic. This concern has for the past eight months been making The Detroit Free Press Film Edition, and it is the intention of the company to release it with the News and the Graphic, thus giving national, international and local news events.

Paramount Will Release Success Series.

Manager H. A. Ross, of the Detroit Paramount office, has been notified by the home office that he can go ahead and book the entire fifty-two pictures in the Success Series. Some time ago the company withdrew all releases after the twelfth picture. Manager Ross prevailed upon the home office not to abandon the Success Series, inasmuch as he had taken hundreds of bookings, and they finally decided to acquiesce in his demands.

Garson Resigns from Broadway-Strand.

Edgar Garson has resigned as house manager of the Broadway-Strand Theatre, Detroit, and is succeeded by George Cusick. Mr. Garson, who is a brother of Harry Garson, plans a road show with a big special picture made in Detroit. Phil J. Gleichman, managing director of the theatre, promoted Mr. Cusick, who has been with the house for a number of years.

Soloists a Feature of First-Run Houses.

A big feature of the first-run theatres in Detroit is the soloists. The Broadway-Strand has Eddie McGrath, who has been there since the house opened. Henry Santrey is at the Regent; Frank Bessinger is at the Washington, and soloists from New York City alternate regularly at the Adams and Madison theatres.

Many Theatres Raise Prices.

Price raising of admission has become very popular in Detroit, especially with the smaller theatres. The Rex Theatre recently increased to 15 cents, and five other theatres on Detroit's west side raised from 10 to 15 cents at the same time by agreement. The Woodward Amusement Company has raised the price of its theatre No. 1 from 10 to 15 cents, with two cents additional for war tax. However these theatres are all giving better shows than formerly. So far there has been no complaint by the public.

Hyman Buys More State Right Films.

Arthur S. Hyman, of the Arthur S. Hyman Attractions, Owen building, Detroit, has purchased three new pictures for Michigan which he is ready to accept bookings on: "Wives of Men," "The Million Dollar Mystery," and "Her Husband's Friend." Mr. Hyman is getting ready to send out "Wives of Men" as a road attraction, playing percentage dates with exhibitors, using special newspaper advertising, paper and lobby display. Manager Hyman has five prints booked solid for weeks ahead on "Hearts of the World."

Weeks to St. Louis Paramount Office.

George Weeks, former assistant manager of the Detroit office of Paramount, has been transferred to the St. Louis exchange, where he has been appointed manager.

G. K. Hadow, who has been doing the booking, has been appointed assistant manager to succeed Mr. Weeks and Elmer Brient, formerly of the local publicity department, advances to city salesman.

Moss Succeeds Prince at Triangle.

H. K. Moss, for two years with the Triangle Distributing Corporation and for the past seven months at the Chicago exchange, succeeds Dave Prince as manager of the Detroit Triangle office. He arrived in Detroit Monday, November 11, to take full charge.

Lieut. Kleist Enlarges His Theatre Chain.

There has been quite a change in the theatrical situation of Pontiac, Mich. Lieut. A. J. Kleist, operating the Howland and Eagle theatres, has taken over the Central and the New Oakland, giving him every theatre in the town. Helmer George, former owner of the Central and Oakland, plans to re-enter the show business on a big scale in Detroit. Lieut. Kleist has returned to Camp Lewis, Washington, where he is stationed, and during his absence from Pontiac his affairs will be looked after by Mrs. Kleist, and George Wilbur, formerly of the Majestic Theatre, Wyandotte, who has been appointed managing director as well as house manager of the Oakland. The latter house is brand new, seating about 1,800, built amphitheatre in style. It is Mr. Kleist's intention to play vaudeville in the Howland, and pictures in the remaining three theatres.

Leading Theatres Sign Vitagraph.

Among the leading Detroit theatres recently to have signed for Vitagraph star series productions are: Ferry Field, Gladwin Park, Lakewood, Knickerbocker, Maxine and Your.

Well Known Film Men Die.

A. T. Campbell, for the past six months salesman in Michigan, and who formerly conducted the Strand Theatre in Escanaba and the Grand Theatre in Menominee, died recently at his home in Cincinnati of influenza.

Charles J. Nevison, manager of the Del-The Theatre, Detroit, passed away at the Homeopathic Hospital, Ann Arbor, November 9, following an operation for goitre. He was buried from his home in Dundee.

Majestic Abandons Vaudeville.

Col. W. S. Butterfield has inaugurated a change in policy at the Majestic Theatre, Kalamazoo. Vaudeville has been abandoned and hereafter it will be for pictures exclusively. Ed Beatty will book it, as one of the Butterfield houses, while Mr. Brown is the house manager, succeeding Frank O'Donnell.

Detroit Short Items.

Pete Smith, formerly manager of the State Film Company, and recently with George Kleine, has been appointed Vitagraph salesman in Michigan. He will cover the territory formerly handled by A. T. Campbell.

A. J. Reed, of the George Kleine System, has moved from the third floor of the Film Exchange Building to the fifth floor with the General Film Company, from where all future distribution will be done. Mr. Reed continues in full charge of the selling and will be the Kleine representative in this territory, as he has been in the past.

Those who have visited the Detroit office of the United Theatre Equipment Company in the past week noticed a big change. Manager Ernest M. Forbes has moved the offices to the front of the store, thus making it more convenient for the employes and those calling on business. It's a big change for the better.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

"America's Answer" at the Gordon.

AMERICA'S ANSWER" was shown last week at the Gordon, which opened for the first time in months to show this film. It played to capacity during the entire run. Department stores cooperated in the publicity by running panels in their newspaper advertising. Army aviators dropped literature about it as they flew over the peace-day paraders. On Monday night the entire training battalion from the Kodak Park School of Aerial Photography, headed by their band, marched to the Gordon and were guests of the management. The sixty-piece band rendered some stirring music as the equally stirring scenes were shown. On Tuesday night hundred of girls in bloomers from one of the large amunition factories paraded to the theatre. Before the film opened it was shown at a pre-view to federal, state and city officials.

Stoeffel to Enlarge the Grand Theatre.

Joe Stoeffel, of the Grand Theatre, is celebrating peace. Joe says that with the war over he hopes the War Industries Board will be good enough to release men and material for the addition to his theatre. The Grand is centrally located downtown and was built on the one-story plan. At one time it flourished under the direction of George L. Tyler, but changes of management sent the place to the discard. Since Stoeffel took over the house a year ago it has regained all of its old-time popularity. Stoeffel has used all of the originality and genius that enabled him to acquire a string of picture houses in Western New York towns and has built up a strong clientele. He believes that he could do better by building a balcony and making other additions to the house.

Huber Back at His Desk.

Some time ago it was stated that Erwin J. W. Huber, treasurer and managing editor of The Pictureplay News, was taking up some options on several neighborhood houses. Since that time Mr. Huber has been ill with pneumonia and has only recently returned to his office. He now admits that his rumored actions were entirely correct and that he has plans for getting into the game in several sections. He says, however, that he does not expect to do any great things immediately, preferring to wait a little for the better times of peace.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

Cohn Resigns from Liberty.

SAM W. B. COHN, manager of the Liberty Theatre since last year, has resigned and left for Little Rock, Ark., to enter the infantry officers' training corps at Camp Pike. He passed his medical examination at Fort George Wright here.

Mr. Cohn was in the theatrical business as a manager here seven years ago, then left for Alaska, and has been a newspaperman and theatrical manager alternately since, except for some months while he was assistant secretary of the Spokane Chamber of Commerce. He has also been publicity director of the Red Cross shop.

G. N. Crawford, manager of the L. W. Hutton interests in Spokane, will act as manager of the Liberty for the present, as he has been interested in the theatre since its opening.

Girard to Be Music Director at Clemmer.

Harry Girard, accompanied by his wife, has arrived in Spokane to direct the music at the Clemmer Theatre as soon as the influenza epidemic is raised. He is an actor, author and musician, who has covered vaudeville and other circuits over the entire country, and has always a large following in Spokane when here.

BOOST CLEANLINESS OF YOUR THEATRE

Triangle's Philadelphia Manager Says Publicity of This Kind Will Overcome Patrons' Fear of Epidemic

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

W. J. HAGERTY, manager of the Triangle Distributing Corporation, whose former connection with several theatres and knowledge of publicity qualifies him to speak, gives some enlightening remarks on how to induce the patrons of the theatres to return with confidence, after the influenza epidemic has ceased.

"The average motion picture theatre," says Mr. Hagerty, "has neglected one of the most potent and valuable methods of restoring the confidence of its patrons. The fact that you are playing a big production is not always sufficient to arouse a desire strong enough to overcome the fear that a person has in attending a crowded theatre. Self preservation is the first law of nature, and before the motion-picture patrons will return they must be assured that there is no danger from any germs that may lurk in the theatre.

"If the proper publicity were given to the fact that the air in most theatres is purer than the air in many homes, that it is changed every three minutes by a well-nigh perfect ventilation system, that the use of disinfectants and various sanitary measures make the theatre beyond reproach as far as cleanliness and personal safety are concerned, if the parallel is drawn between the fetid air found in various places like railroad trains, trolley cars, department stores and even churches, if the thought is impressed that a particular theatre is desirable not only for its entertaining value, but also for the safety and comfort of its patrons, very little complaint could be made as to the falling off in the attendance due to the fear of influenza.

"The present crisis demands more than the average publicity. In other words, it is necessary not only for the exhibitor to impress the quality and value of his production on the public's mind, he should bring out the particular merits of his theatre above his competitor's who may not run as fine a house as he. It is a valuable weapon—publicity—in fighting almost anything, and if handled in the proper way will destroy all fear of the epidemic, but above and beyond all publicity should be designed to restore the confidence of the people in your particular theatre in regard to ventilation and sanitary measures."

"Shoulder Arms" Takes City by Storm.

Charles Chaplin, in "Shoulder Arms," now playing in Philadelphia's leading theatres, is taking this city by storm and is supplying a long felt want in the way of recreation and entertainment to the majority of belated movie fans. Reports from the Colonial, Atlantic City, and Stanley, Palace, Arcadia, and Victoria, state that in most every instance the crowds turned away would easily have filled another theatre of the same capacity.

Cater to the Desires of Your Patrons.

Frank W. Buhler, manager director of the Stanley and Central Market Street companies' theatres, states that the conditions following the influenaz epidemic have had a serious influence upon the theatres, and one from which they are at present extricating themselves with extreme difficulties. A general increase in prices of admission has greatly aided in restoring some sort of equilibrium which is slowly but surely giving the desired results. Mr. Buhler is pleased with the prospects of the present and future releases, which he predicts will assure exhibitors of having a good up-to-date program for their theatres. Business is bound to be restored to a marked degree if the exhibitors will only cater to the tastes of the patrons instead of trying to hunt bargains in film productions. The chain of theatres under the direction of Mr. Buhler extend from New York to Philadelphia and Atlantic City, and are being operated under the most careful consideration for the comforts of its patrons. Trivial improvements which the average exhibitor would generally hesitate to make have been frequently made under Mr. Buhler's orders, with the result always being apparent in the box office receipts.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Wreath Succeeds Flintom at Paramount.

P. C. WREATH, recently manager for Paramount-Artcraft at St. Louis, has been appointed manager for Kansas City territory, succeeding the late A. D. Flintom. George W. Weeks, formerly of the corporation's Detroit office, succeeds Mr. Wreath at St. Louis. There is no change in the organization at Kansas City, Mr. Toothaker continuing as sales manager. Mr. Wreath has been connected with Paramount since its organization. He joined Mr. Flintom's forces in 1907, and is therefore one of the older men in this territory in point of service. His appointment is a source of pleasure to Kansas City territory exhibitors, and to exchange managers also.

Robertson's Circular Brings Results.

Richard Robertson, manager of Goldwyn at Kansas City, has got real and immediate results from literature prepared and sent out during the influenza period. A large circular was printed, to be folded and sent without envelope. On the address side were these words:

> First—War! (Taxes—Thousands of young men absent from their communities—economy—conservation.)
>
> Now—Influenza! (Theatres closed and the public timid of crowds.)
>
> Stand By, Men!!

That most recipients opened the circular with this startling announcement on the outside is evidenced by the large proportion of exhibitors who mailed the return postcard—such postcard, which had only to be detached from the circular, bearing the requisite two-cent stamp. The response exceeded fifty per cent. The contents of the circular urged the exhibitors to tackle the problem courageously, and to start out aggressively after business when reopening was possible. Goldwyn service was suggested as one best bet in the opening attractions. The card index system installed during the enforced "vacation" was used effectively in arranging follow-ups for the responses.

Eisner to Assist in Management of Doric.

A. M. Eisner, formerly with William L. Sherry Service, has become associated with George W. Curtis in the management of the Doric Theatre. This theatre started just before the influenza ban was imposed—so that upon the removal of the ban it has a chance to make an especially effective introduction of itself to the public. Mr. Curtis is preparing an especially good news reel for the reopening—which is delayed for the entire removal of the ban—and this will be a leading attraction of the theatre regularly. The first news reel will have the advantage of numerous features, including several parades, not the least of which is the great peace celebration.

Denies Right to Dictate Prices.

A Kansas City exhibitor is preparing proceedings against local exchanges which will bring to an issue the alleged discrimination on the subject of admission prices. It is charged that some exchanges have refused to make contracts unless the admission price is at least fifteen cents. The exhibitor is planning proceedings which may involve damages for breach of contract, for refusal to make contracts, and may also involve steps to oust the exchanges from the state. Depositions are now being arranged for, which will disclose the agreements and the position of the exchanges with reference to selling service to this exhibitor and others. A point involved is the alleged advantage to downtown first-run houses, in restrictions that suburban houses must charge at least fifteen cents for the pictures.

Kansas City Has a Woman Booker.

Miss B. M. Brown, assistant manager of the First National Exhibitors' Circuit, Kansas City, Mo., is one of the women who is making good in executive positions in this city. She has the distinction of being the only "lady booker" in Kansas City exchanges, for that is part of her duty in her office. Miss Brown entered the film business as assistant manager of the Foursquare office here.

Doric Displays War Work Posters.

While most of the theatre fronts in Kansas City presented mere blanks to the passerby, the Doric and the Wonderland caught the eye. At the Doric the panels usually occupied by posters advertising the show were occupied by posters of the United War Work campaign. The Wonderland, which has a large outside lobby closed during idle periods with a gate, placed in this lobby in easy view of the public a large map of the war area. This map was constantly observed by a crowd —and from a distance the street in front of the theatre presented its usual aspect —though the people were standing and not entering the theatre.

With the Exhibitors.

Burlington, Ia.—Robert Tray will remodel his moving picture theatre in this city in the near future.

Burlington, Ia.—The Jewel Moving Picture Theatre will be remodeled soon. Joseph Miller is the manager.

Eureka Springs, Ark.—Mrs. Lonnie Gibson has purchased the picture show at Berryville and will take charge of the business.

Baxter Springs, Kan.—John Tindale, manager of the Elite Theatre, has volunteered for war work, and in his absence his father-in-law, Mr. McGruder, will have charge of the business.

Benefit for Relief of Musicians.

The City of Regina has promised the free use of the city auditorium for a benefit recital for members of the Musicians' Union who have suffered because of the closing of theatres in Regina. It has been suggested that permission could be granted for the holding of the benefit performance on the evening previous to the reopening of theatres, the date of which has not yet been determined. The musicians asked for some financial relief, such as a rebate of theatre license fees. The city came back with the suggestion of a benefit recital in which the musicians themselves could participate.

Griffith Film at St. Francais Theatre.

The St. Francais Theatre, Montreal, was reopened for a temporary engagement, the attraction being "Hearts of the World." This feature was due for a run of three weeks under the direction of Manager Conway, formerly in charge of the Gayety Burlesque Theatre in Montreal. This was the house which was reopened for one day when the closing order of the Board of Health came along. The new Allen Theatre in Westmount reopened with its regular policy of three changes of pictures each week and no Sunday shows. The Allen had "Hearts of the World" as its first attraction at special prices before the closure was applied on October 6.

DRESSES LOBBY TO REPRESENT HADES

Manager of the Strand, Ottawa, Devises Striking Display to Boom Showing of "To Hell with the Kaiser"

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

HERB JENNINGS, manager of the Strand Theatre, Ottawa, Ont., employed many methods of showmanship to boom the presentation of "To Hell with the Kaiser" in his theatre during the week of November 11, which was reopening week in Ottawa after five weeks of darkness.

Jennings had a special lobby display, consisting of a representation of Hades, with the Kaiser in the very thickest of the heat. Hanging suspended in the lobby was a periscope, and a passerby, taking a look, discovered the Kaiser's portrait and a line advising the people to see "To Hell With the Kaiser." To one side was a small table on which was placed thousands of cards enclosed in envelopes bearing the words "Good Dope—Dr. Joy." On the cards was the printed advice "Keep Your Feet Dry; See 'To Hell With the Kaiser' at the Strand, week of November 11, and then buy Victory Bonds."

Without a word to anyone Jennings also built a horse-drawn float showing the Kaiser behind the bars of a cage and the inscription of the picture's title. He held this in reserve until official word that an armistice had been signed would be received. Then he intended to spring the float for the inevitable peace parade and demonstration.

Jennings also secured the indorsement of the Ottawa branch of the Army and Navy War Veterans for the picture and secured the free service of the band of the organization for a demonstration.

On the Saturday night before the opening the manager of the Strand conducted an open-air "slide show" in the wide lobby of his theatre with the aid of a stereopticon machine. Slides of various sorts, advertising both coming attractions and the theatres, were shown on a small screen.

When the theatre reopened the doorman turned out with a thrilling comic opera dress uniform while another attendant was dressed as a sailor.

In addition to all these stunts Jennings used extra space in the Ottawa Journal for the engagement.

Allen to Make Weekly Change on Mondays

With the reopening of Toronto theatres after the epidemic lay-off of two weeks, Manager Greene of the Allen Theatre, the large downtown house, dropped the plan of making weekly changes on Saturdays in place of the usual Mondays. It was decided to change the bills on Mondays to conform with the policy of all other houses. The idea of changes on Saturdays was pursued throughout the summer and fall months—until the plaque came along. It was found that the plan had several advantages but a number of disadvantages. The policy is practical only with a first-run theatre, but a day's booking was lost before the pictures shown were passed along to the second-run house. It is also intimated that the plan did not help the patronage at the theatre on Mondays to any great extent even though the attractions had the advantage of early and exclusive reviews in local newspapers.

Futuristic Lobby Display at the Holman.

A highly interesting lobby display effect was secured by Manager Harry Pomeroy of the Holman Theatre, Montreal, for the four-day run of "A Society Sensation," starring Carmel Myers, starting Monday, November 11. All the special signs, cards and cut-outs were done in a black and white futuristic effect that gave the theatre front a very different appearance. The chosen style consisted of slanting black and white stripes. The black and white reopening announcement cards harmonized with the general effect.

Outdoor Shows Boosted Bond Sales.

Through the holding of the three outdoor shows in front of the Allen Theatre, Toronto, for the Fifth Canadian Victory Loan campaign, when numerous loan pictures were presented while the theatre itself was closed, bonds to the extent of $120,000 were sold, it has been announced. On the Saturday night, when the third outdoor demonstration was staged by the Allens, $45,000 worth of bonds were sold. Messrs. Jule and J. J. Allen themselves took an active part in the demonstration and made many bond purchases themselves.

Exhibitors Pay Employes During Ban.

A number of Toronto exhibitors saw fit to keep all their employes on full pay during the epidemic shutdown. In this respect an interesting case was that of W. A. Bailie, manager of the Cum-Bac Theatre, Dovercourt Road, Toronto. Mr. Bailie decided to pay his operator and organist during the lay-off. A few days after the start of the closing period Bailie was notified by his landlord that the rent for the current month would be rebated to the extent of 50 per cent. The rebate exactly covered the salaries which Bailie was paying for the two weeks.

Other Toronto exhibitors who were reported to have paid full salaries during the lay-off included Manager Alexander, of the Park Theatre; Dr. Richardson, of the Crown Theatre, and R. S. Tickner, of the Revue Theatre, Roncesvalles avenue.

May Now Lift Ban on Hearst's Films.

Now that the war is over, Canadian exchange companies are waiting with interest to see what action will be taken by the Dominion Government with regard to news pictures controlled or marketed under the name of William Randolph Hearst, whose newspapers and films have been under the ban in Canada for many months. The news that Hearst had acquired the Universal weeklies and the Mutual Screen Telegram was soon received in Toronto. With the end of the war it is thought possible the International News reels may be admitted into the country, although they will be subject to censorship in the usual manner. Pathe Weeklies released in Canada during the past year or two have not borne the name of Hearst and they were admitted only after the Pathe organization in Canada made declaration that Hearst had nothing to do with Pathe news releases in the Dominion.

Cuts Matinees to Save Coal.

The management of the Rex Theatre, Ottawa, Ontario, has made the interesting announcement that, owing to the coal situation locally, it has been decided to discontinue matinee performances for the balance of the season with the exception of those on Saturdays and holidays. The Rex, which is located at Somerset and Lorne streets, was newly decorated throughout during the epidemic period and has been equiped with a new gold fibre screen. The Rex Theatre has adopted the policy of changing programs three times weekly.

St. Denis Theatre Resumes Operations.

With the resumption of activities in Montreal, the St. Denis Theatre, which had been closed since last May, got under sway again under the direct management of Fred Crowe with a policy of mixed pictures and vaudeville. General admission in the evenings was fixed at 25 cents and the matinee price is 15 cents.

STARTS FUND FOR SOLDIERS' MONUMENT

Exhibitor C. S. Cheadle of Havre de Grace Collecting for Memorial to Boys Who Fell "Over There"

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

C. S. CHEADLE, manager of the City Opera House in Havre de Grace, Md., is proving that he is a live wire when it comes to running a theatre in a city of this size. During the three weeks that the theatre was closed, due to the influenza bans, he got busy with his playhouse and had a service curtain painted and installed. The art work was done by R. E. McBride, and its chief feature is the painting of 119 stars in the center to represent that number of boys from this section in the service. It also contains advertisements for merchants. In order that none will be slighted Mr. Cheadle has asked that the relatives of those who are in the service notify him so that he can check up and see that every one is represented. A fund has also been started by Mr. Cheadle to build a soldiers' monument in this city. Each night is a benefit night for this fund at his theatre, and in his newspaper advertising he asks the public to attend the shows at the City Opera House as every night is a benefit night. He has the co-operation of the press here.

Sunday Show for Soldiers Great Success.

The first of the series of Sunday afternoon entertainments to be given free of charge for the men in uniform at the New Theatre, 210 West Lexington street, during the winter months, which have been arranged by Manager L. A. DeHoff, was given on Sunday afternoon, November 10, and proved a great success. The S. R. O. sign had to be hung out. The theatre, services of employes and the program are donated by the management. The United Service Club, which is conducted under the auspices of the Faryland Branch, Mothers' Army and Navy Committee, National Congress of Mothers, have inaugurated this new feature of entertainment. Besides the moving pictures, Mr. DeHoff also had a program of music, and has arranged for singers from the Peabody Conservatory of Music, one of whom sang on Monday, November 10. A minister of Baltimore gave a short talk to the men and led them in prayer.

To Teach Wounded Operating.

A moving picture projection machine will shortly be installed at the Fort McHenry Base Hospital, Baltimore, Md., for the purpose of teaching wounded soldiers who care to follow that line of work, how to be moving picture operators. Another has been installed at the Walter Reed Hospital in Washington for the same purpose, and it has all come about through the activities of Samuel B. Lust, of the Super Film Attractions, Washington, D. C., who recently offered his help to the Government to help the disabled soldiers to become operators.

Benefit Show at Grand.

Through the courtesy of Harry W. Councilman, manager of the Grand Theatre, Highlandtown, this playhouse was used for the performance of the Highland Minstrels, which was given for the benefit of the soldiers at Fort McHenry on Sunday night, November 10. William Schluderburg was chairman of the committee of arrangements. There was a capacity house, and it was considered such a success that it was scheduled to be repeated on Sunday, November 17.

Poole Employes Entertained at Parkway.

Through the courtesy of Harry W. Webb, president of the Parkway Theatre Company, and by arrangements made with Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, having charge of the five theatres in their circuit in Baltimore, the employes of the Poole Engineering and Machine Company and their families were given an entertainment at the Parkway Theatre, 3-9 West North avenue, on Sunday afternoon, November 11. The affair was held under the auspices of the industrial educational section of the United States Ordnance Department. "The Battle Fronts of France" was shown, and music was furnished by the Poole Engineering and Machine Company. Several patriotic addresses were made.

Leads Pershing's Headquarters Band.

Lieut. Louis H. Fisher, Jr., son of Prof. Lewis H. Fisher, leader of the orchestra at Ford's Opera House, has been appointed the leader of General Pershing's Headquarters Band in France, according to reports in Baltimore. In a competitive examination, Lieutenant Fisher won the honor over 200 aspirants, it is said. He was formerly leader of the band of the Three Hundred and Thirteenth Regiment, "Baltimore's Own."

Loans Theatre for Red Cross Meeting.

Through the courtesy of L. Bates Russell, manager of the Lyceum Theatre, Chestertown, Md., the annual meeting of the Kent County American Red Cross, of which Mrs. L. H. Wood is chairman, will be held at this playhouse on Wednesday, November 20, in the afternoon at 2 o'clock. The county officers for the ensuing year will be elected at this meeting, which is to be public. Mr. Russell has booked the D. W. Griffith attraction, "The Birth of a Nationa," for two days, Friday and Saturday, November 22 and 23.

New Perryville Theatre to Open Soon.

The large handsome theatre which has been in the course of construction in Perryville, Md., for some time has now been completed and is scheduled to open soon. Motion pictures and vaudeville will make up the program.

Central New York Notes

By Clifford A. Carroll, The Observer, Utica, N. Y.

Park Installs Double Feature Policy.

THE Park Theatre, opening Monday, November 4, the first day after the lifting of the epidemic quarantine in Utica, used a double feature picture policy. This is the first time a double feature policy has been a steady policy in a Utica theatre. The opening bill was "My Own United States," and Robert Warwick in "The Accidental Honeymoon," a comedy, and a Screen Telegram. The bill the last half had "Honor's Cross," a Selexart feature and a William S. Hart reissue. Charles E. Faust is manager of the Park.

Baldwin H. Foster Is Dead.

Baldwin H. Foster, son of William L. Foster, formerly manager of the Avon Theatre, Utica, and in charge of that house when it opened, died at his home in Bolivar, Alleghany County, Pa., October 23. Young Foster was operator at the Avon when it was under his father's management. Mr. Foster, Sr., and his son formerly conducted a motion picture theatre at Wilkes-Barre, Pa.

Eastern New York Exhibitors Hard Hit.

Of the eastern New York cities affected most by the influenza epidemic are perhaps Poughkeepsie and Albany as far as concerns the picture houses. Three days after the houses in Poughkeepsie were allowed to reopen a closing order was again issued which was in effect for one week.

In Albany, which was also under quarantine, the vaudeville and "legitimate" houses and churches were allowed to open, but the picture houses were forced to remain closed until after election.

Fitzer Now with First National.

Morris Fitzer, who has had charge of the advertising force at the Camp Dix Liberty Theatre, has received his discharge and is now connected with the Buffalo office of the First National.

Simultaneous Showing of "Shoulder Arms."

For the first time in the history of Utica theatricals the same motion picture is being shown in two different houses on the very same days. November 11, 12 and 13 the Colonial, the local Keith vaudeville house, had Charlie Chaplin in "Shoulder Arms," and on the same three days and for the remainder of the week the Majestic played the same picture.

Celebrates Third Anniversary.

The week of November 11 the Majestic celebrated its third anniversary under the direction of Nate Robbins, and the film feature was Jewel Carmen in "The Fallen Angels" and Charlie Chaplin in "Shoulder Arms." These pictures were shown in connection with the usual bill of five vaudeville acts.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Glaser Back Again with Select.

NAT GLASER is back again with Select, and is handling Washington and Baltimore. He left this company some time ago to enter the employment of Pathe. Mr. Glaser has had many years experience in the business and from both sides of it. For several years he was manager of the Leader Theatre on Ninth street, leaving that place to go to Philadelphia for the Mastbaum interests. It was upon his return to this city that he joined Select.

Crandall Has a Service Car.

A novelty in Washington is the service car just put into operation by the Crandall Amusement Company. The principal work of this car is gathering and delivering the films for the theatres each afternoon and returning them to the exchanges after the close of the day's business. This will do away with many delays and uncertainties. The car comes from a certain well known factory in Detroit, the owner of which was recently defeated for the office of Senator—yes, it's Henry—and the name Crandall's theatres appears on its sides.

Groff Off to Officers' Training Camp.

A. G. Groff, formerly manager for Meader's Theatre, recently received his appointment to an officers' training camp, and is now qualifying for a commission in the field artillery. Mr. Cohan, formerly employed at the Plaza Theatre on Ninth street, northwest, succeeds him.

New Manager at Mutual.

The Mutual offices here have a new manager following the resignation of R. H. Mason, who has returned to Goldsboro, N. C., where he has extensive motion picture interests. The new appointee is Edward L. McShane. He is no stranger to the industry, for he has been connected with other exchanges here for some time. He started in the business when the Artcraft offices were opened, joining Paramount when the merger came. Select claimed his services last February, and he left that company to assume his present duties.

To Install Projection Room.

A projection room is soon to be installed on the third floor of the building occupied by the Famous Players Exchange on Tenth street. Manager Oscar Morgan is planning a miniature theatre de luxe which will have the most modern furnishings and equipment. The room will be twelve feet wide and have a depth of twenty-five feet. There will be wicker arm chairs for the comfort of the visitors at the exchange, the floor will be carpeted and the walls and ceiling decorated theatre fashion.

WAR PICTURES STIR BLOOD OF INDIANS

Audience of Red Men in Erie Theatre, Antlers, Whoop and Dance—Noise Drowns Orchestra

By Phil Fox, Times-Herald, Dallas, Texas.

THE noble red man takes enthusiastically to films portraying battle scenes, declares O. Gill, of the Erie Theatre, at Antlers, Pushmataha County, Okla., which is one of the centers of the Chickashaw and Choctaw nations.

Gill's Erie is crowded with Indians and their squaws every time he puts on a red-hot film showing the Yanks in action against the Huns. Most of the Indian families have boys in the service, and it is to the older generation of Indians that the battle pictures most appeal.

When Empey's "Over the Top" showed at the Erie the Indian audience went wild. The blood of Choctaw braves who, forty years ago wore paint and blankets, but who now wear diamonds and ride in limousines, was raised to the boiling point. Wild war whoops put the orchestra into the discard and the demonstration was contagious. As the American soldiers were portrayed fighting man to man in the Hun trenches an old-time dance started, and the wierd refrain of almost forgotten Indian war chants and the stamping of feet shook the theatre.

Not satisfied with seeing the picture once, almost the entire audience stayed for a second screening, at which time the performance was repeated.

White Joins Vitagraph's Sales Force.

D. A. White, formerly of the Cozy Theatre, at Hobart, Okla., has accepted the place of salesman with the Vitagraph Company. He will have charge of sales in southern Oklahoma. Mr. White is one of the best known motion picture men in this territory and is popular with the exhibitors.

A. B. Carpenter has come to New Orleans from the Vitagraph branch, to become booker for the Dallas Vitagraph under J. B. Dugger.

E. W. Smith, formerly with Kleine, has been appointed Vitagraph salesman in the Arkansas territory.

Lubbock to Have Picture Show.

Lubbock, Tex., a thriving town in the plains country, was without a moving picture theatre for some while recently, owing to drouth conditions. Because of bad business the show was forced to close.

Business men and merchants, realizing what a high-class picture show meant to their community, held a meeting and twenty men each subscribed $100 to establish a motion picture show. It is to open soon.

Douglas Hawley Back from Trip.

Douglas Hawley, of First National, is back from East Texas, where he made a successful four. He reports business good and the exhibitors optimistic from Dallas to the Louisiana line.

Texas Exhibitors Aid War Work Drive.

Texas motion picture exhibitors, patriotic as ever, have rallied staunchly to the support of the United War Work campaign.

In Dallas every theatre is carrying slides urging liberal subscriptions, and their doors have been thrown open to the Four Minute Men for speeches aiding the drive.

At most of the theatres Sunday, November 10, was observed by the admittance of groups of singers from various musical organizations who led the audiences in the war work song which had been composed to suit the air of the Liberty Loan song.

Sol Davis Resigns from General.

Sol Davis, for the past five years assistant manager of the General Film Company, at Dallas, has resigned. He will enter another line of business. C. M. Jaegers, of the Dallas branch, has been appointed to his place by Manager James Kelly.

Manager Kelly also reports the appointment of James G. Tomlin, formerly with Mutual, as special representative.

McMahon Pulls a Good Stunt.

Advertising the "Eyes of the World," F. H. McMahon, Fort Worth motion picture show advertising man, pulled off a novel stunt, which packed the Hippodrome recently.

McMahon announced that he was going to film the non-day crowds in the Panther city. He hired an automobile, secured two policemen in uniform to accompany him, and made the tour of the business streets with a cameraman in the tonneau and the crank turning. Big streamers attached to the car called attention to the "Eyes of the World."

Advertising on wagons and automobiles is forbidden in Fort Worth, and it was by the camera stunt alone that McMahon was enabled to get his effective advertising before the public.

Kelly No Longer Has a Monopoly on Smiles.

"Smiling" Jimmy Kelly has not got the monopoly of cheeriness at the General offices. Miss Pearl Varvell, his secretary, also has a genial greeting and a happy smile for all visiting exhibitors. Miss Varvell, who is one of the most competent business women on film row, has made such a hit with visiting theatre owners that she has won herself promotion to the position of special representative for General. She will travel for the company in North Texas and Oklahoma starting the second week in November.

Metro to Distribute "Kaiser's Finish."

Metro has taken over the distribution of "The Kaiser's Finish," a Warner Brothers' feature, in this territory. A private screening was given newspaper men and North Texas exhibitors at Hulsey's Old Mill during the second week in November. The film was well received by the critics.

Dallas Brevities.

Hoyt Morrow and the Hodkinson organization have moved quarters and are now housed with Manager James Hill, of Pathe, in his spacious new office building.

Manager Lew Remy, of Goldwyn, announces that on the day that the Texas quarantine was raised eighty-one theatres reopened with Goldwyn features.

The George Kleine branch now has moved into the General Film Company offices. Manager Burhorn is still in charge of the branch.

The Garrick Theatre has been completely remodeled, and Manager Charles Hartman now has one of the most spick and span houses in the Southwest.

C. B. Caver, of the Majestic Theatre, Stephensville, visited film row in November. He was wearing khaki.

The new Ellenay Theatre, at El Paso, Texas, opened Sunday, November 10, with a special patriotic program. The opening had been delayed almost a month through quarantine. The management turned over their first day's receipts to the United War Work Campaign.

REDECORATING MINNEAPOLIS SHUBERT

William Fox Interests Will Have Practically a New House Upon Completion of Renovation

By W. E. Mulligan, Minneapolis Journal, Minneapolis, Minn.

WHILE other Minneapolis houses have been closed during the influenza epidemic, workmen have been busy at the Shubert transforming the interior into an entirely new theatre that will greet patrons when amusement places open again. Work is being rushed. The Shubert and the William Fox Film Corporation are spending about $16,000 cleaning up, redecorating and remodeling the theatre.

The lighting system is receiving some major improvements. No longer will audiences sit in semi-darkness as has been the custom since the house was opened. Electric lights are being placed under the balcony, along the sides of the walls, on the boxes and in the ceiling until the auditorium will glow with unexpected warmth.

The interior has been redecorated with a view to contrasts and the walls are done in Indian red with the rich red tapestries framed in gilt. Ivory, gold and red have been used in redecorating the boxes and the front of the balcony; the lights in the boxes and along the sides of the walls are to be inclosed in red silk shades. Rows of seats have been taken out in the front of the house and the orchestra pit is to be surrounded by a balustrade.

A pipe organ is to be installed on the stage. New carpets have been ordered for the aisles and foyer, while the old carpets have been removed from under the seats and the floor painted to correspond with the decorations.

The lobby itself has undergone a marked change. The ceiling has been done over with ivory and gold and green, striped in red. New mirrors have been installed and placed in the lobby and in the women's retiring room, and the balcony stairs are to be better lighted than in the past. The front of the building has been cleaned and a huge electric sign is to be installed that will reach to the top of the theatre and will be surmounted by an electric eagle.

Although the Shubert will reopen with "Hearts of the World," which will resume its interrupted engagement, the theatre will be taken over later by the William Fox interests.

Northwest News Brevities.

David L. Johnson is planning the erection of a new business block at Minocqua, Wis., the second floor of which will be used as a theatre.

W. H. Evans has leased the Gauvan hall, at Minatare, Neb., where he will show moving pictures.

S. F. Waterbury has taken over the management of the Lyric Theatre at Jefferson, Wis.

The Princess Theatre, at Chilton, Wis., has been closed.

R. H. Freeman and Ben Ward are remodeling a building at Washburn, Wis., into a moving picture theatre.

The new moving picture theatre at Madison, Wis., built by Dr. W. G. Beecroft, has opened for business. It has been named the Strand.

Manager Sinclair has decided to reopen the Gem Theatre at Overton, Neb.

Perry Bell has temporarily closed the Empress Theatre at Greeley, Neb.

The Empress Theatre, at Campbell, Neb., is being remodeled and redecorated.

C. F. Marquis, manager of the Empress and Martha Ellen theatres, at Central City, Neb., has closed the Empress.

T. F. Langdon is the new manager of the Lyric Theatre at North Bend, Neb.

Fred Jewwell has purchased the Bijou Theatre at Plainview, Neb., from Mr. Devlin.

W. B. Kenyon is the new manager of the moving picture theatre at North Bend, Neb.

Critical Reviews and Comments

Concerning Current Productions

"WHY I WOULD NOT MARRY."

William Fox Presents Lucy Fox in a Strange Conglomeration of Drama, Comedy and Farce.

Reviewed by Walter K. Hill.

IN this new Fox presentation drama struggles for recognition while comedy protests—and finally broad farce prevails in bringing to belated ending one of the most unusual of recent film endeavors. Lucy Fox is the one participant whose name is disclosed, although a multitude of other players take part in its many scenes.

Let it be recorded that Lucy—a new Fox, so far as we know—is at the outset implored by her father to marry because he had promised her mother that he would not shuffle off until their daughter had wed. Lucy agreed to pick a man to marry right away—although father looked healthy and proved later on in several "chase" scenes that he was fast enough to escape even the "flu."

Daughter had four types of men in immediate application for her heart, hand and companionship—indicating that Lucy was either rarely beautiful or else was heiress to much pelf. We'll say that Lucy would pass for good looking, as one sufficient reason for the rush. To aid her in choosing the right one Lucy bent her steps to a female Swami—a crystal gazer who forecasted our heroine's future. Incidentally the sorceress told Lucy that she, herself, was "psychic," sold the girl the glass globe and then matters got more swiftly under way.

Having bid her four candidates to assemble in conclave, Lucy read, in the glass ball, each prospective marital adventure and found why she should not marry. Each incident was acted out in scenes of varying drama, farce, melodrama and comedy by Lucy's large assisting company, with Lucy impersonating the "wife" in each episode. Each steed entered in the Matrimonial Handicap was too much overweight to win, and Lucy sent them all, man by man, into exile.

Then to her father Lucy said: "I will go into business and prove that I do not need a husband."

Our instant guess at the outcome was in effect that we should in the next and final reel find Lucy in Marion, Ohio, in possession of a glass furnace—making the big, round glass balls that sorceresses gaze into and vision the future for girls who are considering the matter of marriage. While a member of the Society of Projectionists was rewinding the fifth reel we had time to figure it all out for Lucy, planning sales drives and laying out a campaign of national advertising for the glass bowling-balls that would make a ten-strike with the love-lorn millions. The Matrimonial News will be sorry to learn that subsequent events in the Fox projection room beat their advertising department out of fifty-two pages, at full rates, during the year to ensue and start immediately.

Glass spheres of heroic size working with the dramatic, melodramatic, farcical, comic and intensive propensities displayed by the one Lucy used in the Fox film would sell to the matrimonally inclined like iron crosses to American tourists once the real Yankee invasion of Mittleurope once begins—Lucy was in line for a fortune.

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Milady o' the Beanstalk (Pathe).
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His Bonded Wife (Metro).
Kiss or Kill (Universal).
The Spreading Evil (James Keane).
Eye for Eye (Nazimova Productions)
Deuce Duncan (Triangle).
Hitting the Trail (World).
All the World to Nothing (Pathe).
Under Four Flags (Official-World).

Other plans, however, had Lucy of the Fox film. She took her father to a small town in Vermont and opened a department store, ending the whole matter by marrying a traveling man who made a financial hit with her. In this last reel such broad farce broke loose that we "reviewers" of serious mind concluded that a five weeks' lay-off in any given industry will result in somebody being eventually "spoofed."

Who shall get the worst, or the best, of the "spoofing" we cannot say—with no crystal ball at hand we cannot foretell the future like Lucy could.

"MILADY O' THE BEANSTALK."

Splendid Pathe-Diando Subject, in Five Reels, Featuring Baby Marie Osborne.

Reviewed by Robert C. McElravy.

THERE is no doubt of this five-reel Diando production, featuring Baby Marie Osborne, pleasing the many friends of that interesting child. The story in this instance, written by Elizabeth Burbridge and directed by William Bertram, contains many ingredients particularly adapted to a film of strong juvenile interest. There is, first and foremost, a very human little plot in which a former lover of the child's divorced mother still loves and wishes to marry her. Then there is an interpolation of the fairy story "Jack and the Beanstalk," cleverly executed in a few brief scenes, and later events of interest.

Baby Marie is very attractive all through this number. Her portrayal of Jack the Giant Killer, in illustration of her own dream, is a good bit of work for a young performer. Sambo, the colored boy, appears also, and does some amusing stunts as the janitor's son. Jack Connolly appears as the hero, Giant Jim Walton, and Ellen Cassity plays the mother part.

At the beginning of the story the mother and child are in a country town, but are forced to leave there because of the unkindly regard of the neighbors for a divorced woman. In the city Mrs. Tompkins has difficulty finding work, and her plight is a sad one when her former lover, Giant Jim, discovers them. Jim fights his final battle in the prize ring at the close of the story, in order to procure money for restoring Baby Marie to health after an accident.

"THE SILENT MYSTERY"

Francis Ford Serial Discloses Steady Stream of Melodramatic Thrills in First Five Episodes.

Reviewed by Edward Weitzel.

THE new Francis Ford serial lives up to its title. "The Silent Mystery" is packed with melodramatic thrills and creepy doings. A disembodied hand is continually reaching out of space and seizing a victim in its grip. It drags the heroine by the hair of her head toward a deserted house, and she is saved just in time by the hero-detective. India and the theft of a sacred jewel figure in the opening episode. This jewel is taken by the mother of the heroine and brought to the United States, and an East Indian princess is sent to recover the treasure. The brother of the heroine is mixed up with a gang of German sympathizers who have stolen a U-boat and intend to prey on American merchant ships now that the war is finished. This situation gives an opening for all sorts of exciting experiences. There are lively scraps, and adventures in lonely huts, on the seashore, in the home of the heroine and among the dives of a great city. The regular following of the serial will get a run for its money.

Francis Ford directed the story, which is in fifteen episodes. He also plays the hero detective, and is supported by Mae Gaston as the heroine and Rosemary Theby as the princess. Everyone in the cast follows the pace set by the director, and the result is strict attention to putting the episodes over. "The Silent Mystery" is released by Hiller & Wilk.

"HIS BONDED WIFE"

Emmy Wehlen Is Pleasing in Romantic Story Produced by Metro and Directed

by Charles J. Brabin.

Reviewed by Edward Weitzel.

WEALTHY young ladies have married penniless young chaps in real life, but no flesh and blood poor-but-proud hero ever had things made so easy for him as has the fictitious juvenile lead of "His Bonded Wife," a Metro production written by Lois and Arthur Zellner and adapted to the screen by June Mathis. Emmy Wehlen plays Doris Morse, the girl with the money, and Creighton Hale is cast for Philip Hazard, the man Doris marries.

The story will entertain the spectator who is fond of sentiment and likes to believe that wealthy and highly romantic young ladies are to be found who fall in love with their rescuers when dragged from the surf at Atlantic City and pass themselves off as poor working girls in order to be loved for their youth and beauty alone. It will be recalled that O. Henry created a hero who went out every day in the hope that he would meet with just such an adventure. No fairy tale ever treated the subject with more light-hearted zeal or less regard for things as they are than does "His Bonded Wife."

One situation deals tradition a terrible blow: The father of the heiress helps his daughter to marry the poor chap by pretending to disown her when the proud young gentleman informs the lady and her parent that since she is not a working girl and poor he must give her up. The discovery that his wife's father has given her $100,000 worth of bonds as a wedding present hurts his pride to such an extent that Philip turns burglar, climbs into his own house from the fire-escape, steals the bonds and is shot in the arm by Doris as he makes his getaway through the window. Philip is trailed by a detective, and marched back home with the plunder in his pocket. A telephone call from an agent employed by Mr. Morse informs Philip that he has been awarded a contract in connection with his work as an architect that will pay him one hundred thousand of his own. Philip, unknowingly forced to accept help from his father-in-law, feels himself his wife's financial equal, and the young couple are left with every prospect of finding true happiness, in spite of the deception that has been practiced upon the hero.

The production brings out the best points of the story. Emmy Wehlen as Doris, Frank Currier as Digby Morse, Creighton Hale as Philip Hazard, John Terry as Tom Lloyd and Warda Howard as Kate enter into the spirit of their characters with faithfulness. R. J. Bergquist was the photographer.

"KISS OR KILL"

Universal Special Attraction in Five Reels Features Engaging Cast.

Reviewed by Robert C. McElravy.

THIS five-reel Universal special attraction develops a story rather stronger than is promised in the opening situations. It is one of those pleasant stories of the near-crook type, which mingle the probable and improbable in swift-running fashion. There is almost a touch of comedy at times in certain of the dramatic situations, but it never passes the danger point, and toward the close of the story there are some agreeable surprises which round it up very well.

Herbert Rawlinson plays the role of Jack Warner, a young man just discharged from military service in New York City. He is "on his uppers," and in a moment of desperation snatches a pocketbook from a man on a corner. He then flees and enters the home of a man named Middleton. The latter, a wealthy gentleman, protects Jack from the police and later employs him to recover a certain paper which had been stolen by his nephew. Jack accepts this commission and soon comes in contact with the nephew, Craig, who is trying to impose his love on a girl named Ruth Orton. Jack eventually recovers the stolen paper and also the will, which disposes of the fortune left by Ruth's father. Both Middleton and Craig are shown to be criminals, and Jack also wins the girl.

Priscilla Dean is very pleasing as Ruth, though the part does not make any great demands upon her. Harry Carter is again interesting in his special style of villainy, as Craig. In fact, the work of the three principals is so well balanced and enjoyable that it lifts the production to the point of strong entertainment value.

The story was written by Max Brand, and both scenario and production were in the hands of Elmer Clifton.

"THE SPREADING EVIL."

James Keane Presents Seven-Reel Feature Dealing With Social Malady.

Reviewed by Robert C. McElravy.

ALWAYS bearing in mind that this production in seven reels, "The Spreading Evil," is one intended for adult minds, it may be safely given place in the same category with "Damaged Goods" and similar subjects. This new offering, presented by James Keane, deals with the prevalence of the blood disease, syphilis, and the efforts made for its eradication. It has the personal indorsement of Josephus Daniels, Secretary of the Navy, whose portrait is shown at the close, with a statement as to the good that such a production may be expected to accomplish.

While dealing with sordid facts in a very frank manner, in contradistinction to the ignorant prudery of other days which has apparently failed to benefit the world in any way, the production must be given credit for setting forth every phase of its story with acceptable delicacy. Even the sordid subject matter is overcome to a great extent by the dramatic quality of the plot, so that one observing the picture has the feeling of having learned a great deal without being overwhelmed by unpleasant details.

The plot, which was entirely the work of Mr. Keane, is said to follow, to a certain extent, actual facts with reference to the withholding of a specific, manufactured in Germany, from this country during the war. The hero is the son of a German scientist who discovered the specific, but who instead of living up to his agreement to give it to the world, arranged for its sale with a drug store magnate. The son, Karl, is to marry the daughter of the man to whom his father sold the specific, but during the course of the story Karl contracts the dread disease himself and ends everything by drowning himself.

The development of this story is very creditable, barring a few minor breaks in continuity, and the acting is restrained and convincing throughout. It has a very dramatic finish, picturing the arrival of Karl's father in a submarine on this side of the Atlantic. He is coming with the specific to treat his son personally, but the submarine is blown up off the American coast.

Leo Pierson appears as Karl and Irene Wiley as the girl, Alice. Howard Davis plays the role of Hartsell, Sr. Others in the cast are William A. Hackett, G. B. Williams, Joseph Clancy and Carlyn Wagner.

"EYE FOR EYE"

First Special Nazimova Production for Metro Program Not Star's Best.

Reviewed by Margaret I. MacDonald.

A DRAMA by Henry Kistemaecker entitled "L'Occident" was chosen as the basis of the first of the Nazimova specials, "Eye for Eye." The production, which was directed by Albert Capellani and is in seven reels, would have gained considerably by a briefer presentation of the drama. Nazimova, who has undoubtedly established herself among the best of screen actresses, has chosen to portray the beautiful Bedouin girl in a writhing, grimacing manner, which, carried through the length of seven reels of film, becomes wearysome. One could have wished for a more colorful interpretation of the character.

Then again there are moments when the work of the star is superb—in the opening scenes of the picture, for instance, where she impersonates the carefree child of the desert with an abandonment that is especially pleasing. But even in this portion of the picture there is opportunity for the over-critical to pick a flaw in the unbridled familiarity with which the daughter of a Mohammaden race treats her betrothed in the scenes before the tent of the imprisoned French officer. In the construction of the picture there is a tendency to play up the star to the detriment of the production as a whole. The cast contains familiar names of players who have proved in the past their ability to do more effective work than this picture allows them to do. They are as follows: Charles Bryant, Donald Gallaher, Sally Crute, E. L. Fernandez, John Reinhard, Louis Stern, Charles Eldridge, Hardee Kirkland and Miriam Battista.

The story of the play concerns the fate of a Bedouin girl who was cast off by her tribe in punishment for helping a captured French officer to escape. After being picked up by another wandering tribe and sold to a circus manager, she is finally recognized by the officer while attending the circus in his home town as his former benefactor, and is taken by him to his home. Here, after striving against her own impulses to avenge the destruction of her tribe by the officer and his soldiers, she confesses her love for him, his wife having been discovered in an affair with another man.

The production will be released shortly by the Metro Picture Corporation.

"DEUCE DUNCAN"

William Desmond in Breezy Triangle Melodrama Is a Live Western Hero.

Reviewed by Edward Weitzel.

GEORGE HIVELY is the author of "Deuce Duncan," a western melodrama produced by Triangle and directed by Thomas E. Heffron, with William Desmond in the title role. The story is along the lines of the recent plots that have been used for the star's pictures and shows his physical abilities and acting skill to advantage. There is also a generous sprinkling of outdoor atmosphere, and the picturesque life of the West is shown in an interesting and highly dramatic manner.

An escaped jailbird succeeds in passing himself off as the brother of Ann Tyson, a young girl living by herself in a lonely cabin. Ann has not seen her brother since she was a baby and accepts the imposter as one of her own family. The man knows enough of John Tyson's history to keep up the deception until he finds himself falling in love with his supposed sister. He also makes another mistake. On his way to Ann he steals a horse belonging to Deuce Duncan. Deuce at once starts on the thief's trail and follows him to a town where he has taken Ann and where the girl goes to work in a dance hall. Deuce recognizes his horse, but gets his eye on Ann at the same time and is so attracted by her that he makes no attempt to punish her brother. When the truth comes out and the imposter is killed in a fight with Deuce the cowboy gets his horse back and a wife as well.

Luella Maxim as Ann, Ed. Brady as the outlaw, George Field as Pedro, William Ellingford as Brant and Joe Singleton as the sheriff complete a competent cast. B. H. Wales was the cameraman.

"HITTING THE TRIAL"

Five-Reel World-Picture Presents Melodrama of New York's East Side.

Reviewed by Robert C. McElravy.

IN THIS five-reel offering by World-Pictures, a story of the East Side is told, rather better in the matter of general atmosphere and actuality of types than usual. The plot, however, is constructed too much in the manner of a serial, in that the incidents follow in regular order and without particular reference to each other. Each of them is quite dramatic in itself, but there is not a great deal of suspense at any time.

Carlyle Blackwell and Evelyn Greeley head the cast as Kid Kelly and Flo Haines. The former is a member of a young band of crooks, the latter a poor girl who works in a "flower factory" by day and assists at a Bowery mission at night. Joseph Smiley is cast as Carelli, owner of the flower factory, and foe of innocent young beauty. Muriel Ostriche has the role of Annie, a beautiful girl whom Carelli victimizes and who afterwards kills him in a fit of jealous rage. George MacQuarrie, Mabel Bunyea, Walter Green and Edward Elkas have other parts.

The story is one that will interest lovers of melodrama, though the lack of suspense keeps it from taking first rank as such. The views of the factory where artificial flowers are made will also have wide appeal among persons interested in slum conditions. This gives some accurate views of an industry which employs thousands of people in lower Manhattan.

The number was written by Roy Somerville, adapted by Harry O. Hoyt and directed by Dell Henderson.

"ALL THE WORLD TO NOTHING"

Six-Reel Pathe-American Subject Features William Russell in Breezy Comedy.

Reviewed by Robert C. McElravy.

A CHEERFUL feature of this six-part comedy, "All the World to Nothing," is that it circumvents obvious situations to a great extent and keeps the observer guessing as to what will happen next. The things that do happen are not entirely credible all of the time and are perhaps not intended to be, but they carry the interest along in good style. There are some jerky places in the continuity, but on the whole the number proves one of good entertainment value.

William Russell has the role of Richard Chester, a wealthy young man who at the opening of the story plunges in a poker game and loses his fortune. He finds himself suddenly thrust into the class of job hunters and his efforts to make a living lead him into many difficulties.

One of his first ventures after the fatal poker game is to go in disguise to see a certain capitalist. While trying to find this man he enters the wrong apartments. He overhears the reading of a will by which a pretty girl, Norah Ellis, inherits a fortune, with the proviso that she shall wed immediately. Chester is discovered and is mistaken for a thief. Before leaving the room he marries the girl and is then released with the understanding that he will permanently disappear. But in the course of the yarn he meets her in true person and wins her love.

The production was by the American Film Corporation. The story was written by Wyndham Martyn, adapted by Stephen Fox and directed by Henry King. Others in the cast are Winnifred Westover, J. Morris Foster and Hayward Mack.

"UNDER FOUR FLAGS"

Third United States Official War Picture Portrays a Great Military Spectacle from Life.

Reviewed by Louis Reeves Harrison.

A SERIES of episodes from scenes in the last battles in the war, taken by by the Signal Corps, A. E. F., and the Allied Army cameramen, shown simultaneously at the Rivoli and Rialto theatres, these pictures have the mark of realism on them for those who know the difference between the genuine article and its imitation. They were assembled and edited under the supervision of S. L. Rothapfel. For hard cold realism those showing the dogged English and brilliant Canadians in action are the best, but far more picturesque, more attractive to the eye, while none the less impressive from a point of view of accuracy, are those showing the thrilling movements of Italian troops on the Piave, particularly the mountain exploits.

The views of heavy artillery on barges, taken from a close-camera point of view, are the most remarkable of their kind ever shown. We are right up against the big guns in action, near enough, one would think, to shatter the strongest lens ever made. There are also some impressive pictures from the air in this section.

When all is said that can be said of these episodes, those of our own troops are bound to be the winners in a popular sense. They are not so fortuitously taken, not so picturesque, not so impressive in setting perhaps, but that great big interest, the human one, is there with a punch. It is that human interest which makes plays successful, and we know and love those humans who composed divisions of American troops under American officers at the battle of St. Mihiel. The review of French and American troops by General Pershing is prettier to the eye, but it is on the field that our boys showed American character, not on parade, and there they have made Americans known to Europeans for the first time in the history of our nation. The subtitles are exceptionally fine, some of them gems of force and vigor. It is a great military spectacle from life, admirably arranged by a genius of presentation.

COMMENTS

William A. Brady.

LITTLE WOMEN (William A. Brady).—A sympathetic and thoroughly consistent visualization, admirably typed, of the famous story of American home life in Civil War times by Louisa M. Alcott. Reviewed in last week's issue.

Carle E. Carleton.

A ROMANCE OF THE AIR (C. E. Carleton).—A German spy story featuring Lieut. Bert Hall, himself a true type of airman, his story neither so strong nor so interesting. Reviewed in last week's issue.

Fox Film Corporation.

WHY I WOULD NOT MARRY (Fox).—Lucy Fox is the principal player in a large company employed in the presentation of an unusual film. An attempt has been made to become vastly original in screen presentations, and Mr. Fox has succeeded. The feature will be voted a novelty sure enough. But as to the degree of satisfaction the feature will supply to audiences is a matter that only the actual exhibition of the film will develop.

James Keane.

THE SPREADING EVIL (James Keane).—A seven-reel subject personally indorsed by Josephus Deniels, Secretary of the Navy. This deals with the eradication of a certain blood disease with which science has long struggled. It tells a story for adult minds in an acceptable manner, and will no doubt be of interest and instruction to grown-up people everywhere. Reviewed at length elsewhere.

Metro Pictures Corporation.

HIS BONDED WIFE (Metro).—Emmy Wehlen is the star of this picture, which tells the romance of an hairess and a poor young man. Creighton Hale plays the part of the hero. The story moves along at a good pace, and is well acted. June Mathis made the scenario. The picture is reviewed on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 73 (Mutual).—Items in this issue show the peace celebration in New York, scenes on the former battle front, Mrs. Theodore Roosevelt, Jr., entertaining Women War Relief Workers at her home in Paris, and members of the Lafayette Escadrille.

BAD MEN AND GOOD SCENERY (Rothacker).—Scenes in the Western mountains in the vicinity of Jackson Hole. These scenes are mostly closeups, and are often lacking in the beauty which might have been brought out by carefully photographed perspectives. The subtitling is not as effective as it might have been, nor is it always characterized by that refinement of speech to which nature studies are entitled.

Pathe Exchange, Inc.

THE LEAP OF DESPAIR (Pathe).—Episode No. 7 of "The Wolves of Kultur." This begins with the rescue of Bob and Alice by the detective, Barclay. The three swim from under the secret workshop in a sewer and take up the trail of the fleeing spies. Alice is taken captive in the woods, and there are several dramatic incidents. One of the best of these is the struggle of Bob and one of the spies in the water, in which the spy is drowned.

ON CARIBBEAN-LAPPED SHORES (Post Film-Pathe).—An enjoyable scenic, illustrating more of the life in the West Indies. This pictures much of the tropical verdure, the rocky coast lines, and architecture of the towns and cities. A bull fight and various other features of interest are also shown.

MILADY O' THE BEANSTALK (Diando-Pathe).—A pleasing five-reel juvenile subject featuring Baby Marie Osborne. It was written by Elizabeth Burbridge, adapted by Clara S. Beranger and produced by William Bertram. Jack Conbolly, Ellen Cassity and the colored lad, Sambo, appear. The story is one of the best of the series featuring Baby Marie. Reviewed at length elsewhere.

Universal Film Company.

KISS OR KILL (Universal Special Attraction).—A five-reel story written by Max Brand and directed by Elmer Clifton. Herbert Rawlinson, Priscilla Dean and Harry Carter have the leading roles, and do much to bring out the entertaining features of the yarn. The plot concerns a young discharged soldier, out of a job, who meets with a series of interesting adventures. He exposes two men of criminal instinct and wins the love of a girl whose fortune he has saved. Reviewed at length elsewhere.

Boys from Camp Merritt in Harry Rapf Production, "Wanted for Murder," Starring Elaine Hammerstein.

Advertising Aids for Busy Managers

A CORRECTION.

On page 548 of issue dated October 26, advertising aids for "The Perfect Model" under "Program and Advertising Phrases" reference is made to Audrey Munson having been the star of "Hypocrites." This is in error, however. Miss Munson was starred in "Purity."

"A PERFECT LADY."

Goldwyn Presents Madge Kennedy in Rose Stahl's Great Stage Success, in Which She Impersonates a Burlesque Actress.

Cast.

Lucille Le Jambon (Luck Higgins)	Madge Kennedy
Rev. David Grayling	Jere Austin
John Griswold	Walter Law
Bob Griswold	Rod La Rock
Sam Lipman	Ben Hendricks, Sr.
Bert Snyder	Harry Spingler
Flossie Day	Agnes Marc
Claire Higgins	Mae McAvoy

Directed by Clarence E. Badger.

The Story: Lucille Le Jambon, whose mother's name is Higgins, is the star of the Merry Models Burlesque Company. The stern moralists of Sycamore declare that the models shall not be permitted to pervert the sanctity of the town. The show is stopped and the manager decamps. Lucille opens an ice cream parlor in the town. Once more Sycamore is roused, and it is determined to make the girl leave town. The minister is sent to her, but she shows him that she is better than her accusers. However it is not until Lucille gets a motion picture of the Deacon, her chief accuser, having a gay time with Chicago chorus girls, that she silences opposition—and marries the minister.

Feature Madge Kennedy as Lucille Le Jambon and Jere Austin as Rev. David Grayling.

Program and Advertising Phrases: Historic Daly's Theatre Setting for Photoplay Interiors.

Ragtime Music Changes Purity Leaguers Into Two-Steppers.

How a Two-Track Girl Captured a One-Track Town.

She Admits and Proves That She's a Perfect Lady.

When Performers and Reformers Fought It Out.

Advertising Angles: Play up Miss Kennedy and recall that the play, by Rennold Wolf and Channing Pollock, enjoyed a long run. Whoop up the fact that Miss Kennedy is to be seen as a burlesque star. You can probably arouse some curiosity by asking, "Just what does a perfect lady wear—when she is a burlesque actress?" They are apt to come to find out. You can hook this up with W. S. S., too, with good results.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue sheet.

Released December 8.

IN THIS ISSUE.

America's Answer (World-U. S. War Film).
Buchanan's Wife (Fox).
The Cheat (Famous Players-Lasky).
A Daughter of the Old South (Famous Players-Lasky).
Eye for Eye (Nazimova Productions).
The Gypsy Trail (Famous Players-Lasky).
The Man Who Wouldn't Tell (Vitagraph).
The Man of Bronz (World).
A Perfect Lady (Goldwyn).
Rosemary Climbs the Heights (American-Pathe).
Snobs (Famous Players-Lasky).
The Testing of Mildred Vane (Metro).
Three X Gordon (Hodkinson).
Women's Weapons (Famous Players-Lasky).

"ROSEMARY CLIMBS THE HEIGHTS."

American Presents Mary Miles Minter in the Charming and Dramatic Story of a Little Girl who entered the New York Art World and Found Happiness There.

Cast.

Rosemary van Voort	Mary Miles Minter
Ricardo Fitzmaurice	Alan Forest
Wanda Held	Margaret Shelby
Mlle. Thamar Fedoreska	Charlotte Mineau
Godfrey van Voort	Geo. Periolat
Hilda van Voort	Nanine Wright
Jacob Lowenstein	Jack Farrell
Andrieff	Carl Stockdale
Cornelius Simpson	Lewis King
Mrs. Preston-Carr	Rosita Marstini

Directed by Lloyd Ingraham.

The Story: Rosemary is discovered by a party of artists and musicians who have invaded the sleepy little town in which she lives. She is enchanted with the music and they take a delight in her wood carvings. They persuade her to move to New York, where her skill is certain to gain her recognition. Ricardo is her chief admirer and Mlle. Fedoreska her rival. She is killed and Rosemary is accused of the crime, but at the last moment it develops that the morder was done by the husband whom she contrived to have sent to Siberia, and who escaped. There is no bar to her happiness with Ricardo.

Feature Mary Miles Minter as Rosemary van Voort and Alan Forest as Ricardo Fitzmaurice.

Program and Advertising Phrases: Photoplay of Daring Intensity and Gripping Emotional Interest.

Photodrama of High Lights and Sensational Episodes.

A Play to Cause the Heart to Throb and the Pulse to Leap.

Latest and Most Sensational of the Screen's Successes.

Thrilling Story of Love, Adventure and Baffled Intrigue.

Advertising Angles: Work on the star's name and play up her pictures. Tell that this is a story of the Bohemian art life in New York with all its colorful passions. You might arrange with the manual training class, if your town or neighborhood has one, to give a display of wood carving in the lobby; possibly having the class as your guests at a matinee.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released by Pathe.

"EYE FOR EYE"

Nazimova Productions Presents the Internationally Famous Star, Nazimova, in a Wonderful Story from the Belgian of Kistemaecker.

Cast.

Hassouna	Mme. Nazimova
Capt. de Cadiere	Charles Bryant
Ensign Ernauld	Donald Gallagher
Mme. de Cadiere	Sallie Crute
Taieb	E. L. Fernandez
Paul Lecroix	John Reinhard
The Sheik	Louis Stern
Tootit, the Clown	Charles Eldridge
Rambert, Circus Proprietor	Hardee Kirkland
Hassouna's Little Sister	Miriam Battista

Directed by Albert Capellani.

The Story: Hassouna, the daughter of an Arab Sheik, becomes enamoured of Capt. Cadiere, a young French captive, and provides him with a knife with which he cuts his way to freedom. In punishment she is left behind in the desert by the tribe. She is captured by hostile Bedouins and sold into slavery, being purchased by the proprietor of a French circus, who uses her dancing as an attraction. Here she comes under the notice of Cadiere, who takes her into his home, explaining to his wife that she saved his life. The wife elopes with Lecroix and Cadiere's love for Hassouna grows. Then comes Taieb, to whom she was betrothed in the desert, who tells her that Cadiere killed her parents and demands that she exact an eye for an eye, a tooth for a tooth. Vainly she tries to kill the man she loves. In his absence she even plans to be avenged through his nephew, but in the end love proves stronger than hate—but she goes back to the desert with Taieb. Her ways are not the ways of the man she loves. She must go to her own people.

Feature Madame Nazimova as Hassouna and Charles Bryant as Captain de Cadiere.

Program and Advertising Phrases: Photoplot More Wonderful Than the Arabian Nights Up-to-Date.

Depicting Eastern Passion and Western Chivalry.

The Story of a Girl Who Welcomed Life with Open Arms.

As Mysterious as the Desert from Whence She Came.

Presenting Nazimova Whose Charms Have Swayed the World.

Advertising Angles: Work the name of the star for all it is worth, but make full use of the story of this vivid play. Tell that it is taken from the drama of a Belgian author, and give a sketch of the story, dwelling upon the rich oriental scenes and upon the fascinating dance in which she seeks to nerve herself to kill the man she loves. The story is unusually colorful and vivid. Make your patrons realize this. Use plenty of paper and cut material, for this is all planned to make business. The selection is unusually good. Get all you can and circus the attraction. The extra investment will repay you.

Advertising Aids: Three one-sheets, two three-sheets, two six-sheets, one 24-sheet; four two-column scene cuts, four one-column scene cuts, one one-column ad cut, two two-column ad cuts, one three-column ad cut and one four-column ad cut, large photos, 8x10 photos, novel slides, special heralds, music cue sheet, large hand-colored lobby display.

Released through Metro in November.

"THE MAN WHO WOULDN'T TELL"

Vitagraph Presents Earle Williams, Supported by Grace Darmond, in a Rousing Story of a British Secret Service Man in America.

Cast.

Hawtrey Burke	Earle Williams
Elinor Warden	Grace Darmond
Dudley Warden	Charles Spear
Eric Werner	Edward Cecil

Directed by James Young.

The Story: Hawtrey Burke, a young Englishman in America at a time when his countrymen are on the fighting line, finds it hard to endure the scorn of Elinor Warden, who is also English, and who served as a nurse in Belgium. Her brother, Dudley, on a furlough, is involved in a murder mystery, for which he is tried. He is shot while on the witness stand and Burke stands accused as his assailant. Then America comes into the war, the British High Commission arrives and at last Burke's lips are unsealed. He is a British Secret Service man and Elinore realizes the love she has vainly tried to suppress is fully justified.

Feature Earle Williams as Hawtrey Burke and Grace Darmond as Elinor Werner.

Program and Advertising Phrases: Secret Service Hero Spurned as Slacker by Girl He Loved.

Secret Service Duty Forces Hero to Pose as Slacker.

American Girl Back from Belgium Spurns Hero Accused as Slacker.

Appearances are Often Deceitful in Judging Slackers.

Foils U-Boat Plot, Becomes Hero and Then Is Accused of Cowardice.

Advertising Angles: Play up the stars for their drawing capacity, and tell that this gives a new angle to the slacker situation. Use such lines as "Branded as a coward though he had earned the Victoria Cross," to rouse interest. Another good line would be "Could you love the man who tried to kill your brother?"

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released December 2.

"THE MAN OF BRONZE"

World Pictures Presents Lewis S. Stone in a Story of the Ranch and the Art Studios.

Cast.

John Adams	Lewis S. Stone
Mary Lawton	Marguerite Clayton
Mark Lawton	Richard Cummings
Trovio Valdez	Harry Von Meter
Polly	May Gaston

Directed by David M. Hartford.

The Story: John Adams and Mark Lawton are joint owners of a large cattle ranch. Mary, Mark's daughter, is anxious to become an artist, and John sends her east with his money, pretending that it is her father's. She promises to marry him upon her return. He builds a beautiful home. A drought ruins the ranchers, but John learns that there are traces of oil on his property and sells an option. Lawton is taken ill and John goes east to get Mary, but he misunderstands a studio party she is giving and leaves in disgust. Lawton dies bankrupt and Mary becomes a governess in the family of Frank Marsh, who seeks to marry her. Marsh is at the head of a gang that is trying to take John's ranch from him on the grounds that he had not "proved up" his claim. Mary offers to marry Marsh if he will give up the claim, but he proves to be a big enough man to give up the ranch and the girl, too, and the troubles of the sweethearts are over.

Feature Lewis S. Stone as John Adams and Marguerite Clayton as Mary Lawton.

Program and Advertising Phrases: He Burned the Home to Which He Had Planned to Bring His Wife.

Thrilling Romance of Love and Intrigue in Western Wilds.

When West Meets East the Rugged Man Wins the Battle.

A Passionate Love Story of the Western Wilds.

How a Statue Made a Wonderful Difference in a Girl's Life.

Advertising Angles: Identify Mr. Stone through his work in "Inside the Lines" and tell that this gives him an even greater chance. Play up the striking scenes in the art world and give a hint of the story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released December 9.

"THREE X GORDON."

Jesse D. Hampton Presents J. Warren Kerrigan in the Story of a Society Wastrel Whose Greatest Good Fortune Was Disinheritance.

Cast.

Harold Chester Winthrop Gordon,	J. Warren Kerrigan
Jim Gordon	Charles French
Dorrie Webster	Lois Wilson
Mr. Webster	Gordon Sackville
Archie	John Gilbert
Walter	Jay Belasco
Farmer Muldoon	Walter Perry
Farmer's daughter	Beatrice Joy
Thos. Jefferson Higgins	Stanhope Wheatcroft

Directed by Ernest C. Warde.

The Story: Gordon finds three given names too many and cuts them down to three Xs, from which he derives his peculiar cognomen. In one afternoon he is refused by the girl he loves, disinherited and requested to resign from his club. Stunned, he decides to go west, but he barely had money enough to get across the river with Archie, who feels that there is a fortune in the West. They obtain work on a farm and learn to like it so much that when the winter comes they decide to open a "Pep Syndicate" and run a farm to put others into fit physical condition. They raise a crop of sturdy young recruits, and in khaki Gordon wins the girl's love and his father's respect.

Feature J. Warren Kerrigan as Harold C. W. Gordon and Lois Wilson as Dorrie Webster.

Program and Advertising Phrases: J. Warren Kerrigan Star of Another Photoplay of Vigorous Manhood.

Vital and Upstanding Hero in Gripping Photoplot.

How the "Pep Syndicate" Fulfilled an Interesting Mission.

Sensational Episodes and Gripping Scenes in Photoplay Adventure.

How a Spendthrift and Royster Was Driven to Work and War.

Advertising Angles: Play up Kerrigan and for an advertising slogan ring the changes on "Go west young man." Tell that Kerrigan gets only as far as New Jersey, but that was far enough west to make a man of him. You might try "He joined the farmerettes" for one phrase. Kerrigan's name will do most of the selling if you make it sufficiently prominent.

Advertisng Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electros or mats. Press book.

Released November 25.

"THE CHEAT."

Jesse L. Lasky Presents as a Reissue Fannie Ward and Sessue Hayakawa in One of the Most Famous Stories of the Screen.

Cast.

Edtih Hardy	Fannie Ward
Dick Hardy (her husband)	Jack Dean
Tori (one of Long Island's Smart Set),	Sessue Hayakawa
Jones	James Neill
Tori's valet	Utaka Abe
District Attorney	Dana Ong
Mrs. Reynolds	Hazel Childers

Directed by Cecil B. De Mille.

The Story: Custodian of a Red Cross fund, Edith Hardy, wife of a stock broker, whose passion is dress, invests the money in stocks—and loses. To conceal her peculation she borrows from a Chinese curio dealer, Tori, promising her love in return. She fails to meet this condition and

? NO NOT A WAR PICTURE!

Tori tears the dress from her shoulder and brands her with his private mark. She shoots him, and her husband, coming upon the scene, takes the burden upon his shoulders; but as he is about to be condemned Edith takes the stand, baring the brand and telling her story. Hardy is acquitted and Tori narrowly escapes with his life.

Feature Fannie Ward as Edith Hardy and Sessue Hayakawa as Tori.

Program and Advertising Phrases: Two Great Photo-Stars Seen in Brilliant Revival of Past Screen Success.

Fanny Ward and Sessue Hayakawa Stars of Brilliant Photoplay.

How a Society Woman Met Strange Adventure Under the Red Cross.

Intrigue and Villainy Thwarted by Noble Womanhood.

A Wonderplay of Romance, Intrigue and Love's Adventure.

Advertising Angles: Play up the joint appearance of the two stars and recall the sensation the story made when first released. Make capital of the fact that this is the first motion picture to be dramatized for the stage, being given the title of I. O. U. in the stage version recently done in New York.

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"SNOBS."

Jesse L. Lasky Presents Victor Moore in Bronson Howard's Famous Stage Success of the Same Name.

Cast.

Charles Disney	Victor Moore
Ethel Hamilton	Anita King
Laura Phipps	Constance Johnston
Phipps	Ernest Joy

Directed by Oscar Apfel.

The Story: Charles Disney is driver on a milk wagon route when the news comes that he is heir to the title and fortune of an English dukedom. He abandons the milk wagon and goes into society such as he finds, but in the long run he finds that they are snobs and he turns again to humbler ways and finds real love and happiness.

Feature Victor Moore as Charles Disney and Anita King as Ethel Hamilton.

Program and Advertising Pharses: Brilliant Satire on English Nobility and the Snobs of American Society.

Evening Dress and a Fat Bank Roll Don't Always Mean Gentility.

Victor Moore, Famous Comedian, Heads Screen Revival of Great Play.

Laughter and Tears Mingle in Scenes of Realistic Interest.

The Romance of a Milkman Inflicted with an English Title.

Advertising Angles: It has been some time since Mr. Moore was seen in a five-reel story. Recall his previous successes, using those you have played. Tell that this is a real stage success. Get up a throwaway that milk wagon drivers can deliver with the milk, hinging it on the fact that Disney was a milk route man when fortune found him.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

Released October 20.

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES
Five Thousand................$1.50
Ten Thousand................ 3.00
Fifteen Thousand............ 4.00
Twenty-five Thousand........ 6.00
Fifty Thousand.............. 8.00
One Hundred Thousand......12.00

National Ticket Co., Shamokin, Pa.

Three Years Profit in One

is a booklet for live-wire theatre owners. Uncle Sam needs Universals, so you will have to wait, but they are worth waiting for. So get acquainted now.

BURKE & JAMES, Inc.
240 E. Ontario St., Chicago
225 Fifth Ave., New York

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ...., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME..
ADDRESS..

"WOMEN'S WEAPONS."

Jesse L. Lasky Presents Ethel Clayton in the Story of a Woman Who Won Back Her Husband Through the Weapons Women Know.

Cast.

Anne Elliott	Ethel Clayton
Nicholas Elliot	Elliott Dexter
Esmee Hale	Vera Doria
Peter Gregory	James Neill
Margaret	Josephine Crowell
Nicholas, Jr	Pat Moore
Sister	Dorothy Rosher

Directed by Robert Vignola.

The Story: The happiness of Anne and Nick Elliot's married life is marred by Nick's infatuation for Esmee Hale, an artist who illustrates one of his books. Esmee is looking for a soul mate and decides upon Nick. Esmee is quarantined with the children, who are ill with scarlet fever, and Esmee improves the clear field. Meeting her demands impoverishes Nick, but Anne has money in her own right and they go to the shore to begin work on a play. Nick takes Esmee with him. Anne lets her come, but pretending to have sprained her angle, she throws the housework upon Esmee, whose slatternly habits kill the love of the fastidious man. Woman's guile has worked against woman's wiles, and Anne comes into her own again.

Feature Ethel Clayton as Anne Elliot and Elliott Dexter as Nicholas Elliot.

Program and Advertising Phrases: Ethel Clayton, Beautiful Star of the Screen, in Her Latest Success.

Lesson for Both Husbands and "Soul Mates" in Photodrama.

How a True Wife's Constancy Defeated the Ends of Intrigue.

Story of Love, Intrigue and Gentle Woman's Constancy.

Photoplay Teaches Good Lesson to Husbands and Wives.

Advertising Angles: Work on Miss Clayton's following. For another angle work on the title. Advertise "If your husband doesn't love you, take him to see Woman's Weapons. If he does, make him take you." If you can work a contest state the story and offer a small prize for the best original story of how a woman won out. You can perhaps dig up some local scandals that will be worth a lot of publicity to you.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"A DAUGHTER OF THE OLD SOUTH."

Adolph Zukor Presents Pauline Frederick in the Story of a Proud Daughter of an Old Creole Family.

Cast.

Dolores, a Creole	Pauline Frederick
Pedro, a Rich Spaniard	Pedro De Cordoba
Daughter	Vera Beresford
Grandmother	Mrs. T. Randolph
Ferris	Rex McDougall
Housekeeper	Myra Brooks
Father	J. P. Laffey

Directed by Emile Chautard.

The Story: Dolores Jardine, the young daughter of an ancient Creole family, is betrothed to Pedro de Alvarez, a wealthy Spaniard. She resents the idea of her summary betrothal and fixes her affections upon Dick Ferris, a young novelist, who returns her interest. But Dick meets an

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

old flame and turns once more to her. Dolores invites him and his fiance to dine and tells him that she has poisoned his wine. In an ecstacy of terror Dick implores him to save her and she promises to give him an antidote on condition that he marry her. He makes the promise, when Dolores tells him that the poison was water. She merely wanted to disgrace him. His fiancee turns from him and Dolores at last yields to Pedro's protestations of love.

Feature Pauline Frederick as Dolores and Pedro De Cordoba as Pedro.

Program and Advertising Phrases: Pauline Frederick Star in Delightful Story of Love in the Old South.

How a False Villain Wooed and Nearly Won Rare Beauty.

How a Daughter of the Confederacy Won a Northern Victory.

How a Pretty Girl Rebelled at Her Grandmother's Choice.

Advertising Angles: In the north it will be necessary to explain that a Creole is not of negro blood, but one of the descendants of the old French families who originally populated Louisiana, preserving the fine old strain of blood. Then go on tell how this nature asserted itself in Dolores. Make it very plain that this is in no sense another of those civil war stories, of which there have been far too many.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"AMERICA'S ANSWER."

The Committee on Public Information, Division of Films, Presents the Second Great Picture of the Way We Won the War. Released Through World Film Corporation.

The Story: The first picture of this series dwelt with the preparations at home. This second official war picture, made by United States Government photographers, deals with the provisions made abroad. It shows the huge dock improvements made to accommodate our mighty transport fleets, it gives a sight of the miles of trackage over which trains hauled by American-made locomotives assembled in France, carried troops and supplies to the front. It shows the huge bakery, the great refrigerating plants, the cities of hospitals, the provisions of the Red Gross, Y. M. C. A., Salvation Army and allied endeavors. There are stirring scenes right on the front lines and pictures of actual battles. It shows our boys marching through Paris and along the French roads—in short, it takes us over there and shows us how the war was won.

Program and Advertising Phrases: Uncle Sam's Pictured Record of His Stewardship in World War.

Photographic Proof of How Liberty Bond Money Was Spent.

See in Official Pictures How Uncle Sam Cares for His Own.

Picturing the Realities of America's Answer to Autocracy.

Authentic Pictures That Will Make You Marvel and Swell with Pride.

Advertising Angles: Boom this picture to the extent of your resources. Get local merchants to contribute advertising. Use plenty of paper, including as many 24 sheets as you can afford. Use "How America Won the War" for a secondary billing, and tell that it was the systematic handling of the troops and supplies that made the Americans the deciding factor in the greatest war in history. Whoop it up as no circus was ever advertised, and make your showings productive rather than the mere running of the picture. Devise a special setting, use patriotic tableaux, have the national anthem sung before each showing, and get up a special program of speeches for the opening performance.

Advertising Aids: One, three six and twenty-four sheets; two 22x28 colored photogelatines, eight 11x14 colored photogelatines, eight 8x10 black and white photos. Press sheet, electros of cuts a and b illustrated therein and make-up mats 1 to 10 inclusive. Slides. Heralds in two colors.

"THE TESTING OF MILDRED VANE"

Metro Presents May Allison in a Story by Charles T. Dazey in a Vivid and Unusual Story of a Fiendish Revenge That Failed.

Mildred Vane	May Allison
Albert Moreland	Darrell Foss
Dr. Miguel Hernandez	George Field
Matthew Vane	Nigel DeBruillier
Ralph Jeffries	Fred Goodwins

Directed by Wilfrid Lucas.

The Story: Before the story opens Matthew Vane has left his wife in Paris in the care of Dr. Hernandez. He does not know that his wife has had to protect herself from Hernandez, and that in doing so his hand has been injured so that his career as a surgeon has been ruined. On her death, Hernandez determines to be revenged upon her daughter, Mildred Vane. Letters come to Vane from Paris—love letters from his wife to another man. He is not even certain that Mildred is his daughter. He appeals to Hernandez, who promises to study the girl carefully. To this end Vane is sent away, and Mildred is told to do whatever Hernandez says. His reports to Vane are that Mildred is not his child, but the loyalty of Albert Moreland, her sweetheart, brings protection to her, and unmasks the dastardly crime of the supposed friend.

Feature May Allison as Mildred Vane and Darrell Foss as Albert Moreland.

Program and Advertising Phrases: Strange Story of Intrigue and Villainy Pictured in Episodes That Leads to Happiness.

Beautiful Girl Made Victim of Strange Intrigue and Villainy.

Love Finds a Way to Baffle Conspiracy Against Girl's Good Name.

How Three Contemptible Creatures Were Thwarted in Dastardly Plot.

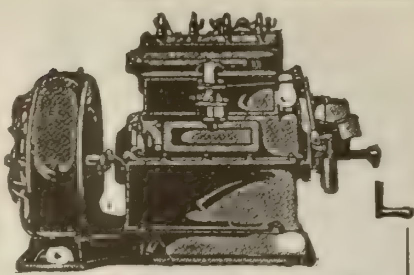
Plotting Against Girl's Good Name Is Suitably Avenged.

Photoplay by Famous Dramatist Introduces Skilled Players.

Advertising Angles: Play up the star, but you can interest many in the fact that the story is the work of the author of "In Old Kentucky" and other plays. Use the opening of the story to pique curiosity, and it will sell.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

Released December 2.



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

"OTHERS"
The late General Booth's message to his Officers all over the world: "OTHERS"
There are numbers of poor folk in all our big cities who depend upon
The Salvation Army
for assistance during the long Winter months.
Will You Help Us
Help "Others" less fortunate than yourself?
Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill, 108 N. Dearborn Street, Chicago

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street San Francisco, Cal.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

"BUCHANAN'S WIFE"

William Fox Presents Virginia Pearson in a Vivid Screen Creation of Justus Miles Forman's Popular Novel.

Cast.

Beatrix Buchanan	Virginia Pearson
Herbert Buchanan	Marc McDermott
Harry Faring	Victor Sutherland
"Kansas," the Tramp	Ned Finley

Directed by Charles J. Brabin.

The Story: Herbert Buchanan, an elderly scientist, has won his wife through his hypnotic powers. She detests him. He disappears in company with a tramp and some time later his supposed body is found and identified. Beatrix marries Henry Faring, the man she has always loved. With the passage of time Buchanan turns up, consumption and utterly unable to recall the past. Beatrix gives him a home, fearful all the time that he will regain his memory and denounce her marriage. The tramp also turns up, and it is through his efforts to blackmail the woman that the situation is finally cleared up.

Feature Virginia Pearson as Beatrix Buchanan and Marc McDermott as Herbert Buchanan.

Program and Advertising Phrases: Photoplay Oddity in Which Domestic Relations Are Strangely Set Forth.

Husband Gains Wife by Hypnotism and Wife Wins Husband by Lying.

Thrilling Episodes; Climax in Death Fight Between Man and Dog.

Desperate Battle of Love-Hungry Woman for Freedom.

Heart Interest Story of Wife's Search for Happiness.

Husband Returns from Dead to Confront Successor.

Advertising Angles: Make full use of Miss Pearson's popularity and make capital of the popularity of the book. In the main, however, picture the position of the wife and her fear that her husband will regain his memory. Work this to rouse curiosity. Also use the hypnosis angle.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released December 1.

Write for our up-to-date price list.

Amusement Supply Co.

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Your DEVELOPING, PRINTING and TINTING

will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total, 25,300; by States	$3.50 Per M.
1,500 film exchanges	5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

"THE GYPSY TRAIL."

Jesse L. Lasky Presents Bryant Washburne in the brisk Story of a Kidnapper Who Carried a Chaperone.

Cast.

Edward Andrews	Bryant Washburn
Frances Raymond	Wanda Hawley
Michael Rudder	Casson Ferguson
Frank Raymond	C. H. Geldart
John Raymond	Georgie Stone
Grandma	Edythe Chapman

Directed by Walter Edwards.

The Story: Edwin Andrews loves Frances Raymond, who is convinced that she is romantic, when in reality she is not. Andrews gets the idea she wants to be kidnapped, and plans to gratify her desire, taking her grandmother along for a chaperone. But he hires Michael Rudder to act as his deputy, and Mike very narrowly escapes having to marry the girl himself, but once more her freakish imagination asserts itself and she decides that she prefers her original swain.

Feature Bryant Washburn as Edward Andrews and Wanda Hawley as Frances Raymond.

Program and Advertising Phrases: Popular Stage Drama Now Brought to Larger View Upon the Screen.

Cupid's Love Tank "Treats 'Em Rough" and Wins Victory.

How a Romantic Girl Won Her Heart's Desire with Dashing Lover.

Advertising Angles: Work the angle of the would-be romantic girl for the chief appeal. You can gain interest for the story and sell it to advantage. A pot and a couple of grass mats can be arranged into a gypsy fire for lobby display with a card: "Follow the Gypsy Trail to Happiness."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 17.

JAMES KEANE'S
THE SPREADING EVIL
IN SEVEN PARTS

?

BOOK
Ford Educational Weekly
through
Interstate Film Company, Inc.
729 Seventh Avenue NEW YORK CITY

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS
AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
The Helping Hand of Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 26—Screen Telegram (Topical)—69-T-1.
Oct. 29—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.

Oct. 6—A Tropic Melting Pot—15-0-1.

OUTDOOR-ROTHACKER PICTURES.

Oct. 13—Black Feet and Flat Heads—16-O-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.

The Bells (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 6—"Trails of Treachery"—Two Parts—Drama—Astra).
Far Flung Battle Line No. 12—"British Flying Ships"—One Reel—Topical).
Hands Up (Episode No. 14—"The Oracle's Decree"—Two Parts—Drama—Astra).
Official War Review (No. 21—"Under the Masterly Leadership of Marshal Foch"—Topical).
Post Travel Series (No. 19—"Caribbean Lapped Shores"—Topical).
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 96 (Topical).
Hearst-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Winning the War Series No. 2.
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 1—18 to 45.

FOX STANDARD PICTURES.

Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—The Man Hunter (William Farnum).
Jan. 12—The Siren's Sons (Theda Bara).

EXCEL PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).

VICTORY PICTURES.

Nov. 24—Fame and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladys Brockwell).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Treat 'em Rough (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—5,000 Miles on a Gallon of Gas.
Dec. 22—Hitting the High Spots.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 25—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?
The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).

(Triangle Releases Continued on Following Page)

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

FIRST CLAS ORGANIST AT LIBERTY for immediate engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Pipe organ and good salary essential. South preferred, but will go anywhere. Satisfactory work guaranteed. Address Organist, Box 472, Hagerstown, Md.

FREE LANCE CAMERAMAN, 2½ years' experience, wishes position as assistant to cameraman. Q. B., 177 Essex St., N. Y. City.

EXPERT, modern, rapid theatrical sign and card writer, do anything, wishes position with amusement enterprise. W. Robinson, 437 Linwood St., Brooklyn, N. Y.

HELP WANTED.

WANTED.—Young man to operate Power's motion picture machine. Short hours, good wages, permanent, references required. 1611 Flatiron Building, N. Y. City.

BUSINESS OPPORTUNITIES.

FOR RENT, immediate possession given, one outdoor stage, 50 by 79 feet, with scenery loft, 6 by 79 feet, both equipped with all necessary room for offices, carpenter shop, etc. Very reasonable terms by the season or month. There is no finer climate for the production of pictures than that of Jacksonville. Inquire H. H. Simmons Realty Company, Jacksonville, Fla.

CAMERAS, ETC., FOR SALE.

ONE PATHE and one Still Camera for sale. May be seen at 107 East 31st St., or 'phone Madison Square 4191

BIG BARGAIN, practically new Professional Ernemann camera, F:3.5 Ernon lens, complete with tripod. Chas. R. Svinning, 1540 E. 66th Place, Chicago, Ill.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

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List of Current Film Release Dates

(Trinagle Releases Continued from Preceding Page)

Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).

Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).

Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).

Nov. 11—Everybodys' Girl (Alice Joyce—Five Parts—Drama).

Nov. 18—Miss Ambition (Corinne Griffith—Five Parts—Drama).

Nov. 25—The Dawn of Understanding (Bessie Love—Five Parts—Drama).

Dec. 2—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).

Dec. 9—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).

Dec. 16—Hoarded Assets (Harry T. Morey—Five Parts—Drama).

Dec. 23—The Captain's Captain (Alice Joyce—Five Parts—Drama).

Dec. 30—The Adventure Shop (Corinne Griffith—Five Parts—Drama).

Jan. 6—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).

Sept. 30—Hula Hulas and Hocus Pocus.

Sept. 30—Roofs and Riots (Two Parts).

Oct. 7—Bears and Bad Men (Two Parts).

Nov. 11—Frauds and Frenzies (Lawrence Semon—Two Parts).

Nov. 18—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).

Nov. 25—Husbands and Humbugs (Lawrence Semon—Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).

Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).

Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Nov. 4—The Blade of Hate.

Nov. 11—The Noose.

Nov. 18—The Tide of Death.

Nov. 25—Fiery Fate.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 28—No. 48 (Topical)—03239.
Nov. 6—No. 49 (Topical)—03242.
Nov. 13—No. 50 (Topical)—03247.
Nov. 20—No. 51 (Topical)—03252.
Nov. 27—No. 52 (Topical)—03263.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

Nov. 20—Scars and Bars (Helen Lynch and Dick Smith—Two Parts—Comedy).

Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy)—03262.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.
Nov. 18—The Love Craze (Florence Lawrence—Comedy).
Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.
Nov. 23—Issue No. 93 (Educational)—03253.
Nov. 28—Issue No. 94 (Educational)—03264.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.

Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03232.

Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.

Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward" — Two Parts — Drama)—03241.

Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.

Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.

Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.

Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.

UNIVERSAL CURRENT EVENTS.

Nov. 2—Issue No. 77 (Topical)—03240.
Nov. 9—Issue No. 78 (Topical)—03243.
Nov. 16—Issue No. 79 (Topical)—03248.
Nov. 23—Issue No. 80 (Topical)—03254.
Nov. 30—Issue No. 81 (Topical)—03263.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03234.
Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.

Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255.

Nov. 30—The Dead Shot (Helen Gibson—Two Parts)—03266.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).

Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).

Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).

Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).

Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).

Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).

For the Freedom of the World (Seven Parts—Drama).

Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).

For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 17—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).

Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).

Nov. 17—The Make-Believe Wife (Billie Burke).
Nov. 17—The Gypsy Trail (Bryant Washburn).
Nov. 24—Women's Weapons (Ethel Clayton).

Nov. 24—A Daughter of the Old South (Pauline Frederick).

Nov. 24—Mirandy Smiles (Vivian Martin).

Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).

Nov. 17—My Cousin (Enrico Caruso).

Nov. 24—Under the Greenwood Trees (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

Nov. 24—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

(Paramount Releases Continued on Following Page)

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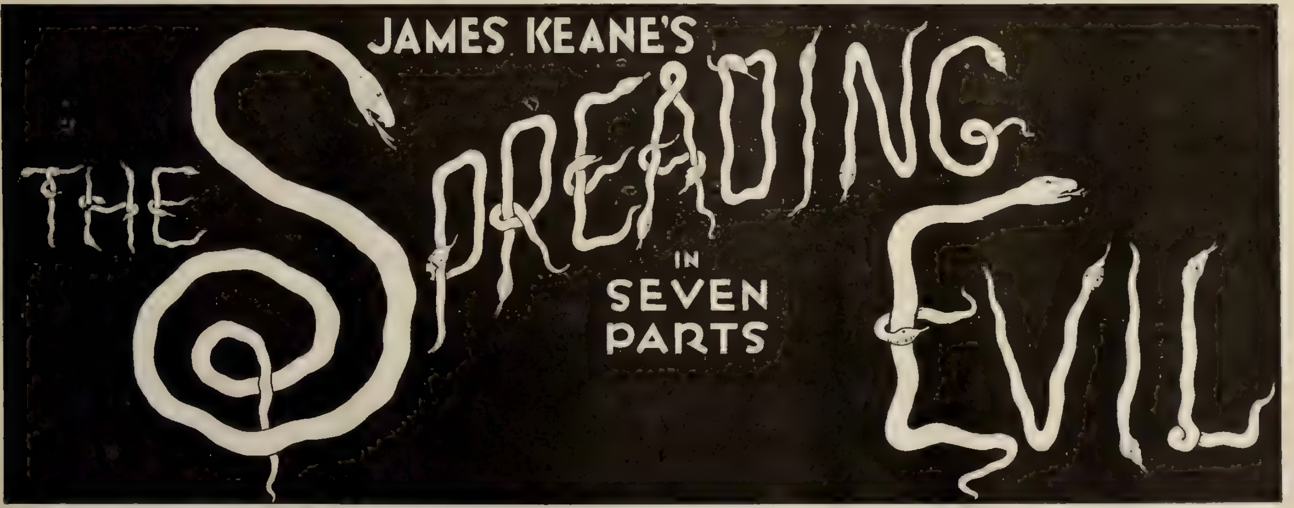

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List of Current Film Release Dates

(Paramount Releases Continued from Preceding Page.)

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 17—Snobs (Victor Moore).
Nov. 24—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Nov. 17—Fiji Does Its Bit.
Nov. 24—Fire Walkers of Bequa.
Dec. 1—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

PARAMOUNT-Bray Pictograph.
Nov. 10—A Modern Miracle Worker; Our Newest Possessions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Nov. 24—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 11—America's Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.

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Feature Releases

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Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Together (Violet Merserau—Five Parts—Drama)—03233.
Nov. 23—Hugon the Mighty (Monroe Salisbury—Five Parts—Drama).
Nov. 30—All Night (Carmel Myers—Five Parts Drama).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You.
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

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The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

Sept. 30—Heart of Rachel (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).

HOPP HADLEY.

130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.

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Among the Cannibal Isles of the South Pacific (Educational).

LEONACE PERRET PRODUCTIONS.

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Stars of Glory.

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

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Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.

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The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.

Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.

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The Vigilantes (Drama).

BERNARD H. BERNSTEIN.

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The Lust of the Ages.
A Grain of Dust.

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Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).
The Star Spangled Banner (500 feet) (Gotham Film).
Columbia (500 feet) (Gotham Film).
Home, Sweet Home, and The Girl I Left Behind Me (Gotham Film).

FOURSQUARE PICTURES.

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The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

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Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.

Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
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The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Matrimaniac.
The Americano.

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

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Human Clay.
Life or Honor.

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Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

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Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
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His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men.

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

HARRY RAPF.
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Sins of the Children.

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The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

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The Hell Hound of Alaska (Five Parts—Dr.).
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Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
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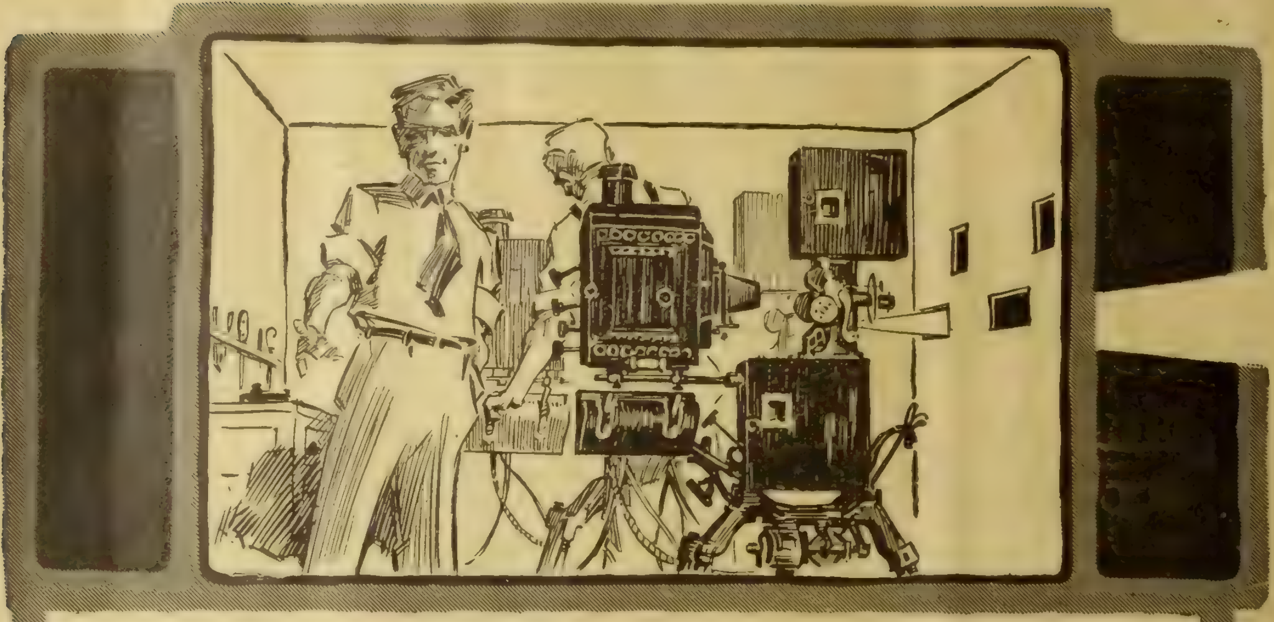

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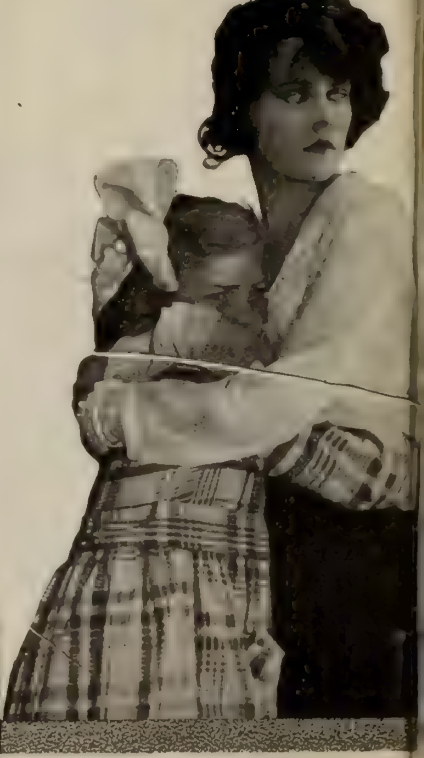

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"Do you know why I refused you, the other night, *Charlie?*"

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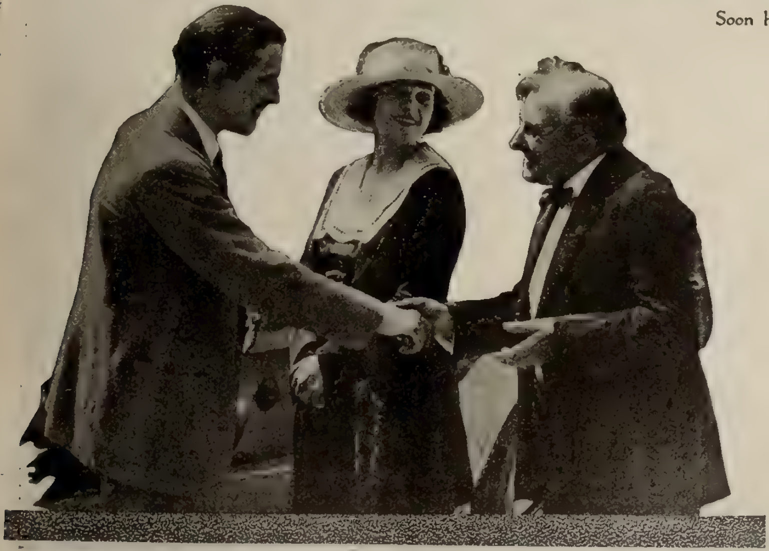

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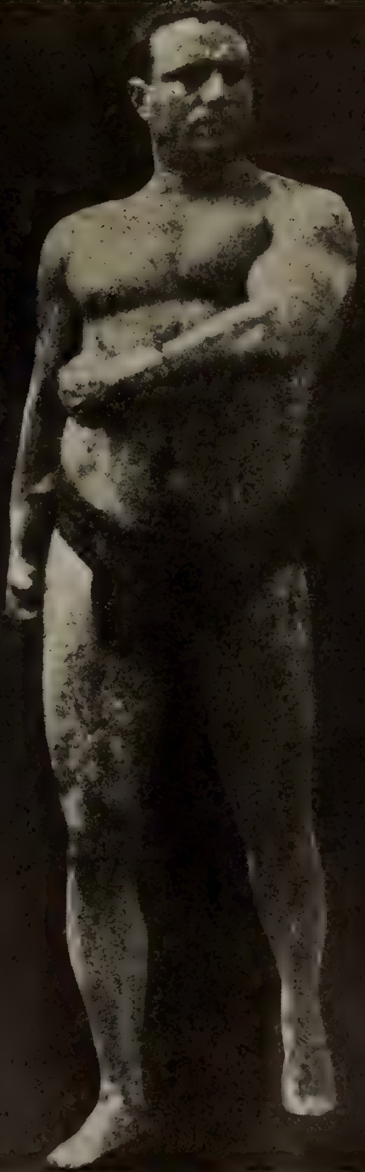

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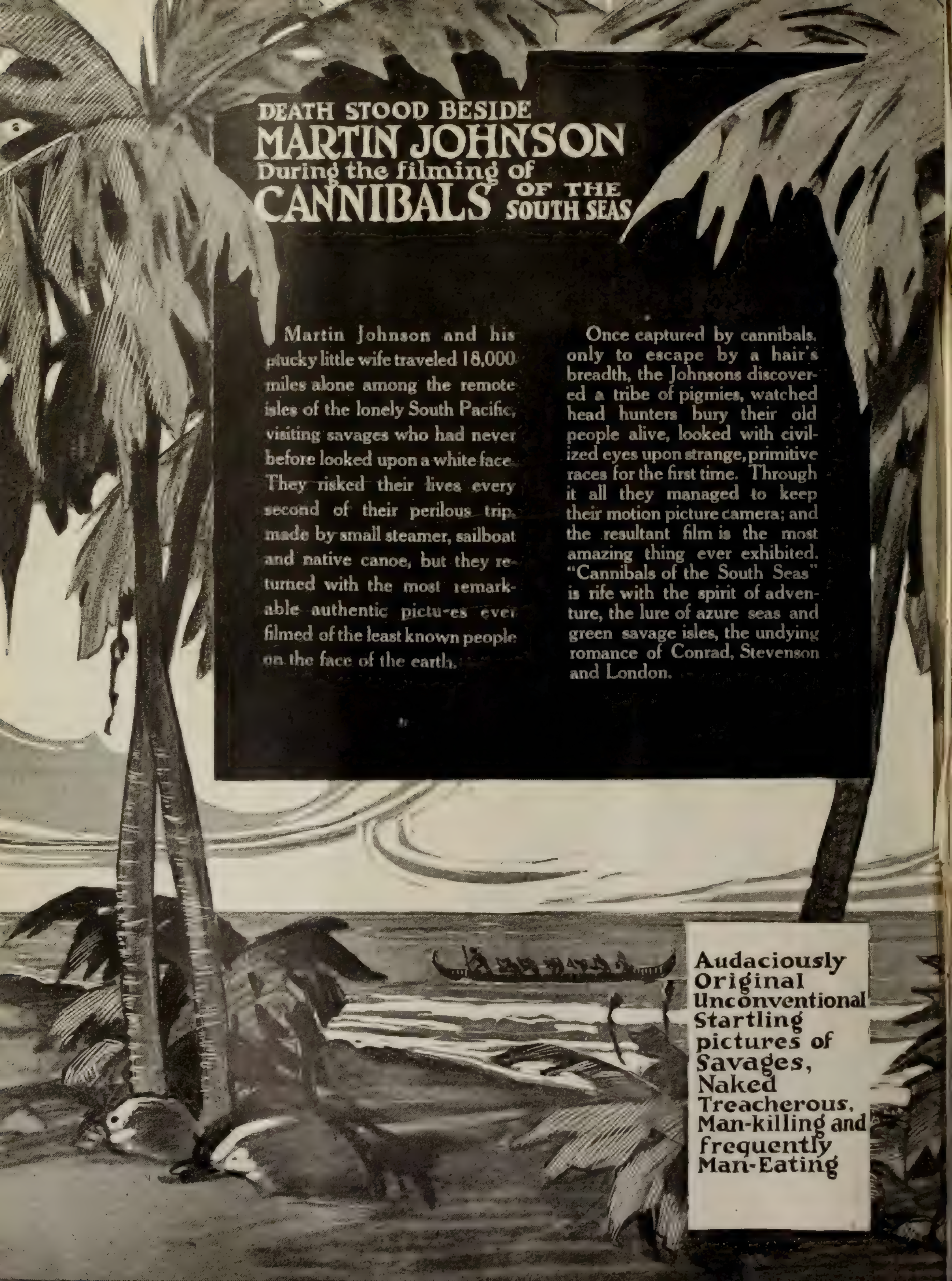

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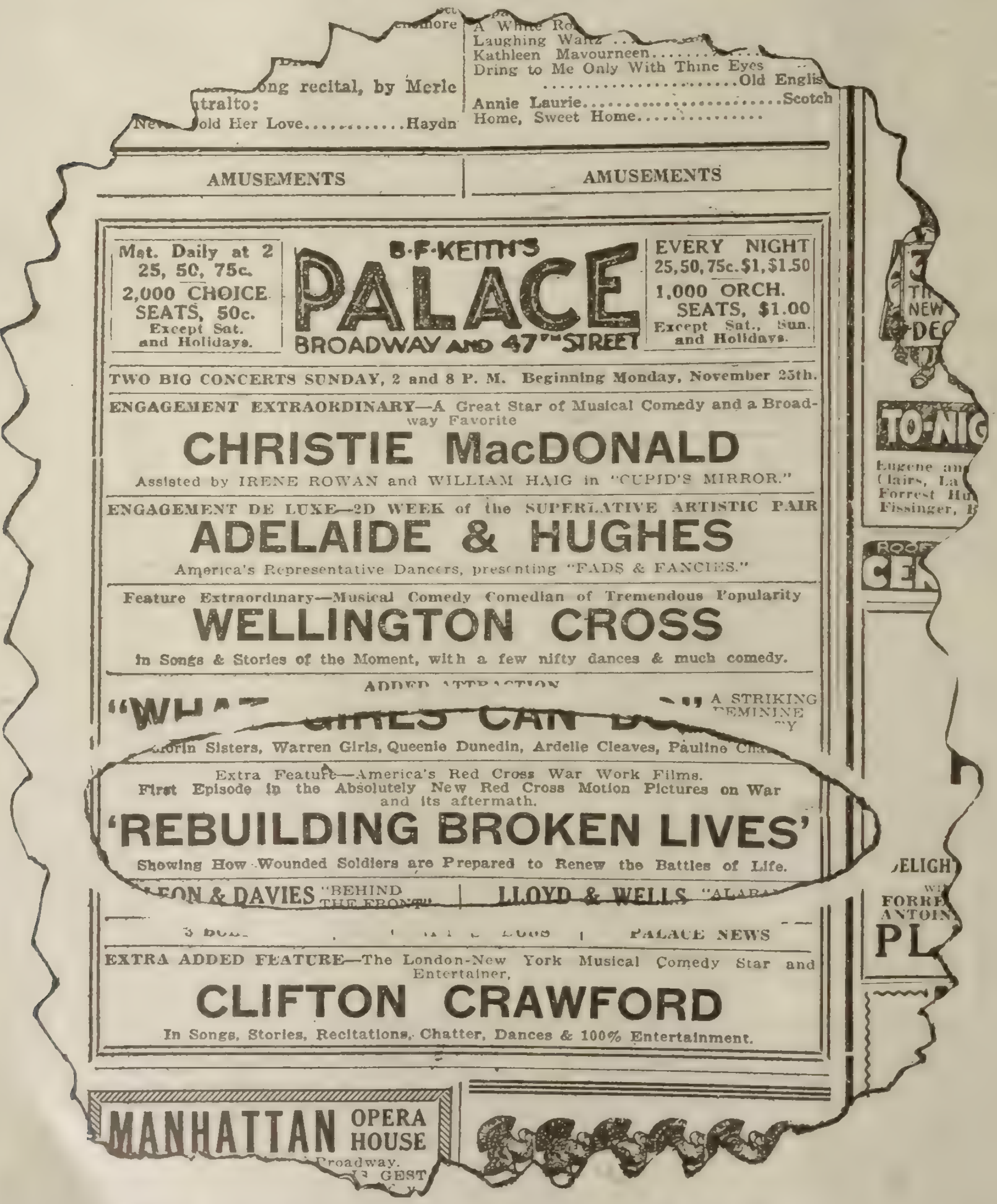

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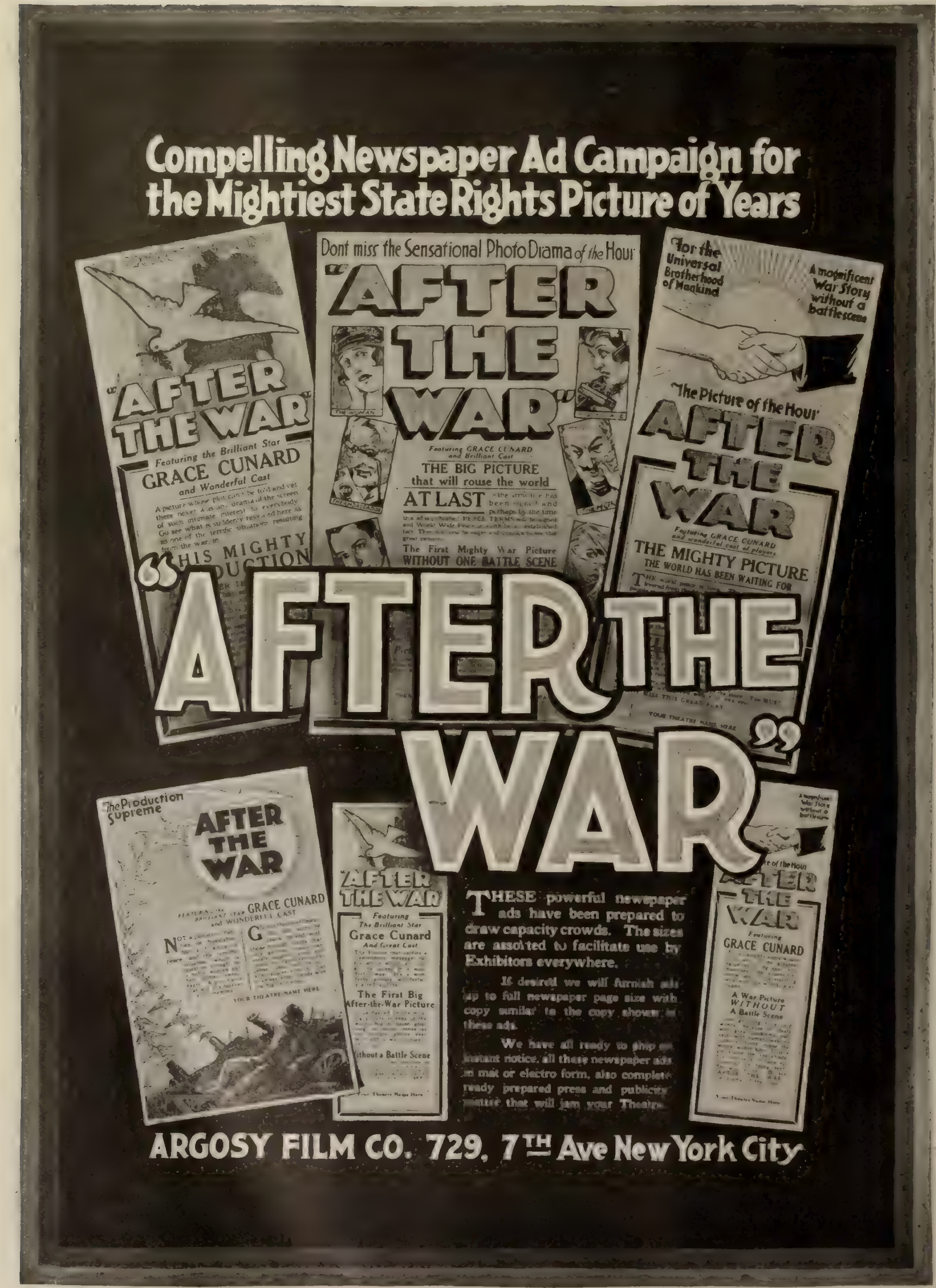

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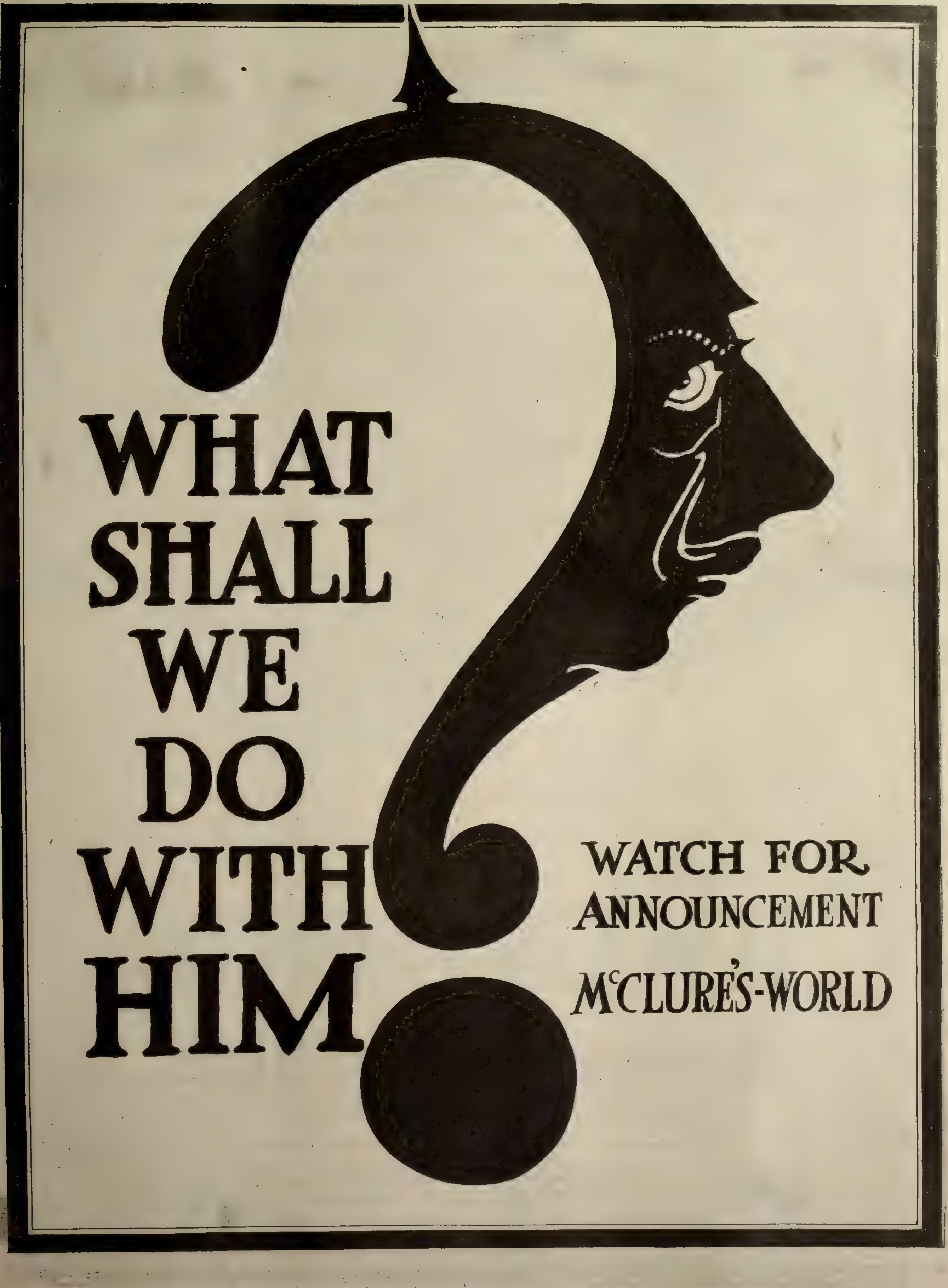
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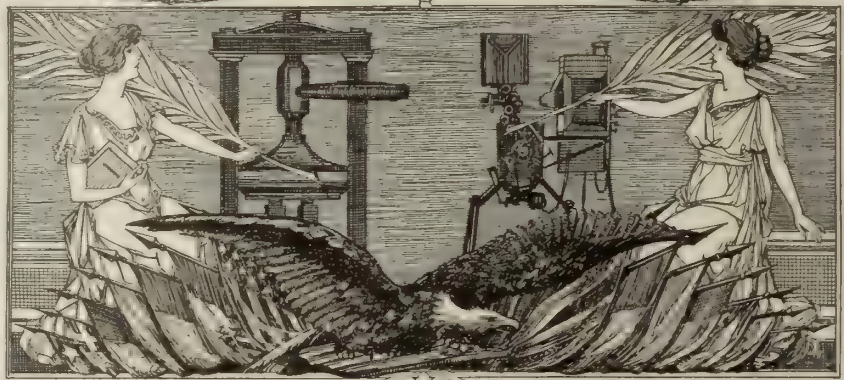


FOLLOW THE ALLIES INTO GERMANY!

With the American, French, Italian and British troops as they advance into German territory are official cameramen, directed by their various Governments. As the great Council meets at Versailles there also will be similar official cameramen. As town after town is freed of the four year enemy the official cameramen will enter with the conquering armies of Liberty.

What wonderful motion picture material, historic, fascinating, thrilling!

Your audiences will see it all in

OFFICIAL WAR REVIEW

issued one reel each week.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

The Committee on Public Information
GEORGE CREEL, Chairman
announces through the
Division of Films
CHAS. S. HART, Director
that the

Official War Review

containing the official war pictures of the British, French, Italian and American Governments, will not be discontinued, but will be released weekly by Pathe for some time to come.

This announcement has been necessitated by the many requests for information from exhibitors who have found the Official War Review an excellent attraction, and have feared that the Armistice meant the early discontinuance of the film.

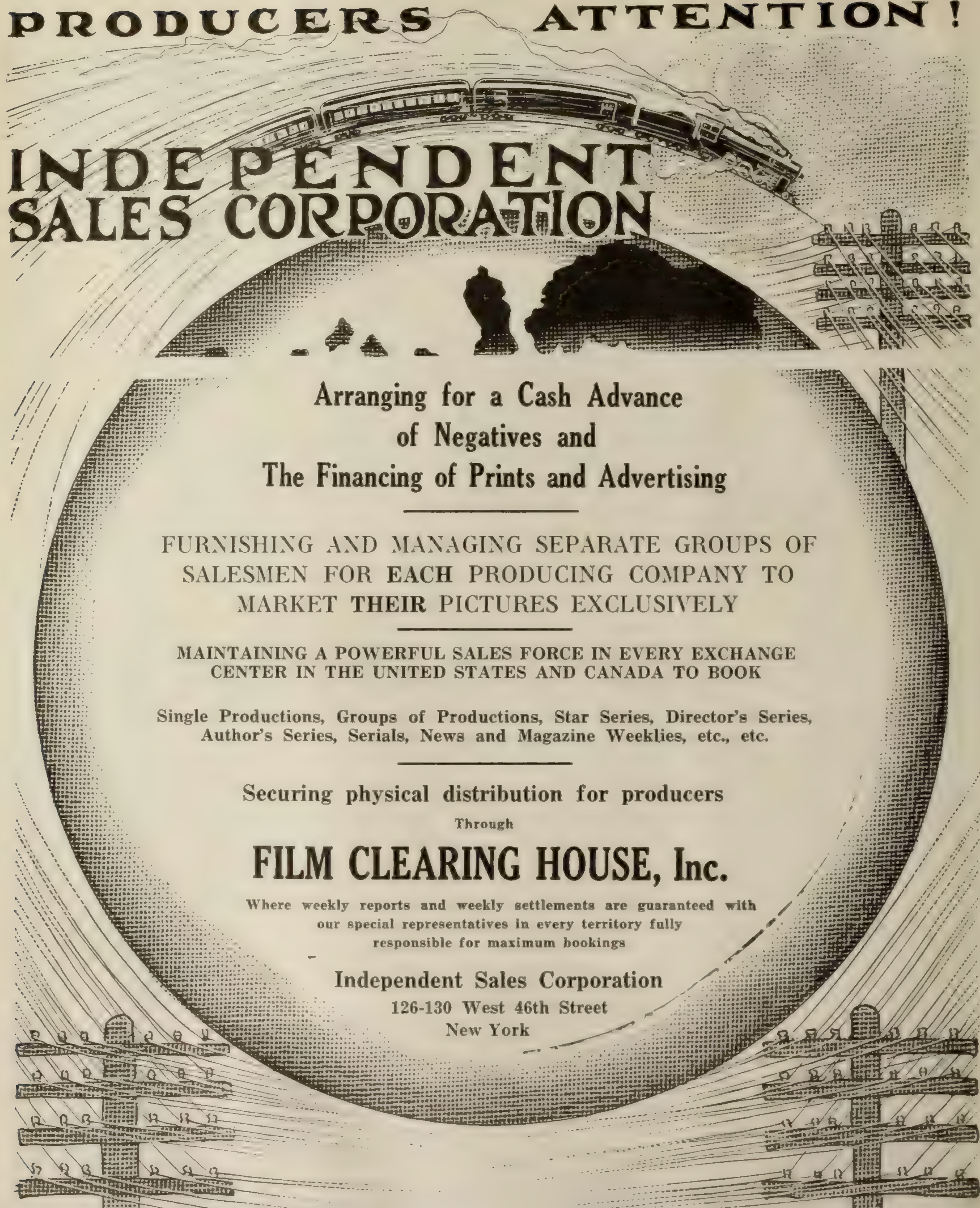
The Division of Films is glad to announce that the supply of excellent material has greatly increased during the past two or three months; that this material will continue to be received for some time, and that the negatives now coming in are of subjects far more interesting, even, than any hitherto received.

We are justly proud of the splendid record made by the Official War Review!

Committee on Public Information
GEORGE CREEL, Chairman

Division of Films
CHAS. S. HART, Director

PRODUCERS ATTENTION!



INDEPENDENT SALES CORPORATION

Arranging for a Cash Advance of Negatives and The Financing of Prints and Advertising

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FURNISHING AND MANAGING SEPARATE GROUPS OF SALESMEN FOR **EACH** PRODUCING COMPANY TO MARKET **THEIR** PICTURES EXCLUSIVELY

MAINTAINING A POWERFUL SALES FORCE IN EVERY EXCHANGE CENTER IN THE UNITED STATES AND CANADA TO BOOK

Single Productions, Groups of Productions, Star Series, Director's Series, Author's Series, Serials, News and Magazine Weeklies, etc., etc.

Securing physical distribution for producers

Through

FILM CLEARING HOUSE, Inc.

Where weekly reports and weekly settlements are guaranteed with our special representatives in every territory fully responsible for maximum bookings

Independent Sales Corporation
126-130 West 46th Street
New York

ORGANIZATION MEANS SUCCESS

The Hearst News Reel Organization (International Film Service Co., Inc.) has been the Maker of News Reel History in the Past and has the stage all Set for even Bigger Events in the Future.

Mr. C. F. Zittel, Vice-President and General Manager of the International Film Service Co., Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly Vice-President and General Manager of Pathe Exchange, Inc., now President of the United Pictures Corporation.

The Past:

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service Co., Inc., was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe; and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Present:

The International Film Service Co., Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Future:

After December 24th, 1918, the name of Pathe will be eliminated from the Hearst Pathe News and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Co., Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Co. The unequaled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers, has been arranged for the promotion of these reels.

International Film Service Company, Inc.

729 Seventh Avenue, New York City

Goldwyn Pictures

A Great Primitive Drama of the Plains

An action story filled with the vitality of life in the open; a story of hot blood and strong passions.

The kind of story and tremendous production that has, under the Goldwyn name, doubled the drawing power of the most commanding personality of the screen.

GERALDINE FARRAR

in The Hell Cat

By Willard Mack
Directed by Reginald Barker

Think of the popular appeal of this brilliant artist in a virile picture made among the Wyoming hills—melodramatic, romantic, pulsing with emotion. Big in theme, big in conception, big in execution and bold and colorful in treatment. Big in money-making possibilities. Challenging you to use your best business judgment as an exhibitor and *increase your playing time to enlarge your profits.* Released everywhere December 1, but playing pre-release in twenty cities where enthusiastic showmen were eager to draw capacity business back again into their theatres.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42*nd* Street New York City

Goldwyn Pictures

Exhibitors Themselves Suggested These Farrar Stories.

Goldwyn for months sought the best exhibitor opinion of the nation as to the type of stories they wanted Geraldine Farrar to make in her Goldwyn Star Series.

Hundreds of them responded, saying: "Put this great star in a wonderful outdoor story filled with action and containing strong love interest."

The scenes shown on this page from "THE HELL CAT" forecast the success of this powerful story.

In a single production you have the benefits of the judgment of successful exhibitor-showmen; the work of Willard Mack, a brilliant playwright; the bold, masterly direction of Reginald Barker and an all-star cast including Milton Sills and Thomas Santschi.

Add these elements to a star of unparalleled popularity and the Goldwyn perfection of production and you instantly realize why all alert exhibitors are rapidly booking the Geraldine Farrar Star Series for their houses.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

A Strong Melodrama Filled with "Punches"

Every exhibitor knows that audiences are now demanding *powerful plots.* The American public, filled with enthusiasm over the triumph of our forces, loves and demands ACTION. The pulse of the nation is beating fast. You therefore appeal directly to the popular taste and demand with

Betzwood Film Company's Spectacular Production

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**

Conceived and directed by IRA M. LOWRY

Obtaining instantly a 70-day booking on the Marcus Loew Circuit of theatres; playing to a clean sweep of every non-competitive neighborhood house in Philadelphia after a record-breaking first run at the famous Stanley Theatre; repeating the successes scored by "For the Freedom of the World"—the other Lowry production that has been a year-long success all over the world. Goldwyn advises exhibitors to book and play this unusual production, with the first Chinese star the screen has ever known, while the picture is enjoying the nation-wide recognition of the critics in the first run cities. Write or wire your nearest Goldwyn office for booking dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Exhibitors of America: Meet Mr. Louis Bennison

You will welcome him on your screens *because he has the habit of taking cities by storm.* Overnight he captured the large cities of America in the successful play, "Johnny Get Your Gun" and made the critics say things like these:

"He caught the fancy of the town instantly. . . . "A breezy bird that all Americans will like." . . . "A husky human fairly exuding good nature." . . . "The most lovable fellow we have seen in ages."

Now Louis Bennison brings his breezy charm and manliness into the picture theatres of the world as the star of a Star Series of six Betzwood Film Company productions to be distributed exclusively by Goldwyn.

You will be quick to book for a holiday season premiere his first production

LOUIS BENNISON

in

Oh, Johnny!

By Wilson Bayley
Directed by Ira M. Lowry

prints of which now await your inspection in all Goldwyn offices.

This star and his pictures are being promoted with a nation-wide campaign of exploitation to link up with his popularity in every section of the country.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

He Is Popular With The Women Of America.

Wise, capable exhibitors always try to find out quickly what their women patrons think of stars and productions. They represent the majority patronage of theatres everywhere. The striking success in 2,700 theatres of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year ***Every Second Monday***

is due in a great measure to feminine liking. Here is a comedian who is laughable and funny without ever offending decency and good taste. These are his newest releases:

Dec. 1 "Proposing Bill"
Dec. 15 "The Jelly Fish"
Dec. 29 "Poor Innocent"
Jan. 12 "You Know What I Mean"

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

The Great

NAZIMOVA

in

EYE *for* EYE

Adapted from Henry Kistemaeckers' drama "L'Occident" by June Mathis and Albert Capellani and directed by Albert Capellani.

MAXWELL KARGER
Director General

The stage has its Bernhardt
Grand Opera has its Caruso
The Screen has

NAZIMOVA

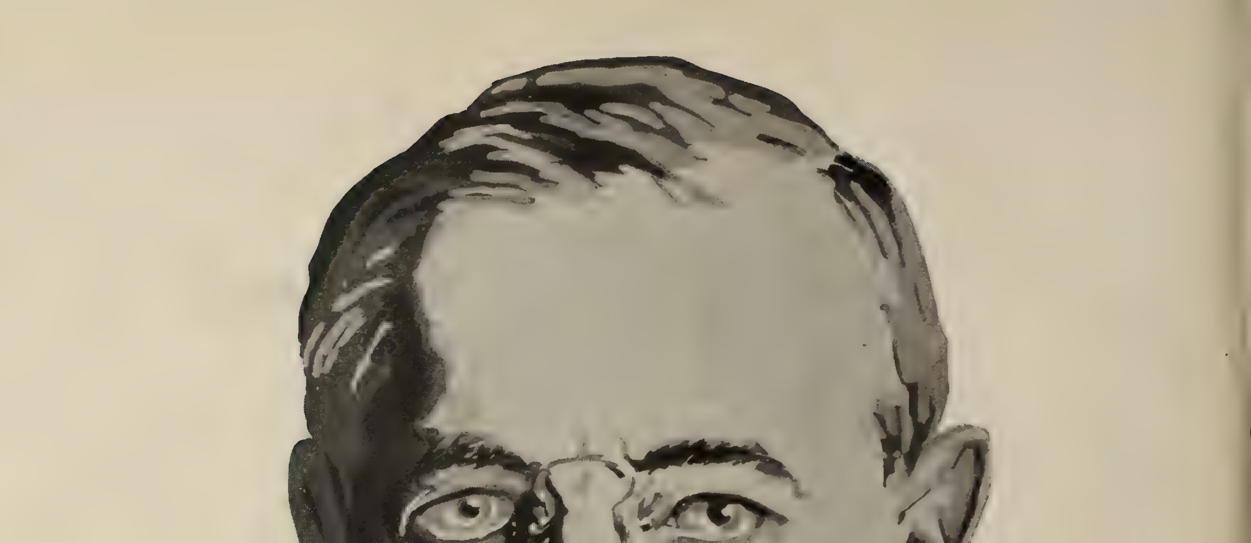
METRO
PICTURES CORPORATION
Exclusive Distributors of
NAZIMOVA PRODUCTIONS

Read what the Exhibitors Trade Review says

This Is a Real One

THIS is a real feature. It should be heavily advertised with big space in the newspapers. Your town should be billed completely and a good snappy advance campaign put over. You can't go too strong on "Eye for Eye," for it will not disappoint patrons, so you need have no fear of any comeback and therefore can go the limit.

As the picture is good for double the run that usual features get, it will pay you to loosen up, put quite a bit of extra money into a real advertising campaign and do all in your power to put the feature over in the way it deserves. Suppose you do put extra money into it. The chances are a thousand to one that you'll get it back with a dividend that will make you feel happy for months.



The Best Beloved!

THIS MAN is discussed by all the world today because he represents the best in human life and thought.

The Great Victory WILSON OR The Fall of the Hohenzollerns

Directed by Charles Miller-Scenario by June Mathis and A.S. LeVino

SCREEN CLASSICS INC.

METRO PICTURES CORPORATION

The Most Despised!

THIS MAN is cursed by all the world today because he represents arrogance, cruelty and greed of power, now happily no longer a menace to human freedom—

The Great Victory

THE KAISER

The Fall of the Hohenzollerns

MAXWELL KARGER, *Director General*

SCREEN CLASSICS INC.

EXCLUSIVE DISTRIBUTORS—

The man who laughs all over makes his bow as a METRO Star in

$5000 AN HOUR

HALE HAMILTON

in a George Randolph Chester success provides the new type of entertainment which motion picture audiences seek.

Adapted by June Mathis from the novel published by Bobbs, Merrill & Co. and directed by Ralph W. Ince.

MAXWELL KARGER
Director General

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

"I'M satisfied that 'The Iron Test' is even stronger than 'A Fight For Millions,' and am signing a contract now for your next serial on the strength of it. We went back to the old days on this serial, and gave out the red checks. Not only did it break box-office receipts, but the crowds broke my door trying to get in."

HARRY FOGARTY
The Screen Theatre
8th Ave. and 149th St
New York City

—broke the doors to get in to see

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

15 SMASHING EPISODES OF ACTION

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by PAUL HURST

"YOU may book for our use 'The Iron Test,' to start Saturday, December 21. Send contracts for my signature. We have tried at several times the ——serials and also the ——, but Vitagraph has them stopped.

"In the future we will not experiment with other concerns, but book Vitagraphs continuously."

GLOBE THEATRE
St. Johnsbury Vt.
By H. A. GRAVES

VITAGRAPH Albert E. Smith
President

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
THEY ARE WHAT
MOST PEOPLE WANT

After the War—What?

The war is over. Reconstruction is the order of the hour—business, political, physical reconstruction. And abreast of the spirit of the times is the FOX IDEA. To interpret the common thought of a happy and triumphant people—to aid the exhibitor to the greatest profits by the way of least resistance—William Fox now offers two Big, Timely Pictures that epitomize American thought and ideals and point the way of triumphant American progress.

The Reconstruction Problem

The greatest picture—the picture that draws the biggest crowds and piles up the biggest box office receipts—is one that appeals to the greatest number of passions in the human heart. Based on the Fox Idea there has just been completed a production built on the three greatest passions known to our race—the love of a mother for her son, the love of a man for a woman, the love of a patriot for his country.

It is the most powerful drama of mother love ever thrown on the screen.

EVERY MOTHER'S SON

(With CHARLOTTE WALKER)

is a tremendous epic of the American woman's part in the World War—the heroism, the suffering, the supreme sacrifice of the millions of mothers who gave their sons to their country. It is a beautiful romance of an American soldier and a peasant maid of Alsace. It is a mighty film spectacle of patriotism, depicting not only the Great Draft and the battlefields of France, but also the final Peace Conference at Versailles and the glories of the new world that is to be born of reconstruction. EVERY MOTHER'S SON is a picture for every man, woman and child in America. It was directed by R. A. WALSH and temporarily titled "18 TO 45." It is a picture for you to book—now.

The Morality Problem

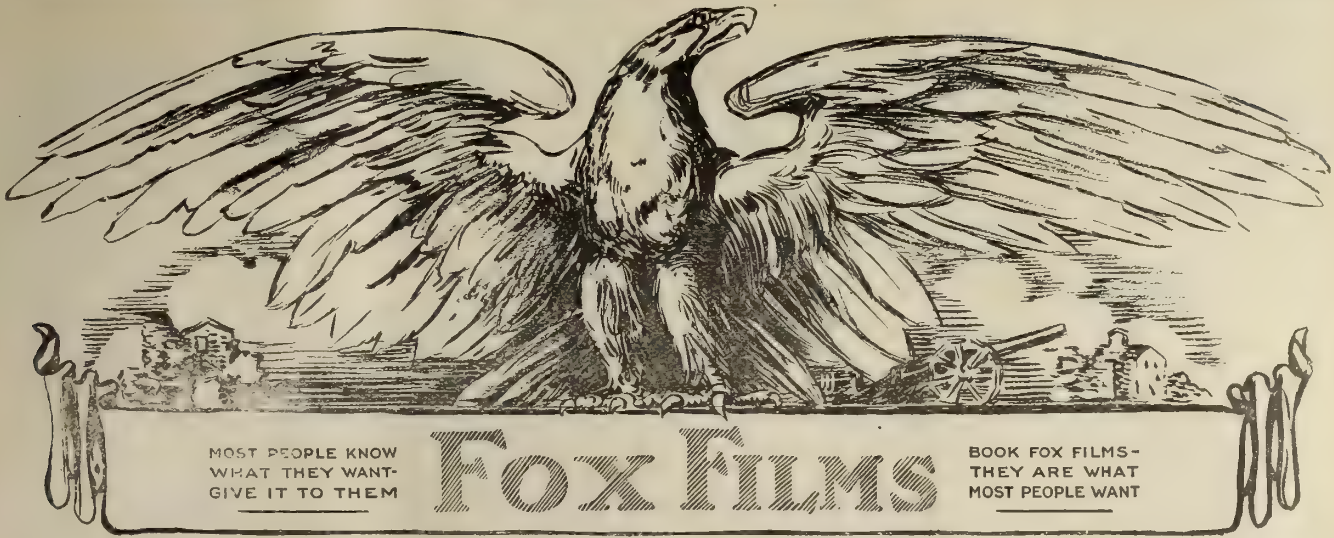
The Fox Idea has developed what is beyond all doubt the most unusual, most fascinating, most amazing photoplay ever produced—a timely, striking morality picture that is pitiless in the searching light it throws on matrimony. It will make the selfish, thoughtless, complacent husband squirm. It will cause wives to look at life in a new light. It is a challenge to the world, ripping away the veil of hypocrisy and deceit that has enshrouded marriage and helped to make it a mockery.

WHY I WOULD NOT MARRY

(All-Star Cast)

is the story of a beautiful girl who was able to see that those men who fawned upon her and sought her hand in marriage only desired her as a sacrifice on the altar of Mammon. She saw poverty, bitterness, struggle—but at length also perceived that which brought happiness to her heart and hope to lift her spirit. WHY I WOULD NOT MARRY was directed by RICHARD STANTON. It will be the sensation of the season, with a box office appeal bigger than the capacity of the largest theatres.

FOX
FILM CORPORATION



Peace for the Exhibitor

Profits are what interest you. One picture that you *know* will be a box-office power is safer than all the untested productions combined. Booking a picture that is backed by a record of successes in the big first-run houses means peace of mind for you. It is your assurance—the best assurance obtainable—that your money, time, energy and advertising will not be wasted. And this is the sort of pictures William Fox offers you.

PROFIT MAKERS

The one new thing in motion pictures this season has been the development of the Fox Idea of timeliness—the production of pictures possessing news value. The Fox Idea has been the biggest success of the season. These pictures today are making more money for exhibitors than any other series of productions obtainable. They are timely and are being kept timely.

THE PRUSSIAN CUR
THE LAND OF THE FREE
QUEEN OF THE SEA

This is especially instanced by THE LAND OF THE FREE, based on the life of General Pershing and released as WHY AMERICA WILL WIN. Sweeping revisions have been made which place the film as far ahead of the times as it was on the day of release. These pictures are proved money-makers. The Fox Idea is to keep them so. Book them now—today—while public interest is at fever heat!

PROVED VALUES

No exhibitor could compile a list of the biggest pictures of the last year without paying tribute to the Fox Idea. No one who is familiar with the amusement business could name the record box office pictures without including the products of the Fox Idea. And no productions have more convincingly demonstrated the soundness and the money-making possibilities of that Idea than

CLEOPATRA
LES MISERABLES
THE BIG SIX

These pictures have been shown around the world. They have visited many communities again and again. And they are producing big profits today just as surely as they did in the memorable week of their release. They are pictures to bank on—pictures that will clean up for any exhibitor anywhere—pictures that will be cleaning up for wide-awake exhibitors a decade hence. Why experiment? Book certainties! Get these pictures now!

FOX
FILM CORPORATION

It's Lucky!

A Million-Dollar Group of Feature Pictures that Make Big Profits Absolutely Certain.

The Great 9

These Million-Dollar Feature Pictures Booked as a Group on a Strictly Independent Basis.

Book Now!

Don't Wish for Luck—Grab The Great Nine

Theda Bara
in
THE SERPENT

Big boar hunt—battle scenes—surprising climaxes—R. A. Walsh's direction—Miss Bara's greatest work of character portrayal — assure big crowds and big profits.

In
UNDER TWO FLAGS

Ouida's most famous novel—a rapid-fire picture with a 100 per cent. proved record for box-office hits—a non-vampire role and a story known to millions.

In The
DARLING OF PARIS

Based on Victor Hugo's "The Hunchback of Notre Dame"—a gorgeous, costly spectacle with scenes of thrilling action that insure a splendid clean-up.

Valeska Suratt
in The
SOULOFBROADWAY

This story of the fashion parade at Atlantic City and expose of the night life of Broadway was a box-office sensation three years ago, and will repeat.

R. A. Walsh's
great melodrama
REGENERATION

You will recall the big scenes—the steamboat fire—the rescues—the gang fights—the great success of the picture—and will book it certain of turn-away business.

INFIDELITY
based on George Ohnet's novel
"DR. RAMEAU"

A wonderful melodrama with a cast including Frederick Perry, Dorothy Bernard and Jean Sothern—a play developing the big appeals that mean box-office returns.

William Farnum
in
FIGHTING BLOOD

Swift, tense action—the story of a battling clergyman who "came back." Profit? Well, this picture has played a greater number of days in all parts of the world than any other William Fox has released.

In
THE BROKEN LAW

Love—romance—conquest—the free and easy life of the highway. Its great cast and powerful heart theme will make it one of the biggest of THE GREAT NINE revenue producers.

In
HOODMAN BLIND

Previously released as THE MAN OF SORROW. Founded on the famous stage success, "Hoodman Blind," by Wilson Barrett. A dynamo of power with a box-office appeal second to none.

FOX
FILM CORPORATION

Francis Ford's

Greatest Serial

"THE SILENT MYSTERY"

FEATURING

FRANCIS FORD
MAE GASTON and
ROSEMARY THEBY

The Serial Sensation of the Century.
Demanded by a Million Fans.

Built on the sure foundations of the brilliant methods of the master-serial-maker of the universe—"The Silent Mystery" is the supreme money-getting Serial of the age. 15 amazing episodes. Francis Ford at his superlative best.

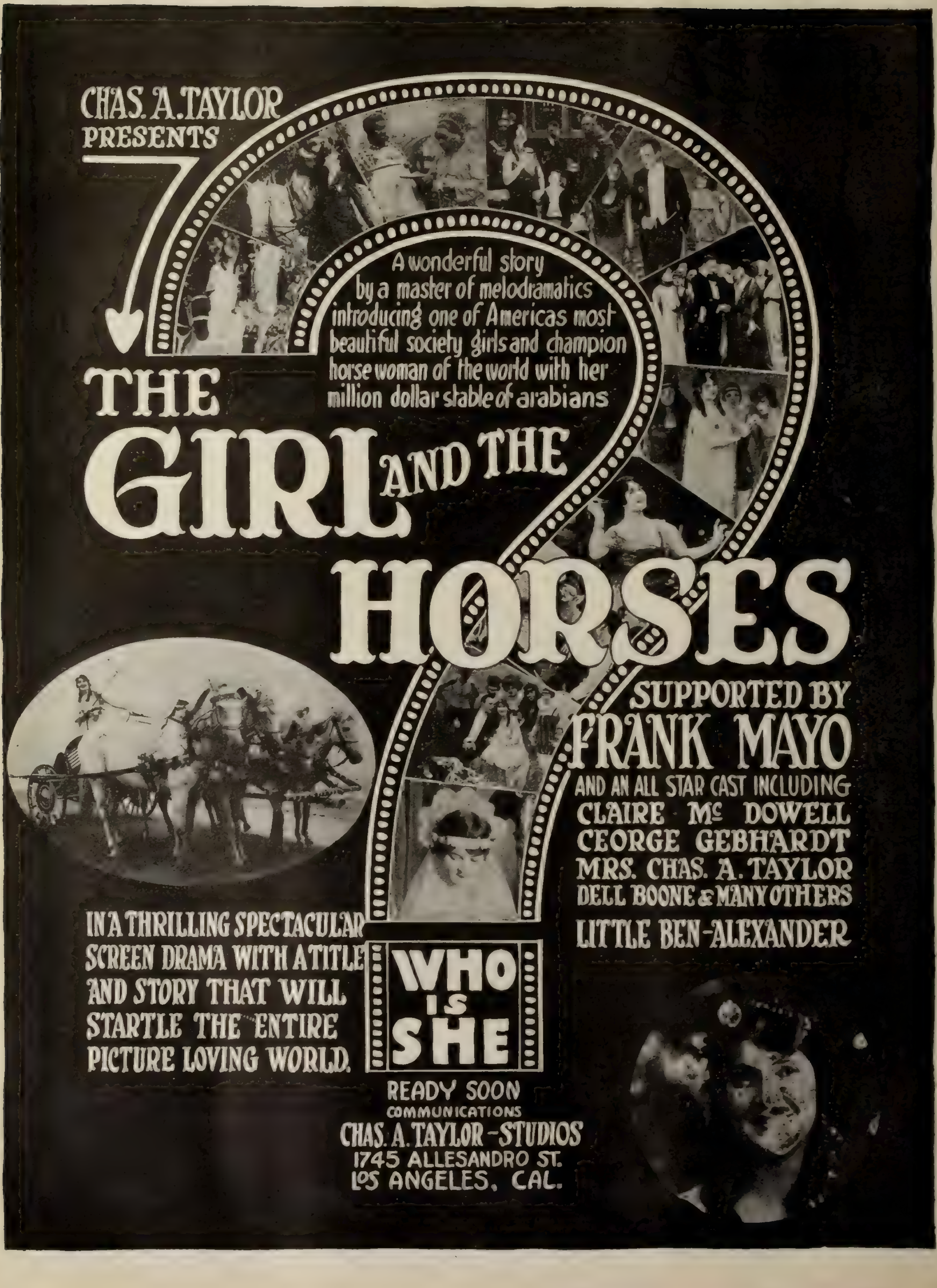
"The Silent Mystery starts with a Francis Ford Wallop"
—Exhibitors' Trade Review

Get ready now, Mr. Exhibitor, to connect with regular money, on this made-for-you, coin-getting thriller.

THE BIGGER PROFIT PLAN

Will be announced next week. It is a just and equitable measure designed to give Exhibitors their fullest right to Please their Patrons—Pack their Theatres—Play a Big Box-Office Success and—Collect their Profits. Watch the Trade Papers next week for the plan that has flooded our offices with inquiries the past month. If you can't wait—write for full particulars to

HILLER & WILK, Inc.
912 Longacre Bldg.—
42d and Broadway— New York



CHAS. A. TAYLOR
PRESENTS

A wonderful story
by a master of melodramatics
introducing one of Americas most
beautiful society girls and champion
horse woman of the world with her
million dollar stable of arabians

THE GIRL AND THE HORSES

SUPPORTED BY
FRANK MAYO
AND AN ALL STAR CAST INCLUDING
CLAIRE Mc DOWELL
CEORGE GEBHARDT
MRS. CHAS. A. TAYLOR
DELL BOONE & MANY OTHERS
LITTLE BEN-ALEXANDER

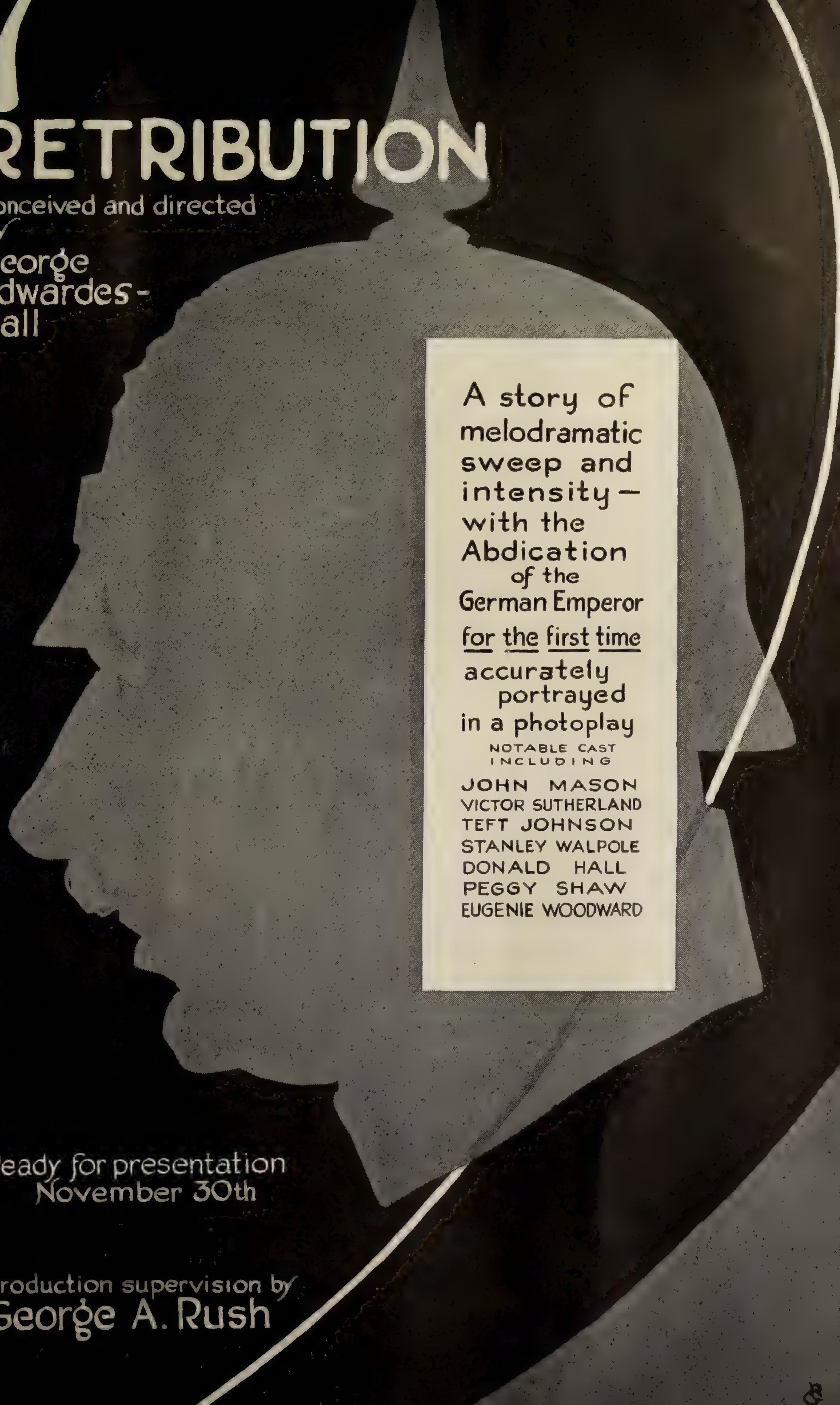
IN A THRILLING SPECTACULAR
SCREEN DRAMA WITH A TITLE
AND STORY THAT WILL
STARTLE THE ENTIRE
PICTURE LOVING WORLD.

WHO
IS
SHE

READY SOON
COMMUNICATIONS
CHAS. A. TAYLOR-STUDIOS
1745 ALLESANDRO ST.
LOS ANGELES, CAL.

RETRIBUTION

Conceived and directed
by
George
Edwardes-
Hall



A story of melodramatic sweep and intensity — with the Abdication of the German Emperor for the first time accurately portrayed in a photoplay

NOTABLE CAST INCLUDING

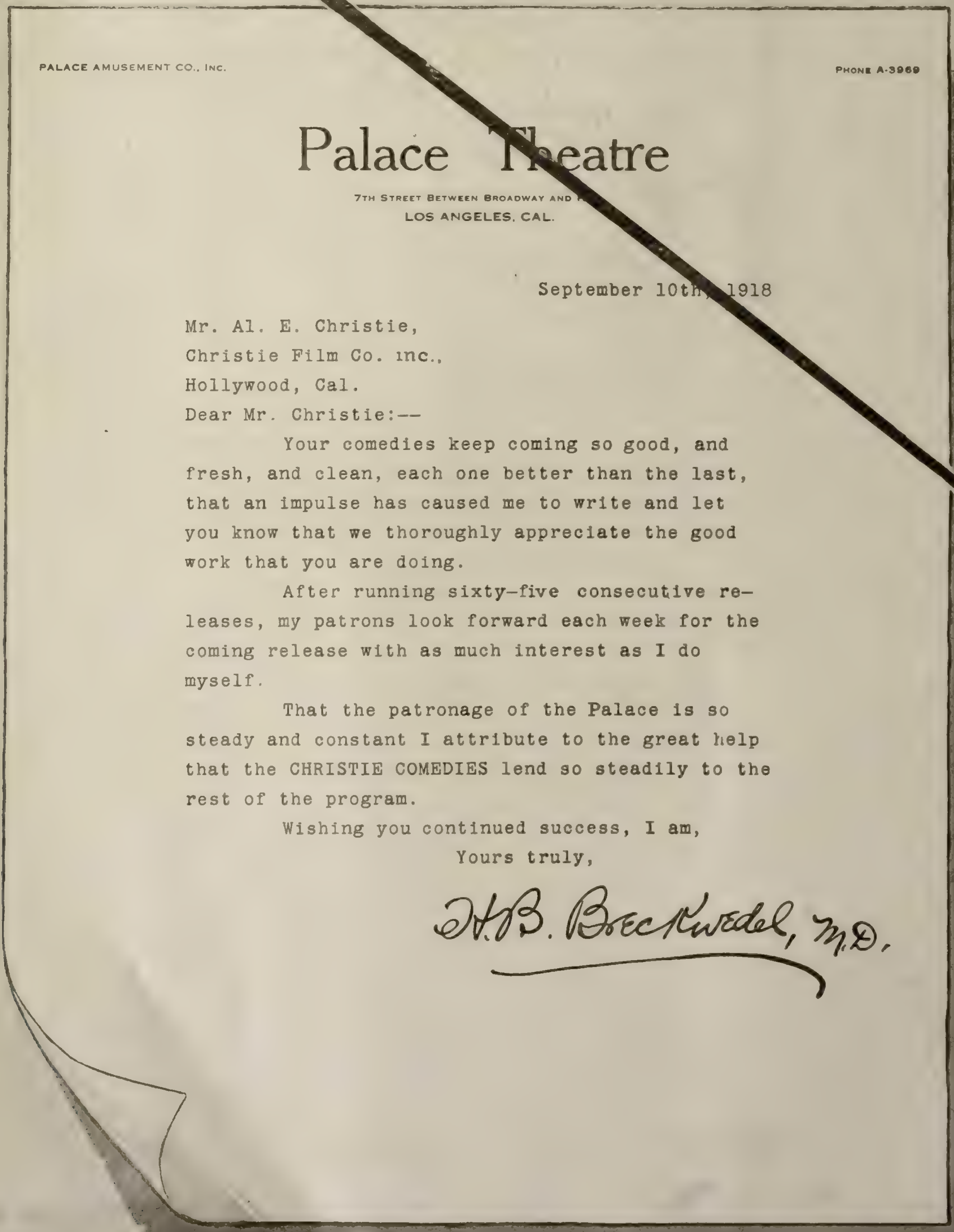
JOHN MASON
VICTOR SUTHERLAND
TEFT JOHNSON
STANLEY WALPOLE
DONALD HALL
PEGGY SHAW
EUGENIE WOODWARD

Ready for presentation
November 30th

Production supervision by
George A. Rush

Taking Com

65 WEEKS-455 CONSECUTIVE



PALACE AMUSEMENT CO., INC. PHONE A-3969

Palace Theatre

7TH STREET BETWEEN BROADWAY AND

LOS ANGELES, CAL.

September 10th, 1918

Mr. Al. E. Christie,
Christie Film Co. inc.,
Hollywood, Cal.

Dear Mr. Christie:--

Your comedies keep coming so good, and fresh, and clean, each one better than the last, that an impulse has caused me to write and let you know that we thoroughly appreciate the good work that you are doing.

After running sixty-five consecutive releases, my patrons look forward each week for the coming release with as much interest as I do myself.

That the patronage of the Palace is so steady and constant I attribute to the great help that the CHRISTIE COMEDIES lend so steadily to the rest of the program.

Wishing you continued success, I am,

Yours truly,

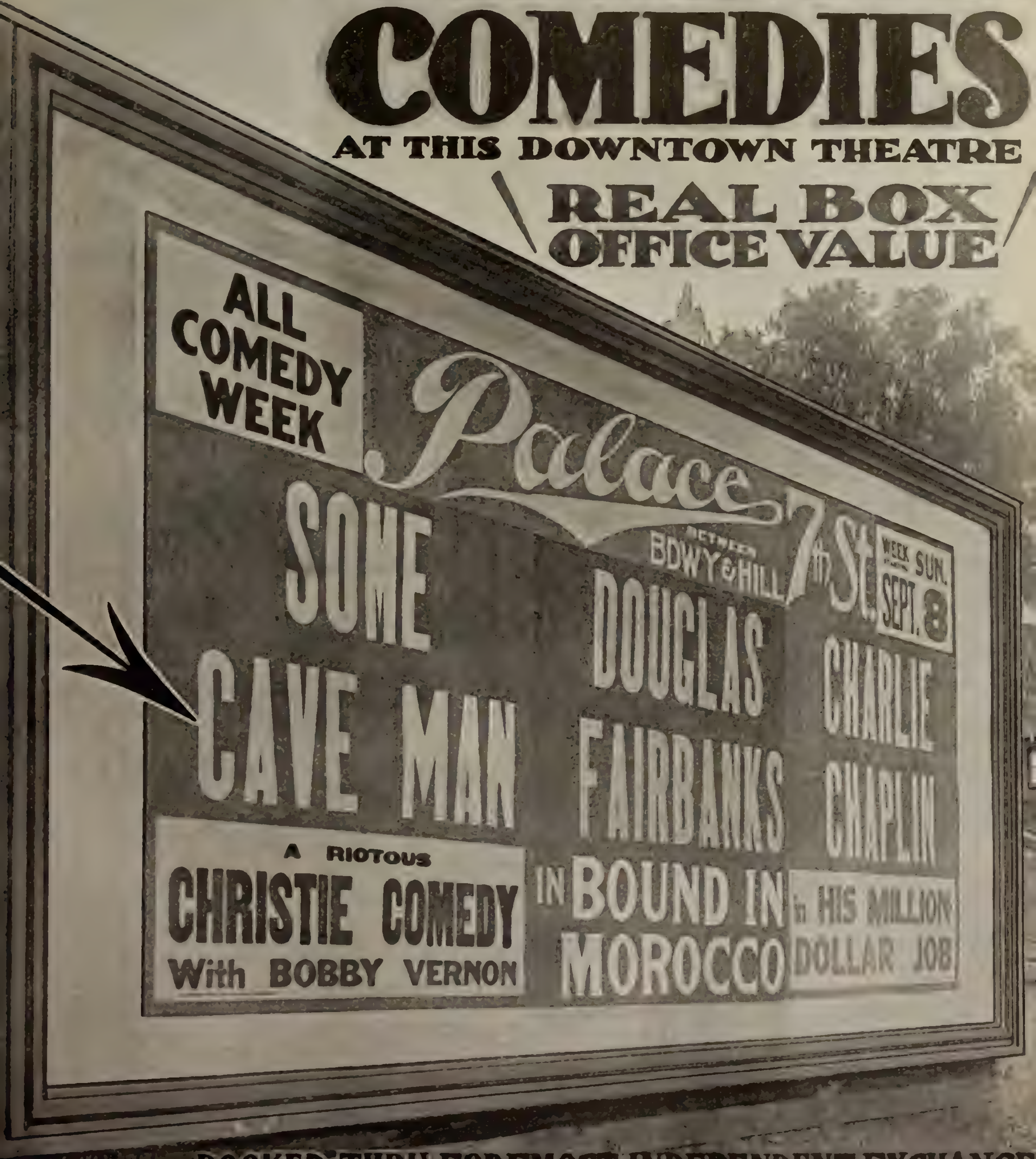
H. B. Breckwedel, M.D.

edy Seriously

NIGHTS OF CHRISTIE COMEDIES

AT THIS DOWNTOWN THEATRE

REAL BOX OFFICE VALUE


ALL COMEDY WEEK
Palace
BETWEEN BDWY & HILL
7th St.
WEEK STARTING SUN. SEPT. 8
SOME CAVE MAN
A RIOTOUS CHRISTIE COMEDY With BOBBY VERNON
DOUGLAS FAIRBANKS IN BOUND IN MOROCCO
CHARLIE CHAPLIN in HIS MILLION DOLLAR JOB

BOOKED THRU FOREMOST INDEPENDENT EXCHANGE

PRE-RELEASE SHOWING AT KEITH'S THEATRE, Washington, D. C.—A SENSATION

MORE ABOUT THIS NEXT ISSUE

You All Voted

"DAMAGED GOODS"
"WHERE ARE MY CHILDREN?"
"ENLIGHTEN THY DAUGHTER"

GREAT PICTURES

Then read what

Hon. JOSEPHUS DANIELS
Secretary of the U. S. Navy wrote about

"THE SPREADING EVIL"

(Extract from letter of endorsement)

"It is a powerful portrayal of an evil to whose ravages the public must be awakened, and I am sure your photo-play will do much toward arousing the American people to their duty."

Josephus Daniels

It was great before
It is *greater* now

The greatest repeat production in the history of motion pictures.

TO HELL
WITH THE
KAISER

The Screen Classics INC. super success has doubled its business since the German collapse–

Featuring Lawrence Grant with Olive Tell. Story by June Mathis
Directed by George Irving.
Maxwell Karger, Director General

Book it and clean up!

Metro Pictures Corporation - *Exclusive Distributors* -

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MOVING PICTURE WORLD
Founded by J.P. Chalmers in 1907

CAMPE HEADS SOCIETY OF ENGINEERS

At Its Largest Gathering in Cleveland, Westinghouse Man Is Chosen—Offer Services to Fuel Conservation Officials—Interesting Papers Read and Discussed

MONDAY, November 18, saw a goodly gathering of motion picture engineers in Cleveland, where the regular semi-annual meeting of the society of Motion Picture Engineers was scheduled to take place in the form of a two-day session, which, however, was quickly changed to a three-day session when the body sized up the mass of business awaiting its attention.

President C. Francis Jenkins called the meeting to order and read his report, or rather his address. It contained several valuable suggestions. The report of the treasurer, Will C. Smith, supplied ample evidence that the organization is in a healthy financial condition. Several applications for membership were received. At this meeting the regular annual election of officers resulted in the following, which, it may be remarked, is a roster giving promise of most excellent things for the future.

President, H. A. Campe, Westinghouse Electric and Manufacturing Company (President Jenkins having refused to allow his name to be placed in nomination for re-election); vice president, A. C. Roebuck, Enterprise Optical Company, Chicago; secretary, E. K. Gillett, Motion Picture News, New York City; board of governors A. F. Victor, Victor Animatograph Company, Davenport, Iowa, for a two-year term; R. P. Burrows, General Electric Lamp Works, Nela Park, Cleveland, two years, and Dr. Herman Kellner, Bosch-Lomb Optical Company, Rochester, one year.

The organization created the office of past president, the first incumbent of which will be Mr. Jenkins, who is the father of the organization and who has filled its chief executive office with credit both to himself and the organization during the first two years of its life.

National Association Invitation Declined.

A communication was received from The National Association suggesting that the Society of Motion Picture Engineers take some action looking to aiding the National Association when matters came up necessitating the employment of expert engineering knowledge. This proposition brought forth considerable discussion, the consensus of opinion being that Motion Picture Engineers cannot, as a body, in any way affiliate with the National Association or any similar body, it being purely a scientific engineering body, in no way connected with the commercial side of the industry. A committee was finally appointed to draft a letter to the National Association setting forth its attitude in the matter.

The organization appointed a committee through which the services of the organization are to be tendered to the Fuel Conservation officials in Washington. This committee consists of R. P. Burrows, representing the incandescent lamp end of things; J. C. Moulton, representing converting machinery; W. R. Rothaker, representing the laboratories; Max Mayer, representing the studios; W. C. Kunzman, representing the carbon industry; F. H. Richardson, representing

Banquet Tendered Society of Motion Picture Engineers by Cleveland Manufacturers at Hotel Winton.

the projectionist; E. K. Gillett, who is personally acquainted with Dr. Garfield, head of the Fuel Administration, and C. Francis Jenkins, past president of the organization.

One of the important actions of the meeting, from the viewpoint of the writer, was the adoption of the word "projectionist" as the society's designation of the man who projects motion pictures.

Largest Attendance Yet.

The attendance at the meeting was much larger than at any previous gathering; also almost every one remained for the entire three-day session, convincing evidence of the interest and value of the business coming before the body.

Monday evening a banquet was tendered the association by the Cleveland manufacturers connected with the industry. It took place in the French Room of the Hotel Winton, where the convention was held, and the sight of our dignified friend, A. C. Roebuck, in a most disreputable paper plug hat was alone worth the price of admission, to say nothing of "Skinny" Cudmore, who filled the position of toastmaster, lending great weight to that office.

The following are the papers read before the association, which later will be published in its proceedings and thus be made available to the industry at large:

"The Carbon Arc for Alternating and Direct Current Motion Picture Production," W. C. Kunzmann; "Standardization of the Motion Picture Industry and the Ideal Studio," John W. Allison; "Natural Color Cinematography," William V. C. Kelly; "Motion Picture Film in the Making," G. A. Blair; "Sprocket Teeth and Film Perforations and Their Relationship to Better Projection," A. C. Roebeck; "The Projection Room and Its Requirements," F. H. Richardson; "The Function of the Condenser in Projection Apparatus," Herman Kellner; "Fundamentals of Illumination Measurements in Motion Picture Projection," R. P. Burrows; "Advantages in the Use of the New Standard, Narrow Width, Slow-Burning Film for Portable Projectors," William B. Cook.

Philadelphia Next Meeting Place.

Philadelphia was unanimously chosen as the next place of meeting, Will C. Smith and R. P. Burrows being appointed a committee to make the necessary arrangements.

Taken altogether, it may now be said that the Society of Motion Picture Engineers is an established institution—a tub standing absolutely upon its own bottom. It has already accomplished a very great work in the quickening of interest in scientifically accurate knowledge of the various phases of the industry, and in the collection of papers of very great value, the same bidding fair to form the nucleus of what will, in time, be a library of surpassing value.

Mr. Campe, the new president, is a man of much energy, as well as earnestness of purpose. We are not merely handing out bouquets when we say we are expecting great things from his administration. He has apopinted R. P. Burrows as chairman of the Papers Committee, the really one most important committee of the organization, and one upon the activities of which hinges, to a very large degree, the success of its meeting. RICHARDSON.

Pictures Men Hit Hardest In War, Says Goldfish

THE effect of peace on the cinema industry? Well, obviously the first and happiest result you will see will be the one everybody has been shouting for so long—better pictures," said Samuel Goldfish, president of Goldwyn.

"In every way peace is a godsend to us. Of course, we were prepared and organized to stand an indefinite period of war conditions, although we were harder hit by them than any other industry in the country, probably.

"You see, quite apart from taxation—a tax on raw film, a tax on the finished product, income tax and so forth—and tremendously increased expenses, we had to face a serious curtailed revenue. In the first place a great many very keen regular fans were for the time being eliminated by enlistment and the draft.

"What has been still more serious for us is that while they were away from home, or at any rate as long as the war lasted, their women folk stayed away from the theatres. This was particularly noticeable in the smaller towns, where this is partly a matter of sentiment and partly of convention and imposing on the neighbors. Already reports from Goldwyn exchanges all over the country show an extraordinary increase in theatregoing since the news of the signing of the armistice was confirmed. So, although a couple of years may elapse before all the men return from Europe, the relief from worry and anxiety has brought many of the indispensable fans back to the theatres.

War Playing Hob with Exports.

"Furthermore, the war was playing hob with our export trade. The cinema is one of the industries in which American supremacy is generally recognized even abroad. Foreign producers may dislike to admit it, but foreign picture fans and foreign box-offices admit it, all right.

"Now, our nice, helpful and welcome foreign business is about to be multiplied many fold. And, of course, it is obvious even to the layman that the more our revenue the better pictures we can make.

"Then, too, some of our most invaluable people will be coming back, people we have sorely missed, writers, directors, cameramen, actors. The difficulty of securing good leading men has been enough to keep us all awake of nights. And frequently when we did get a good one he would become so popular that we would have to make a star for him.

"Again, during the war the censorship has made things very difficult for us. I don't mean merely the war censorship, but the local censorship, which is parochial enough in piping times of peace. So altogether it would be difficult to find any body of men more exultant—quite apart from natural patriotic and humane consideration which one takes for granted—over peace than the producers of moving pictures."

Exhibitors Want Clubhouse.

After the executive committee meeting of the New York Exhibitors' League November 14, a suggestion was made by some of the members that a motion picture club be formed and a suitable clubhouse be secured, where theatre owners can bring their friends and be proud of it.

Twelve men immediately agreed to advance $100 each to start the club, with the understanding that the organization would not be started until $5,000 had been subscribed, the time limit to be January next.

John Manheimer, Max Oestricher, Lee A. Ochs, Samuel Rhonheimer, Ike Hartstall, Charles Steiner, A. D. Stockheimer, Sol Coleman, Charles O'Reilly, William Hilkemeier, Charles Haring, Morris Needle, Louis Blumenthal, and Al. Harstn guaranteed to subscribe as charter members, and are to pass on all future applicants. Already more than a dozen exhibitors have sent their checks to the treasurer, Mr. Needle.

It is understood to be the intention to have a thoroughly equipped clubhouse which will do credit to the exhibitors' branch of the industry.

Industrial Division Gets $38,782.73 in War Drive

WITH several companies still to be heard from when the drive closed Wednesday night, November 20, the total reported to Chairman William Fox, by the Industrial Division of the Allied Theatrical, Motion Picture, Music and Entertainments Committee in the United War Work Campaign was $38,782.73. When all the companies which this division solicited have reported in full it is expected that this total will exceed $40,000.

The first two days of the drive were of little or no value owing to the fact that the news of the actual signing of the armistice came on the day on which the campaign started. The peace celebration that followed was of such magnitude that people did not recover from it sufficiently to interest themselves in giving until two or three days later.

For this reason much of the circularization work of the committee had to be duplicated as numerous concerns called up to say that in the confusion of the celebration and the days immediately following that the first appeals which the committee had sent out had been mislaid. This had the effect of making the returns from the various companies and their employes extremely slow.

Nehls Returns from Eastern Trip.

Because of the ending of the war and the consequent changes in the foreign film situation, General Manager R. R. Nehls of the American Film Company made a trip to New York and Boston to confer with the principal exporters and distributors for foreign countries. Upon returning to the executive offices in Chicago Mr. Nehls stated that there will be a sudden and unexpectedly large increase in foreign business. He is of the opinion that subjects based upon good, interesting stories will be in much greater demand than war stories or even romances based on or written around the theatres or incidents of the war. He returned just in time to see "When a Man Rides Alone," a superwestern featuring William Russell, made by the William Russell Productions for the American Film Company, and to be distributed through Pathe Exchanges. The new arrangement whereby the entire sales force of the Pathe Exchange, comprising more than the 150 film rental representatives, has been added to the American's regular sales force of 35 men is going to prove an ideal one, according to Mr. Nehls.

COUNTRY ALMOST FREE OF SCOURGE

Reports Show Influenza Is Rapidly Becoming a Thing of the Past—Good Business Generally Greets Lifting of Ban —Some Michigan and Ohio Towns Suffer a Recurrence

ACCORDING to the consensus of this week's reports from the correspondents of the Moving Picture World the country is practically free from the ban on amusements owing to the scourge of influenza. Theatres everywhere are opening, but to varying volumes of business. In Utah the lfting of the ban was greeted by the best business in the history of theatres in that state, and the same report holds good with houses in the Twin Cities—St. Paul and Minneapolis—where the embargo was lifted on November 14 and 15, respectively.

San Francisco and other cities in California where the ban was recently lifted, are enjoying capacity business. But in San Francisco in the interests of safety the wearing of gauze masks is still compulsory.

Upon the lifting of the quarantine over sixty small towns in scattered sections of Oklahoma, Texas and Arkansas opened their doors to an amusement hungry public, leaving possibly only a dozen places in the Southwest still under the ban. Kansas City and Louisville opened to mild business.

A setback comes in the recurrence of influenza in some Michigan and Ohio towns, with the result that the places affected in these states have again been placed under quarantine. Cincinnati also has a flare-up of influenza, and again may be placed under the ban.

Utah Theatres Open to Best Business Ever

AFTER having been closed for more than one month under an order of the state board of health, theatres of Salt Lake City and throughout Utah were allowed to reopen Monday, November 18. In Salt Lake City the influenza appears to have passed the epidemic stage, and the health authorities are of the opinion that no harm will now come from indoor gatherings. Schools, also, reopened Monday.

The theatres in Salt Lake City and a number of other Utah cities and towns closed with the end of performances on the night of October 10. Subsequently the order was extended to cover the entire state. While the forced closing proved a severe hardship on places of amusement, the theatre managers were disposed to make the best of the situation, and the health authorities immediately had their hearty co-operation, and this, in spite of the fact that no formal order was ever served upon them. The only notification received was the general order of the health department published in the daily newspapers.

Business was better than ever with the reopening, however, and the community appears to have entirely recovered from the scare caused by the epidemic, which for three weeks assumed serious proportions.

Managers took advantage of the closing to give their houses a thorough cleaning, and renovations of a minor nature were made in some of them. Several were newly decorated and presented a much improved appearance on the opening day.

The public appeared to be even more impatient for the lifting of the quarantine than were the managers. No sooner were the doors opened again than the crowds flocked into the houses. Especially was this true of the motion picture theatres, of which Salt Lake City has eleven.

Return to sun time also is having a salutory effect upon the picture theatres. Business was hurt somewhat by the daylight saving time, especially during the summer months when summer resorts were open.

Two local motion picture people died victims of influenza—Arthur Morse Moon and his wife, Tina Moon, formerly Tina Anderson. Both were born and educated in Salt Lake City, and although their deaths occurred at Butte, Mont., the bodies were brought to Salt Lake for interment. Both were well known at the California studios.

Twin Cities Authorities Lift Embargo on Theatres

THE Twin Cities are open towns again as far as moving pictures are concerned, and business, especially in Minneapolis, has started off with a rush that is bringing cheer to the film interests of this territory.

St. Paul opened Thursday, November 14, after a comparatively brief closing period of ten days. Minneapolis enjoyed its first good, hearty laugh, and its first "weepy sobs" in more than a month on the following day, because the movies there had reopened, too.

After thirty-six unhappy days, the influenza ban on Minneapolis moving picture houses, theatres, schools, public dance halls, billiard and pool halls, at 11.30 a. m., Friday, November 15, was lifted by the city health department.

The public at large, which had not been at large for more than a month, became aware of the lifting of the ban at just 11.31 a. m., when a downtown moving picture house opened its doors to the passing throngs.

And the passing throngs stopped passing. They hesitated, still uncertain as to whether or not one huge joke was in the process of being played, walked up to the cashier's cage, and then, satisfied that it was all true, entered joyously.

By noon scores had learned the glad tidings. By 4 p. m. thousands knew. By night moving picture houses downtown and in the residence districts were going full blast. The thirty-six days' drouth had ended, and cash drawers gulped thirstly as the drip of nickles, dimes and quarters began flowing again through the little crescent opening in the glass cage.

Picture exchange managers stood on the sidewalks and rubbed their hands as they watched the files of eager fans pass in. House managers stood just inside the door and registered happiness, their faces wreathed in smiles.

Rejoicing at the lifting of the influenza ban spread to all parts of Minneapolis' theatrical world. Musicians, ushers, operators, ticket sellers, ticket takers and all the rest had visions of a real pay envelope once more.

Strand Gets Rather a Slow Start.

Just thirty seconds after the board of health passed the motion raising the influenza ban, the lights flashed on at the Strand, the operator started the motion picture machine and the show was on.

All during the week Charles Branham, the manager, felt certain that the theatre ban would be raised and he didn't want to lose a minute after action had been taken by the board of health. So on Monday he ordered the complete house staff to report daily at 11 a. m.

Every day during the week the employes reported, only to be dismissed a few minutes later. On Friday, however, with the board in session, Mr. Branham held his assistants at the theatre. Chester Bass, head usher, was sent to the city hall with instructions to telephone the theatre the moment the board had acted.

The machine operater threaded the first reel of "The Man from Funeral Range" into the machine and all was ready.

At 11.30 a. m. the motion to lift the influenza ban was passed. And one minute later Bass, using the automatic telephone to prevent delay due to the strike of telephone operators, was informing Mr. Branham that he could open.

Persons passing the theatre at 11.31 a. m., Friday, were surprised to see the lights flash on and the ticket seller take her place at the window.

Several hundred theatre managers, ministers, school officials and other men, women and children who had been waiting an hour for the meeting to open at the courthouse, hung on every syllable that passed from the lips of the health department head, Dr. H. M. Guilford.

In Minneapolis the epidemic has waned until there are now on an average of about 11 deaths and 100 cases daily. Despite a motion by Alderman C. A. Dight that children under fifteen years of age be excluded from the picture theatres for another week, which was lost, the vote to remove the ban on public gatherings was unanimous.

Practically all of the cities of the Northwest are now back on the old business basis.

San Francisco Houses Open to Capacity Business

FOLLOWING an enforced period of darkness that extended over four full weeks the theatres of San Francisco, with the exception of a few suburban houses, have been opened and are doing a tremendous business. The influenza epidemic has been wiped out, but in the interests of safety the use of gauze masks is still being insisted upon by the health authorities, and for the time being these are worn in theatres, as on the streets, and theatre owners are being held responsible for the proper protection of patrons in this respect. A few days before the opening date finally decided upon the city health officer advised theatre owners not to hope to open before the first of December, but the improvement in conditions became so rapid that a decision was finally reached to permit them to open their houses two weeks earlier. It was stipulated, however, that patrons must be masked and that slides be thrown upon the screen before every performance calling attention to this requirement. Despite their heavy losses during the past month theatre owners offered to give the net proceeds of the opening day to the United War Work campaign fund.

Other California Cities Also Open.

The suburban city of Oakland has followed the lead of San Francisco in permitting theatres to reopen on November 16, and the theatre managers there have likewise offered the opening receipts to the United War Work fund. The theatres of Sacramento, Fresno, Stockton and San Jose also opened on this date, as well as those in scores of smaller communities. Within a period of ten days it is likely that every theatre in the San Francisco territory will again be in operation.

Over Sixty Southwest Towns Open.

The third week in November found business in the Dallas territory back to normal after influenza quarantine conditions. Some sixty odd small towns in scattered sections of Oklahoma, Texas and Arkansas opened their theatres Saturday, November 16, and possibly only a dozen or so theatres in the Southwest are now closed by quarantine.

Dallas film men are working harder than in years handling bookings. Business, especially in the larger cities, is reported as good.

A good help to motion picture exhibitors was the release from army quarantine granted by the southern departmental headquarters of the United States army. In Dallas soldiers had been barred from attending theatres for over a month. Military police were stationed at every theatre entrance to enforce the rule. On November 15 Dallas army posts permitted soldiers to attend the theatres, and a rush of khaki followed. Civilians who may have been keeping away owing to the military rule are now attending and making up for lost time.

South Bend Opens to Good Business.

After approximately a month of closed doors occasioned by the epidemic of influenza, the motion picture theatres at South Bend, Ind., were reopened to the public on Saturday, November 9, and enjoyed an exceedingly big business on Saturday night and Sunday. Many changes were made in the various theatres during the closing period, but perhaps the most noticeable changes occurred at the Auditorium.

During the four weeks that the theatre was closed, the interior was thoroughly renovated. The lobby, in addition to receiving a fresh coat of paint, has been decorated attractively with the flags of the allies.

Eighteen new six-inch electric fans and two of the best ventilating systems in the country, one of which distributes Amtholized air to every part of the house, have been installed. The theatre is now claimed to be one of the most sanitary places of amusement in Northern Indiana.

Condemn Fort Wayne Health Board.

Angered because the closing ban has not yet been lifted, a delegation, seventy strong, consisting of owners of all motion picture theatres in Fort Wayne, Ind., along with representatives of the motion picture operators union, the musicians' union, and various other organizations, representing some 12,000 persons, met at the city hall last Friday night and drew up resolutions condemning the health board for its action.

The ban at Fort Wayne was to be lifted on Saturday, November 9, but at the last minute announcement was made that it would be continued for at least another week.

The resolutions, among other things, declared that those present were of the opinion that conditions in Fort Wayne did not warrant the continuance of the order, which has been in effect for nearly five weeks, but that if conditions are as bad as the health board says, the closing order should be extended to include all business houses where people congregate. "If closing is a preventative against an epidemic, travel from infected areas certainly shoud be restricted, and it appears to be equally essential that every possible precaution be taken, even to the closing of all industries except absolutely necessary supply houses," the resolutions said.

Attaches of the office of the State board of health, Indianapolis, said the health commissioner at Fort Wayne had reported that conditions were generally improved. They said they had not been able to determine why the ban had not been lifted.

Hull, Quebec, Is Finally Opened.

The exhibitors of Hull, Quebec, have been in a "hull" of a state as a result of difficulties in the way of the reopening of their theatres following the influenza epidemic.

Hull theatres were closed early in October, and it was not until November 11 that the local authorities decided it would be safe to permit the resumption of operations on the part of the exhibitors. Every preparation was made to reopen on that date and everything looked rosy once more because the theatres of Ottawa, just across the river, had been permitted to reopen. The Hull theatres had hardly opened their doors when an order was received from the Provincial Board of Health for Quebec to keep the lid on. Hull officials were also asked as to their authority in granting permission for the theatres to be reopened. There was nothing for the Hull exhibitors to do but put up the shutters again.

The Quebec Board eventually decided to remove the ban four days later, although the same board had granted a special concession to the exhibitors of Montreal to resume operations on November 12. The Hull theatre men did not care whether they ever opened again or not because the conflicting orders just about killed all chance for good business.

Business Poor in Kansas City.

The ban on theatrical exhibitions has been generally lifted in Kansas City territory. The public is quickly forgetting that there ever was an epidemic of influenza. Business is not coming back

Alice Brady in "Her Great Chance." **Clara Kimball Young in "The Road Through the Dark."**
Scenes and Stars from Two Select Productions.

with a rush, however—few managers report full houses. It is expected that the public will have to have its enthusiasm for pictures revived, and must again be got into the habit of going to the show.

Michigan Suffers a Recurrence.

Influenza in Michigan has again loomed up as dangerous, and while the ban is still off in Detroit, Grand Rapids, and most of the principal cities as far as the state board of health is concerned, the local boards of health in many of the smaller towns have ordered all theatres closed, with the result that at the present time there are at least fifty towns where pictures cannot be shown. Among them are Port Huron, Pontiac, Saginaw, Bay City, Reed City, Alma, Ishpeming, etc. Bay City is the hardest hit city of all—it looks as if this place will not get opened much before December 15, if then. The number of cases and toll of death has been heavy, and it has forced the health authorities in Saginaw to close down owing to its adjacency.

Louisville Opens to Mild Business.

Although all amusement houses in Louisville started operations again on Sunday, November 10, and handled a capacity business on that day, business as a whole hasn't been anything like what the exhibitors had predicted it would be following the opening. The city is still full of influenza, and hundreds and thousands of patrons of theatres are still afraid to attend the shows. The result has been that a fair business has been done at the downtown houses, but the suburban houses haven't been doing hardly anything, due largely to the fact that parents are afraid to allow their children to go, especially young school children.

Embargo Lifted in Seattle.

Seattle theatres were opened on Tuesday morning, November 12, with the lifting of all influenza regulations from the city. Other cities and most of the towns of the State were declared open at the same time, so the difficulties of the film exchanges were much less than had been anticipated.

Seattle theatres for the most part opened with the features scheduled for the week of October 6, when they were closed, but subsequent bookings have been entirely rearranged. The first day's business, after the opening, was a record breaker for all of the houses. The people were hungry to see a show after their five weeks' forced abstinence.

Cincinnati Opened November 12.

The opening of Cincinnati theatres on Tuesday, November 12, after a lay-off of over five weeks, saw the public eager for amusement, and highly appreciative of the offerings of the moving picture houses and the others as well. All of the theatres had taken advantage of the period of darkness to brighten up their interiors and to renovate everything thoroughly, and their opening showed them more attractive than ever.

Some Kentucky Towns Open.

The lifting of the ban against public amusements and gatherings, especially in theatres, was made in the Kentucky towns across the river simultaneously with that in Cincinnati. The authorities in Covington, Newport, Dayton, Bellevue and Ft. Thomas took this action, effective November 12, and the numerous moving picture houses in those towns were permitted to open on that date. In Ludlow, Ky., another of the string of towns opposite Cincinnati, a renewed outbreak of influenza, due apparently to the crowds which visited Cincinnati to celebrate the peace news, made it necessary to continue the restrictions.

Ohio Towns Close Again.

A recurrence of Spanish influenza caused the reclosing of Marietta, Pomeroy and all Ohio River towns. Outbreaks worse than first in Martin's Ferry, Bridgeport, New Lexington, Ohio, may cause the closing again of these towns. The State Health Board has given warning of too early closing. The compulsory wearing of masks may hurt business in Indianapolis. Cincinnati may have to close again, because of more new cases. PAUL GRAY.

Barter and Sale; "Swap" what you don't want for something you need. The World's Classified advertising provides a ready means to quick transactions. If you have never tried—don't say we didn't tell you about your opportunity.

New Haven to Be Home of Binney Productions

HAROLD J. BINNEY, who has for some time past been working on productions featuring Vangie Valentine, announces that he is taking his entire organization to New Haven, Conn., where he has made all arrangements for a permanent home for the company. Mr. Binney says that about two months ago and shortly after coming to New York from Jacksonville, where he had been operating for some time past, he was invited by several citizens from New Haven to look into the advantages offered by that city. He was so pleased with the scenic advantages and with the promised co-operation of the citizens that he has made arrangements to take his staff as well as his stock company of artists to that city for future production.

The remodeling of a large building in the heart of the city has already been started and will be extensively equipped with the most modern lighting effects as well as extensive office accommodations and pleasant dressing rooms. The studio proper consists of a large indoor space 57 by 132 feet, with 30 feet overhead space. Mr. Binney says that this is being fitted with a new floor and complete heating equipment. There is also being installed a modern laboratory equipment that will enable the company to do its developing each day.

The first or sample print will be turned out there and all cutting and assembling will be easily handled, as a cutting room and projecting room will be included in the improvements.

It is expected the new plant will be ready not later than December 6.

Changes in Fox Branches.

Charles Muehlman, formerly manager of the Denver exchange of the Fox Film Corporation, has been transferred to the management of the San Francisco exchange, where he is now in charge. Mr. Muehlman supplants George Mann, who has become connected with the management of the Rialto Theatre, San Francisco.

Leonard A. Quill, formerly salesman of the William Fox exchange in Pittsburgh, has been promoted to manager of the Denver exchange, assuming his new duties November 26.

Madge Kennedy in "A Perfect Lady" (Goldwyn).

LOIS WEBER TO DIRECT ANITA STEWART

Concludes Contract by Wire With Louis B. Mayer to Produce "In Old Kentucky" for First National

A CONTRACT, the details of which were settled by telegraph, has been concluded between Lois Weber and Louis B. Mayer which gives Miss Weber the direction of Anita Stewart in "In Old Kentucky," second of her special super productions for distribution by First National Exhibitors' Circuit, at a salary of $3,500 a week, said to be the highest price ever paid in this department of production, with the possible exception of D. W. Griffith.

Negotiations with Miss Weber were started in a telegram from Mr. Mayer in which he offered her this sum to assume the directorial responsibility for his second First National release. This brought a reply from the noted woman director for detailed information about matters pertinent to the production of "In Old Kentucky." A series of telegrams resulted, in which questions were asked and answered by both parties. Then came the following and final wire from Miss Weber:

"I am gratified with the prospects in our business association. Have engaged a staff. What is your idea of leading man and his salary? Have you bought any plays or stories for Miss Stewart? Have you any preferences as to their character? Am anticipating most pleasant relations with her. Will exert every effort to pick best productions and will try in every way to justify your confidence."

To this Mr. Mayer wired a reply, which is a brief of his production policy. It reads:

Mayer Wants Results.

"Thanks for expressions of satisfaction with our business relations. It is mutual. Regarding my ideas of leading man, it is the same as my idea of play and cast, namely the best. My unchanging policy will be great star, great director, great play, great cast. You are authorized to get these without stint or limit. Spare nothing, neither expense, time nor effort. Results only are what I am after. Simply send me the bills and I will O K them. Best wishes."

"That telegram," declared Mr. Mayer, "may sound extravagant to exhibitors if it is published in the trade journals. It isn't, and they will help me to prove that it isn't. With me it is safety first. And when I protect my investment in a production by insuring quality in direction as well as in the star and story, I assure the exhibitor with equal fidelity to principles of good business because I am making for him a production that will have a box-office value which will be extraordinary in exact proportion to the extraordinary talents and abilities of Miss Weber as the director, of Miss Stewart as the star and of the story as screen material."

Miss Weber has long had a definite, recognized box-office value of her own. When she first entered the producing field as a director the wise ones of the industry shook their heads. They were unable to figure how a woman could compete successfully in a sphere hitherto usurped wholly by men. But as each new product of her brain brought forth convincing evidence of her genius the heads soon began to shake the other way. Her powers of characterization and description have proved to be unusual. Taste, beauty and clarity of continuity have marked her productions.

Mayer Outlines His Ideas.

A representative of the Louis B. Mayer Productions declared that had Mr. Mayer done nothing else since becoming a producer, he has earned the gratitude of exhibitors for exploding the theory that a big star was all that a picture needed to put it over. Believing that a capable star will always enhance a picture, he also believes that the right kind of a play, combined with proper direction and a real supporting cast, will greatly enhance the star and multiply the box-office value of the production. It is pointed out that there is an old axiom among showmen that a great star has never made a poor play a success, but that a great play has frequently made a star. In this connection Mr. Mayer is quoted as saying:

"When I signed Miss Stewart at an enormous salary some of my friends told me that I was foolish to spend a great deal of money on players, directors or plays. They said her name was sufficient in itself and that if her vehicle was any good at all she would be a big money getter. I did not agree with them and I am glad now that I didn't, for the confidence I have always had in my policy of a great star plus a great play plus a great director and a great cast is being justified every day.

"A striking evidence of what the exhibitors think of that policy is seen in arrangements just made with the management of the Strand Theatre here in New York whereby they are to pay Miss Stewart's 'Virtuous Wives' the sum of $3,000 for one week's showing."

He's Charles P. Raven Now.

Charles P. Romeo will hitherto not be known by that cognomen. The reason therefor is a peculiar one. Before going further it may be announced that this handsome young leading man of the screen drama will be labeled Charles P. Raven. He has just finished an engagement with Elaine Hammerstein as leading man in Harry Rapf's production, "Wanted for Murder," and is already preparing for another. Here's the reason for the change of name. Miss Hammerstein thought that although Romeo was a splendid name and full of traditions, it hardly suggested the heroic lead in the picture. It sounded like the name of some lovesick swain waiting for his Juliet. She suggested to Mr. Romeo that a change in nomenclature would be advisable. So Mr. Romeo bethought him of his mother's name, Raven, and from now on he will be so known.

Charles P. Raven

Navy's Job Only Half Done Declares Lieutenant Childs

THE following article by Lieutenant H. D. Childs, Retired, United State Navy, now connected with the Navy Mobilization Station in the Transportation Building, Chicago, shows the urgent need at the present time by our Government of more men, and it should be carefully read, as it makes a special appeal to men employed in certain departments of the moving picture industry:

"Every soldier who sailed for France was given a round-trip ticket. The Navy took them over and now the Navy must bring them back. There can be no relaxation of effort until the job is done, until every one of our boys is returned to his home. To complete this task, the Navy needs more men, and the need is just as urgent now as it was before the armistice was signed. This condition offers you an opportunity to be identified with the Great War, your last chance.

"The cancellation of the November draft call has deprived thousands of men of the privilege of participating in the war, but the Navy's call for men enables you to volunteer your services. If you can qualify for any of the vacancies now existing, you may be inducted into the service at once.

"Men are needed now, if not to fight, then for services equally essential to the re-establishment of normal conditions. The Bureau of Navigation has issued a call for several hundred men who can qualify for posts which require specialized ability. Only those men who are registrants of September 12, 1918, or registrants of deferred classifications of previous registrations are eligible. Applications will now be received for camera repairmen. Applicants for induction in this branch of the service must be competent to care for, adjust, install and operate photographic instruments and mix the necessary chemicals required for the development of prints, actually develop the prints, enlarge prints, make photographic maps, or must be experts at reading photographs.

"Further information and full particulars will be furnished upon application at the United States Navy Mobilization Station, in the Transportation Building, Chicago. Mail should be addressed to Lieutenant H. D. Childs, Retired, commanding officer."

CRANDALL OPENS METROPOLITAN

Washington City's Newest Picture House a Model of Modern Theatre Construction—Outlay, $800,000—Ornamental Promenades to Different Levels a Feature

AFTER a delay of about a year due to war conditions and the inability to obtain needed materials, Crandall's Metropolitan Theatre opened Saturday evening, November 23, presenting what will probably be the last Government-made picture, "Under Four Flags." This latest addition to the Crandall string is something of which its projectors may be proud. Beautiful in its simplicity, it shows the work of artists, for the greatest of care has apparently been given even down to the minutest detail. The approximate cost of the building and ground is said to be $800,000. Reginald W. Geare, who drew the plans for the Knickerbocker Theatre, was the architect also of the Metropolitan, and the same builder, Frank L. Wagner, was employed.

Harry M. Crandall

The entrance to this beautiful playhouse is on F street, the lobby extending back from this thoroughfare a distance of twenty-eight feet to a rotunda promenade leading directly into the auditorium proper. The auditorium extends at right angles, occupying the remainder of the property on Tenth street. It is interesting to note that one of the walls of this theatre abuts the party wall of the old Ford Theatre, the playhouse in which President Lincoln was shot.

Has System of Ornamental Tunnels.

On the orchestra level there are approximately 1,000 seats. Extending over two-thirds of this space is hung the balcony and mezzanine. The boxes and loges will occupy the front section of the latter. The arrangement of this section of the theatre is novel in that it consists of a series of rises reached by a system of ornamental tunnels or promenades. This is said to be the first time such type of approaches have been used in the United States in theatre construction.

A. S. Robb

Naturally the house is of fireproof construction throughout, and neither trouble nor money has been spared in securing and providing such things as will insure the safety of both patrons and employes. The general plan of architecture is of the Adam period. The exterior of the theatre on F street is of Colonial design, with an ornamental facade bearing the nameplate of the theatre. The front is of ornamental brick, with Tennessee limestone trimmings.

James P. Morgan

Thomas M. Eastwood

The lobby is finished entirely in marble and the chandeliers are of the set-in type and of special design. A massive carved box office is placed midway in the lobby. This is large enough to accommodate three cashiers.

The decorative scheme of the interior is carried out in mauve, lavender and gray, finished with old gold, ivory and blue. The walls are hung in silk of special design. The stage is of permanent construction and is of ornamental plaster of shell-like formation. On each side of the central stage is a smaller elliptical stage with panoramic backgrounds. The hangings, furnishings and decorative fixtures are of blue and old gold.

Colonial Furniture for Lounge.

The main promenade lounge is located at the rear of the loge section, just above the foyer, flanking an elaborately carved orifice looking down upon the orchestra floor. The decorative colors are old rose, ivory, and gold. The side walls are broken by numerous full length Colonial mirrors. The furniture for the lounge was especially built in Colonial pattern. Shaded floor lamps add to the effectiveness of the decorative scheme.

The ornamental tunnel from the Tenth street side of the lounge leads directly to the loge box section of the theatre. Rest rooms for both women and men open out upon the promenade lounge.

The projection booth, situated at the extreme rear of the mezzanine floor is equipped with modern devices.

A triple manual twin sectional unit organ has been installed, with a newly patented echo attachment. An orchestra of twenty-five will occupy an especially constructed pit, surrounded by an ornamental balustrade surmounted with growing plants and ferns.

The lighting system installed is of the newest description, sixty-eight triple dimmers being included in the house and stage switchboard, which makes it possible to illuminate the entire auditorium in nine distinct colors, blending almost imperceptibly into one tone. A novel effect will be gained by throwing an apropriate color corresponding with particular scenes projected upon the screen. Another innovation is the installation of a synchronizer, an attachment running from the projection machines to the desk of the orchestra conductor, which automatically registers the time and speed of the projected picture.

Personnel of Company.

Crandall's Metropolitan Theatre is owned and controlled by the Crandall Theatre Company, of which H. M. Crandall is president; Col. Barry Bulkley, vice-president; R. W. Bulkley, treasurer, and A. E. Boitzell, secretary. These men, together with P. A. Drury, Michael Keane, C. C. Calhoun and G. F. Schutt, form the board of directors. The house will be managed by Arthur L. Robb, formerly identified with Crandall's Knickerbocker Theatre, and the orchestra will be conducted by Dr. Jesse Heitmuller.

The opening of the new house has brought with it quite a change in the duties of the employes of the company, and the position of chief inspector of theatres has been created for Joseph P. Morgan, who has been released from the position of manager of the Savoy Theatre, and will exercise supervision over all of the houses and will handle the booking as well.

Joseph P. Morgan is one of the best known theatre men in this section of the country, and incidentally one of the most popular. With Harry Crandall he has headed many of the activities of the local exhibitors and has always worked for the betterment of conditions in the business locally. He broke into the business nearly twelve years ago, in the old pioneer days, as half owner with Tom Moore of the Scenic Theatre, in Georgetown. He was also interested in an exchange at this time. In 1911 he sold out his interest in these enterprises and took over the control of the Princess Theatre, on H street, Northeast, remaining at this house until about March, 1916, when he became financially interested with Mr. Crandall, soon afterward assuming the management of the Savoy. As the chain of Crandall Theatres extended, Mr. Morgan undertook the supervision and arrangement of the shows for the different houses, and through his untiring efforts he has done much toward the building up of the Crandall circuit.

Robb Appointed Manager.

Arthur L. Robb is relieved as manager of the Knickerbocker to become manager of this latest addition to the Crandall string. He entered the theatrical field about twelve years ago, at which time he severed his connection with newspapers, and he has since managed theatres in Philadelphia and Baltimore. Mr. Robb came to Washington about six years ago and was connected with the Moore string of theatres until September last, when he went to the Knickerbocker.

"Tom" Eastwood returns to Washington to succeed Mr. Robb at the Knickerbocker. Mr. Eastwood is another well known moving picture man, for he has been managing Washington houses for the better part of the past twelve years. He successfully managed the Dixie Theatre, at Eighth and H streets, Northeast, from the time of its establishment until the opening by the same owners of the Apollo. He remained at the latter theatre until it was taken over by Mr. Crandall, when he became connected with the Hofheimer interests in Norfolk, Va. Mr. Eastwood has also had some little experience in the exchange end of the game.

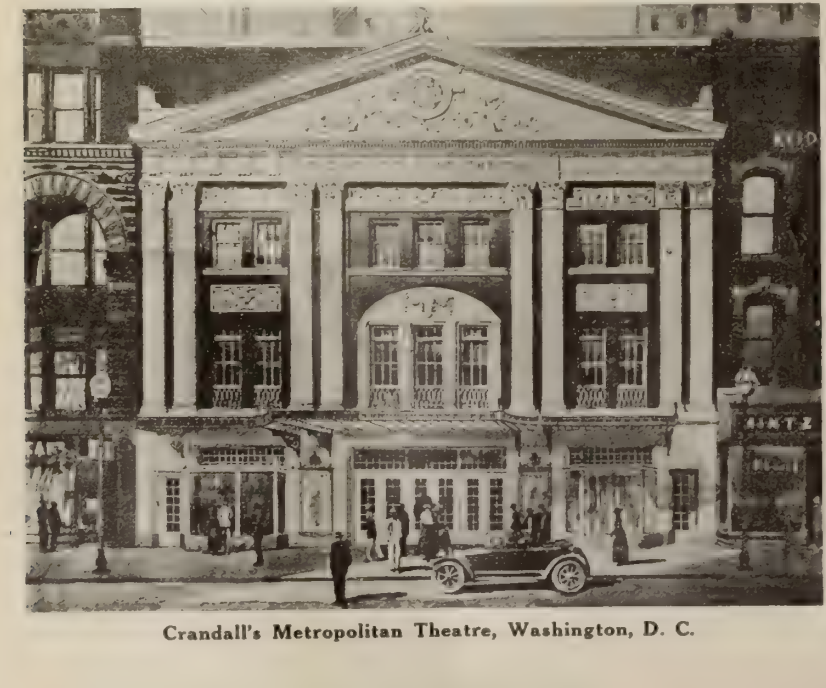
Crandall's Initial Adventure.

Harry M. Crandall, the little-big man behind this growing string of theatres, needs no introduction to filmland. With extensive interests in Washington, and a grasp of conditions in a national way his name has very naturally spread to all quarters of the country. He started in business in Washington at a time when it was five cents for a single picture, hurried through without regard to projection or anything else, and when it was customary to have an electric piano drumming out weird tunes in much the same manner.

His first real work, after the initial experience gained at the airdome on North Capitol street, came some few years ago when he undertook to remodel a business property at Ninth and E streets into a theatre. It required something like $80,000 to put this deal across, and Mr. Crandall had the time of his life raising the money. Today, the Metropolitan alone represents expenditures of ten times that amount. It is said that even his own relatives were a bit skeptical of the project, and subscribed to the stock more as a compliment to him than in the hope of realizing anything on it.

Everybody knows what Harry Crandall did with that little five hundred seat house. He controls about ninety-nine shares of the stock and he has made it pay dividends that have helped out wonderfully when it came to taking over the Apollo, in the Northeast; the Savoy, in the Northwest; the Avenue Grand and Meader's, in the Southeast, and in building the Knickerbocker and now the Metropolitan.

Crandall is a live wire and he has been very successful also in picking as his associates men who came through just as he had expected. He deserves every bit of the success that has come to him.



Crandall's Metropolitan Theatre, Washington, D. C.

George Crouch An Old Timer.

Another live member of the Crandall outfit is George (Cotton) Crouch, who dates his entrance into the motion picture business when about a dozen years ago he was employed at the Crandall airdome, as he puts it, sweeping up, taking tickets, running errands and serving as general factotum. Now he is entrusted with the handling of all of the moneys that accumulate daily from each of the theatres, as well as serving as secretary to Mr. Crandall. His work carries with it a great deal of responsibility.

The vacancy caused by these changes will be at the Apollo, and the Northeast section of Washington will lose one of its most popular house managers. "Steve" Eilbacher gets his promotion with the moving up of Joseph Morgan, for he goes to the Savoy as the latter's successor. Mr. Eilbacher joined Mr. Morgan when the latter took over the Princess Theatre, and later, when Mr. Crandall acquired the Apollo, Mr. Eilbacher rejoined his friend. It is not at all unusual then to look for him at the Savoy, now that this opening has come.

CLARENCE L. LINZ.

Eighty-first Street House Leads.

We have it on the authority of A. L. Shakman that the Eighty-first Street Theatre led all other New York City playhouses in the matter of results in boosting the recent United War Work drive. Mr. Shakman states that his house lost two days in working because they did not know the drive had officially started on the date it did. The collections from the Eighty-first Street Theatre totaled $16,070—surely a lot of money from what is practically a "neighborhood house."

MANDELBAUM DESCRIBES RENT PLAN

Cleveland Exhibitor and First National Franchise Holder of Ohio Outlines the System Adopted by His Organization Equitably to Assess Cost of a Picture

LESS than $600 a week for first run in Cleveland on Chaplin comedies, with return dates rental free and assessing exhibitor members for film rentals by a method which guarantees profitable returns to independent stars and producers on larger investments of money and time for the attainment of superior quality in their releases, are some of the startling features claimed for a new and radical exhibitors' co-operative booking plan originated and launched in Ohio by E. M. Mandelbaum, owner of the state franchise for the First National Exhibitors' Circuit, Inc.

Sponsors of the plan, and they include many of the prominent exhibitors in Ohio, claim it is more fair and profitable for the independent producers and stars than either a program or state rights releasing arrangement, providing their output has box office merit. They go beyond this in their enthusiasm for its proved possibilities and declare that for the first time in the history of the motion picture industry a distributing policy is in actual use which enables a producer or a star to invest $75,000 or more in a quality picture with positive assurance that they will be repaid with a commensurate profit.

According to Mr. Mandelbaum, whose business religion is exhibitor co-operation, the enfranchising and booking system he has adopted for the First National Exchange in Ohio was conceived and put into operation as the result of constant complaints from leading theatre owners about the "take-what-we-give-you-or-leave-it-alone" policy of some of the program exchanges, particularly those controlling the productions of big stars.

Ohio Situation Said to be Intolerable.

"The situation in Ohio," declared Mr. Mandelbaum, "has become almost intolerable for exhibitors, large and small. I understand that the same conditions exist in practically all territories. And the stars and manufacturers who are losing money on their productions or failing to make a justified profit because of it are experiencing financial difficulties equally with the exhibitors.

"What hapens when a manufacturer produces a picture which can properly be called an especially good subject because of its quality, because it features a well known star? He has invested possibly $75,000 or $100,000 in it. He wants his money back, with a profit. He is entitled to it as a matter of business principle. If he disposes of that production on a program he cannot make money. Program releases are under contract to exhibitors at rental prices proportionate with production cost of $30,000 to $40,000 a picture. With contract rental prices figured to pay a profit on that amount, how can he expect to have his $75,000 production rented at the same prices and still give a margin above his cost? It has never been done, and it never will be done. There are a number of manufacturers in the industry, men who have made really good pictures, men to whom the industry owes a debt of gratitude for having the courage to attempt to elevate standards of quality, who are sitting back, waiting and hoping that their productions, taken over by a program company, will some day earn enough at least to make up their investment.

$75,000 Cost Too High for Program.

"There are other manufacturers, who, through their intimate relations with executives of program companies, know that a feature costing $75,000 could not be placed on the program if it was to show a profit. The result has been that these productions have been offered to exhibitors in two ways, either on a state rights basis or by the formation of special distributing departments, operated under the same roofs with the program exchanges. These latter subsidiary exchanges lose no time in offering their exceptional wares to exhibitors. And the theatre owners who are tied up with service contracts are unable to book the superior attractions without shelving scheduled subjects, at a loss, thereby adding that much more to their rental of the specials.

E. M. Mandelbaum

"It is absolutely impossible for exhibitors, under the present system of distribution, to keep their box offices open and give the producers a square deal. And it is equally impossible for the exhibitor to get a square deal. Knowing that program distribution will not pay the costs and show a profit on a $75,000 production, the manufacturing distributors, planning a series of that calibre, create special brand names for them and then proceed to offer them, through separate departments in their own exchanges, to exhibitors who do not have contracts for their regular program releases.

Exhibitor Should Have First Call.

"That is absolutely unfair to the exhibitor who has a program contract. He is entitled to first call on the real quality specials made by the manufacturers whose 'regular stuff' he is playing every week the year around. Does he get first call? He certainly does not. Instead, he gets up some morning and finds the opposition house plastered with six-sheet announcements of the first of a series of Masterman features. He can read over again the trade journal announcement of three or four weeks before that Masterman was under contract to the program company whose productions this exhibitor uses on contract. But that doesnt' make any difference. The exchange promptly notifies him that he is booked, that he cannot cancel without forfeiting his 'good-faith-I-won't-steal-but-you-can' cash deposit, and that the opposition is paying three times as much a day for these Masterman specials as he is paying for the regular stuff. The fact that this exhibitor would have been willing to pay the same amount didn't merit consideration.

"Some manufacturers, stars and special producers seem to have the idea that exhibitors are quick to forget that sort of treatment. They appear by their actions and policies to consider the exhibitors only as a sort of necessary evil in the industry, upon whom any kind of gangster tactics will leave only a temporary physical impression.

As to Nut and Run of Mine.

"Suppose a manufacturer of automobiles went to a coal supply company and requested a contract for his winter's supply of two thousand tons of nut coal, and he was told by the distributor that we would have to take the run-of-mine, which would have to total eight to ten thousand tons to give him the desired quantity of two thousand tons of nut coal. I cannot imagine that the manufacturer would be gullible enough to pay the nut ton price for eight or ten thousand tons of run-of-mine to get his winter's supply of nut coal.

"Still, as an exhibitor, I want the productions of stars who are certain profit-earners in my theatres, and have to contract for the production of near stars, whose pictures, if I played them, would mean a loss, in order to book those features that I really want. I told one exchange manager, not long ago, that I was prepared to pay his price, no matter what it was, for the productions of three popular stars. He told me I could not have them exclusively. Instead, I would have to sign a contract for sixteen other pictures featuring stars who have absolutely no popularity with the patrons of my theatres.

Exhibitors Doubtful of Sincerity.

"When our co-operative booking policy, based on the fundamental features of the franchise system upon which the First National Exhibitors' Circuit is founded, was first presented to Ohio exhibitors, they looked upon it with suspicion. They had been fooled and betrayed too many times, by so many different methods, that anything new was distrusted. They admitted that there was an urgent and vital need for some system that would relieve them of the profit-mulcting premiums demanded by exchanges for permitting them to book star productions of known popularity and appeal. They were doubtful not of the practicality of our plan but of the sincerity of purpose behind it.

"This plan consists of making each exhibitor who adopts it a stockholder in The First National Exhibitors' Company of Ohio. This is the same general relation which exists between the exchanges owning First National franchises and the First National Exhibitors' Circuit, Inc., itself. The exhibitors of Ohio, similarly with the various exchanges of First National, have their theatres figured on a percentage basis. These percentages vary from 10 per cent. down to 1 per cent., and as low as one-tenth of 1 per cent. To illustrate: one theatre, because of size, location, gross earning power and necessity for first runs, is classified as a ten per cent. franchise holder. Its stock holding in the First National Exhibitors' Company is determined by that percentage, and after the franchise is granted, it pays in on cash production as it is purchased by the distributing company, ten per cent. of the cost price. This sum represents its rental for the film. The duration of the run is determined by the exhibitor at the time he obtains his franchise. He plays the picture for the agreed length of time, meanwhile having absolute protection against competition, and against the possibility that another exhibitor, competing with him, may go to the exchange and have his offer of a higher rental accepted.

No Rental Charge for Repeats.

"The print then goes to the franchise holder who has second run. If the first run account desires to play a return date, he can do so by application for the first open time which does not conflict with later run accounts in his territory. He pays no film rental for this repeat booking. The only charge made averages one dollar a reel to pay for the labor of inspecting, cleaning and handling the print in the exchange.

"The exhibitors own the film for their territory, and by this plan of co-operation they have all the opportunity they want to make every production earn the greatest possible revenue for them and for the star or producer who makes it.

"The dollars and cents value to exhibitors of real co-operation is shown in numerous instances which have arisen since the First National Exhibitors' Company was started. One theatre, a first run house, is paying less than $600 a week for Chaplin comedies. If Chaplin comedies were on a program that exhibitor would pay possibly $2,000 a week for his pictures, and be obliged to book a dozen other productions he did not want, and could not use, to get Chaplin. And if he wants to play return dates on 'A Dog's Life' or 'Shoulder Arms,' it costs him nothing but the so-called reel tax of a few dollars at the most.

"Consider the value of this rental system to stars and independent producers. It enables the exhibitors to vary their rental prices in accordance with the value, quality and box office merit of each individual production. A producer who distributes, by a system of this kind, a production costing $100,000, can obtain not only his costs but a real profit, without working any hardship on the exhibitors, without worrying about bookings, and without the necessity for weeks of negotiations and bargaining for terms. The quality and obvious merits of his output determines its value. And he gets it back instantly."

It is understood that a booking policy somewhat similar in application is in operation in the Dallas exchange of the First National, under the management of E. H. Hulsey.

Kansas Exhibitors Solve Organization Work Problem

EXHIBITORS in Kansas City, Kan., have solved a problem of local organization work—and have gleaned some exceedingly important results from their efforts. A Moving Picture Exhibitors' Association was organized several months ago, and it now has a membership of eleven, practically all the exhibitors of the community. The exhibitors of all parts of the city are included, from Argentine and Armourdale, isolated districts within the city limits, and also from Rosedale, a small town "next door," only half a mile from the larger city. William Meyn, an exhibitor of Argentine who is well known to all filmmen who have attended Kansas state conventions, is president; R. G. Liggett, manager of the Gene Gauntier Theatre, Kansas City, Kan., is secretary and treasurer. The association employs an attorney, whose function it is to keep in close touch with the moving picture industry through the trade publications and to watch for opportunities to serve the industry in Kansas City, Kan. This attorney, who years ago was a theatrical man, has gained the point of view of moving picture men. There have been many occasions in which the services of the attorney have been of great value.

"The important factor in putting an industry right before officials and the public, is to have the right 'dope' to start with," said a member of the association. "Our attorney gets it, from the magazines and from us. Then, when there is necessity for the industry presenting its position to an official body, he knows just what should be said—and he goes and says it. We do not try to 'gang' any official body, though occasionally we all attend hearings where the presence of our number would help back up the presentation made by the attorney. We have found that nearly any official body or officer is amenable to reason. They all want to do what is right—but they have to get the information from somebody. If we give them the information on the film business, we know the facts are straight—and they know it, too.

"Any number of exhibitors that has been having trouble with its local officials, or even with state officials, could do no better than to effect such an organization—and hire a man to keep on the job of serving it. It takes a man who is especially assigned to the task, to keep the information up to date, and in such shape that it can easily be assembled for use. And it also takes a man who keeps studying the subject, to get this information up in shape for most effective use."

Thinking of installing a new projection machine? Be rid of the old one through the World's Classified advertising.

Nixon, Big Theatre Man, Dies at Philadelphia Home

SAMUEL F. NIXON, theatre man, for years one of the important figures in a syndicate that controlled many of the leading playhouses in the country, died Wednesday, November 13, at his home 842 North Broad street, Philadelphia, and was laid at rest the following Sunday. Mr. Nixon was 70 years old.

Mr. Nixon was born in Fort Worth, Ind., October 23, 1848. His parents' name was Nirdlinger and his own Samuel F. Nirdlinger, but early in life he changed it to Nixon, and it was as Nixon that he was known in theatrical and public life.

Mr. Nixon's theatrical career began when he became acquainted with George K. Goodwin, lessee of the Walnut Street Theatre, and was shortly appointed business manager. Mr. Goodwin at that time was also lessee of the Chestnut Street Opera House, where Fred. J. Zimmerman was business manager. In 1881 Mr. Nixon and Mr. Zimmerman formed a co-partnership, and upon the death of Mr. Goodwin in that year, assumed the lease of the Chestnut Street Opera House, which under their management became a signal success.

In 1882 they leased the Chestnut Street Theatre, and in 1889 the Broad Street Theatre was added to their list of playhouses. In 1896 Nixon and Zimmerman extended their interests beyond Philadelphia and took the Academy of Music in Baltimore. In the same year, in association with Klaw and Erlanger, Charles Frohman, and Alf Hayman was formed what was known as the theatrical syndicate, which booked over sixty theatres in the principal cities of the country.

They afterward acquired the Alvin Theatre in Pittsburgh, and the Garrick and Forrest theatres in Philadelphia. He also built the Colonial Theatre in Germantown, which is operated by his son, Fred. G. Nixon-Nirdlinger. Mr. Nixon's theatrical career had been always a conspicuous success, and his keen interest in his business affairs was preserved almost to the last, and up to within a few days was in constant touch with his general manager, Thomas M. Love.

McTyer, of General Film, Dead.

The southern district manager, of General Film, T. F. McTyer, died in Atlanta on November 19 after a severe illness of two weeks, removing from the organization one of its most energetic and capable sales executives. Word reached the New York headquarters of the company when his illness became acute that Mr. McTyer wished to retire, following a siege of poor health which had troubled him during the summer and fall. With the hope that he would improve, no successor was appointed, but Mr. McTyer succumbed after a rapid decline.

Before joining General Film Company last spring Mr. McTyer was connected with the Paramount organization at Atlanta. He was one of the South's best known of film men and was noted for his successful methods. At the time of his death he was supervising the Atlanta, New Orleans and Dallas offices of General.

News of Los Angeles and Vicinity

By A. H. GIEBLER

FOX OPENS UP.

GLADYS BROCKWELL was the first of the Fox stars on the West Coast to begin work following the months' closing on account of the health regulations. Miss Brockwell, who has worked in her last eight pictures under the direction of Edward J. Le Saint, is now being directed in "The Framers," her new picture, by Lynn Reynolds, who has been in charge of the Tom Mix productions. William Scott is playing opposite, and J. Barney Sherry and Harry Dunkinson have important parts in the picture. Le Saint will assume the reins in the next Mix picture. Jane and Katherine Lee will begin immediately on a new picture with Arvid E. Gillstrom directing Madlaine Traverse still has two weeks to go before starting a new production.

May Go to England.

The latest rumor about Fannie Ward is now that the war is over she may run over to London upon the expiration of her contract with Astra to see if her house in Berkeley Square is still there. If it is, and Miss Ward is sufficiently attracted by an offer she has received from an English film producing firm to make pictures in Britain, she may divide her time between that country and the United States in the future.

Mary at Sunset.

Mary Pickford has returned from New York after signing up to make three pictures for the First National Exhibitors, and with Marshall Neilan as her director, will begin work in the immediate future on "Daddy Long Legs," which Agnes Johnson is putting into scenario form. Miss Pickford will probably rent studio space at the Sunset plant for the production of the three First National features.

Weber Contract Sold.

A deal that has been consummated within the last few weeks is the transferring of Lois Weber's contract with the Universal Film Company, to Louis B. Mayer, manager for the Anita Stewart Company. The agreement calls for Miss Weber's services in the matter of directing the Anita Stewart features, which are to be released through the First National Exhibitors' Circuit. Miss Stewart is expected in California any day to begin work on her first production under the new arrangements. The picture will be filmed at the Weber studio, and Phillips Smalley will be co-director with Miss Weber.

Lasky to Make Salvation Army Film.

Evangeline Booth, head of the Salvation Army in America, is expected soon in Southern California, to film a story dealing with the daily activities of the Salvation Army organization, both in peace and war times, ans its method of relieving the misery and distress of dwellers in slums and tenements, and of other destitute persons of all ages. Edward Jose is said to have been chosen as director for the production.

Jack Standing's Widow Injured.

Mrs. Jack Standing, widow of the screen actor, was seriously injured one day last week, when an automobile in which she was riding skidded, throwing her out and causing her to break her ankle in the fall. Two companions in the car were also injured, but Mrs. Standing suffered the worst bruises. Besides the broken ankle, her wrist was badly sprained, and she received several severe cuts on her head.

Back to His Native Heath.

Arthur Shirley, himself an Australian, and well known to stage patrons of that country, has been engaged to star in features to be produced in Australia by John F. Gavin. A company, which is just being organized, will leave for Australia about the middle of January, and will film a number of scenes in San Francisco and Honolulu on the trip. Besides a number of players, the company will take along various American-made equipment, including high-powered lights and Bell & Howell cameras.

Ince Studios Soon to Be Completed.

The new studios under the construction at Culver City for the accommodation of the Thomas H. Ince players, will be ready for occupancy about the first of the year, according to present plans. The new plant, in addition to being equipped with all the very latest models of technical appliances, will have its own electric light plant, its own waterworks, its sewer disposal system, and its own fire department. The fire engine will furnish a pressure of a hundred pounds, and will throw a stream over any building on the place, besides coming in handy for rainstorms, cloudbursts, etc. A large natatorium, to be used for special water scenes, will be filled as required by means of the power plant.

B. B. Features.

The pictures in which Bessie Barriscale will appear in the future will be produced by the B. B. Features Corporation, a company organized under the state laws of Arizona, with Howard Hickman as president, and J. L. Frothingham of New York as treasurer. Mr. Hickman will continue to direct Miss Barriscale's pictures, and Mr. Frothingham will have charge of the financial end of the organization. The pictures will be produced at the Brunton studios, and the W. W. Hodkinson Corporation will release them through Pathe.

Vitagraph Busy.

The Vitagraph studio in Hollywood opened the week of November 10 after the regulation four weeks closing, with five companies at work, including Earle Williams' in "An American Ace," William Duncan's in "A Man of Might," and Bessie Love's.

Four Weddings Within Few Months.

The Lois Weber studo, now affectionately called "Honeymoon Studio," has furnished four weddings in Filmland within the past few months. The first first couple to step off were Lillian Greenberger, employe of the studio, and Spencer Valentine, brother to Grace Valentine, of stage fame; next in line was Miss Weber's own sister, Ethel, who paired off with Louis Holland, a Lasky employe; Mildred Harris, the bright particular star of the plant, was the third bride from the studio. And then as a sort of anti-climax came the news that Arthur Ford, studio manager, had led to the altar Maude George. Miss Weber expects to be beseiged by lovelorn applicants for work at her studio after this.

California's Novel Sign.

The huge electric sign for the new California Theatre has been completed and tested, and is now ready for business when the house is formally opened. Besides the word "California" in monster letters twelve feet high, there are interwoven in the sign several of the famous California poppies which are first shown as buds, then gradually opening into the full blown flower. The sign is placed on the building so that it may be seen from up and down Main street, and from Spring and Broadway.

Los Angeles News Notes.

Fred. Miller, of Miller's Theatre, is about again after a severe siege of the Flu.

When verification of the news arrived in Los Angeles that world peace had come, J. A. Quinn, of the Rialto, routed out his electricians to arrange a new sign in front of the theatre which voiced his sentiments in one word.—YANKS.

Studio Shots

ROBERT HARRON, who was attacked by Spanish influenza immediately after the death of his sister, Anna, of the same malady is recovering.

B. A. Rolfe, formerly a Metro official, is looked for shortly on the West Coast, where he is scheduled to make several pictures during the winter months.

Eileen Percy is learning to play golf.

H. H. Van Loan, photoplay author, has returned from a fishing trip to Catalina.

The date of the Motion Picture Directors' Ball, which had been originally set for Thanksgiving, has been definitely settled for New Year's Eve.

Mary Pickford has received a souvenir of the war from one of her godsons at the front in the shape of a portrait of herself painted by a German prisoner. Another of Little Mary's godsons sent her his Christmas label, because he hated to think of Christmas passing without even a hello from anybody.

Al Ray, who was made a corporal two days after he entered the service, was scheduled to leave California for an army camp in Texas the day the armistice was signed, but his troop was stopped by order of the Government, and Al is still under California skies.

Charlie Ray is practicing with a bat and ball for the new baseball photoplay written for him by Earle Snell, soon to be filmed at the Ince plant. Charlie was out of practice since "The Pinch Hitter," but he claims he has had to pay for only eight windows so far.

"Snowy" Baker is having his Australian picture, "The Lure of the Bush," produced at the Morosco Studio under the direction of Walter Edwards.

Mme. Yorska's finished film, "The Infernal Net," will be released as "The Infernal Snare," as the word "snare" comes nearer the meaning of the author, Sarah Bernhardt.

Anita Stewart is another Eastern star coming to Los Angeles to make pictures during the winter.

Helen Eddy, who has just finished her work in "The Turn of the Road," will play the part of Emma Brierley in "Lonesome-Like," to be given at the Community Theatre in Hollywood as soon as the "flu" ban is lifted.

Edwin Carewe, director for the late Harold Lockwood, has received a personal token of remembrance of his recent star—a gold-rimmed monocle worn by Lockwood during the filming of "The Yellow Dove," which was sent to Carewe by Lockwood's mother.

Ethel Ritchie, film actress, returned to her former profession, nursing, during the influenza epidemic. Miss Ritchie donned her uniform at the first call for help, and enrolled on the staff of the county hospital, where she had received her training.

Beulah Booker, a local film ingenue, refused to have the "flu," but she admits to having had a rather severe attack of just plain old-fashioned "grippe."

Enid Bennet and her company, in charge of Fred Niblo, director, spent several days and nights in the desert recently filming scenes for a coming release.

Naomi Childers, who was playing opposite Harold Lockwood in "The Yellow Dove" at the time of his death, is on her way to California to put the finishing touches on the picture.

Eva Tanguay slipped into town a few days ago from the North to see the Orpheum vaudeville officials in Los Angeles concerning future appearances in Southern California.

Bert Glassmire, photoplay author and editor, is writing scenarios for Jane and Katherine Lee and otherwise assisting Arvid E. Gillstrom, director of the little Fox starlets.

William Earle is directing Lillian Walker in her first production, "Fran," now being filmed at the Brunton plant.

Since finishing her work in J. Warren Kerrigan's new feature, Elinor Field has done nothing but read and wish that the "flu" ban would be raised so that all the studios would resume work again.

Helen Keller, who recently announced her intention of going to France to help the blind soldiers overcome their handicap, may go first to Russia, she says. Miss Keller will go to Washington soon to confer with the authorities there concerning her plan for foreign service.

William Sheer, Bluebird leading man, was loaned by Universal to Fannie Ward to play the juvenile heavy in her new Pathe production.

Carol Holloway has been granted a divorce from Elisha M. Holloway, better known as Jack Holloway, of the Naval Reserves, formerly a director at Diando.

Aurora Mardiganian, an Armenian girl, who admits that she cannot act, but that she can dance, is to play a leading part in H. L. Gates' story, "Ravished Armenia," soon to be transferred to film at the Selig studios in Edendale under the direction of Oscar Apfel. Irving Cummings and Anna Nilsson are said to be cast for the leading parts.

Julian Josephson, scenario writer at the Ince Studio, who had never before in his life been sick enough to go to bed, enjoyed that rare privilege when he was attacked without warning by the dreaded Spanish "flu" recently.

Douglas Fairbanks has returned from his extended Liberty Loan tour in the East, and, with his director, is considering a number of stories for early production.

Dorothy Dalton, whose Boston Bull terrier, Roxie Jane, has won six bench show ribbons, has purchased another terrier, which she calls Honey Blossom, with which she expects to carry away high honors at future kennel shows.

Ruth S. Allen, formerly scenario writer and editor for the Douglas Fairbanks Company, is now associated with the Palmer Photoplay Corporation as manager of its manuscript sales department.

Paul Conlon, former publicity manager for Roscoe Arbuckle, is now established at the William S. Hart studios in a similar capacity.

Mrs. Charles Chaplin (nee Mildred Harris) has been suffering from a nervous breakdown for the past two weeks.

"Sunshine" Mary Anderson is looking for a larger house in Hollywood, as her mother, Mrs. Nellie Anderson, well known for her clever character work in Vitagraph films, is coming to California for the winter with Mary's little sister.

Because Madlaine Traverse used a ride a bicycle she thinks she ought not to have any trouble in learning to run her automobile—and she has learned to run it—but stopping it before it hits pedestrians and things is what she is concentrating on just now.

The Mack Sennett photoplay entitled "Yankee Doodle," which features Bothwell Browne, female impersonator, has been renamed "The Kaiser's Last Squeal."

Mitchell Lewis has arrived in town.

Horace Harper Starts on Extended Trip to Far East

FROM New York to Australia, India, Dutch East India, China, Japan, the Philippines and back to the Inter-Ocean Film Building in West Forty-second street, was the 30,000-mile journey Horace G. Harper entered upon Friday evening, November 22. Mr. Harper carries with him some 25,000 feet of sample prints to merchandise in the interests of the Inter-Ocean company.

Horace Harper

When he reaches San Francisco he may start his journey via the Phillipines or go first to Australia, but in the months that he is away he will visit every exhibitor or possible purchaser of film territory in the countries mentioned above. Australia and New Zealand will be more closely covered than the other districts, but the larger centers of every great country in the Far East will have his careful attention.

Mr. Harper has established a reputation in the Antipodes through his early days in motion pictures which he spent in Australia in association with the Australasian Film Company, his travels then taking him into the countries he is now proposing to visit. He came to America a few months ago as the assistant representative of the Australasian company in this country, and he only recently switched his business connection to the Inter-Ocean.

In addition to his promotion of Inter-Ocean's interests on this trip he will carry as a specialty certain accessories of American manufacture, believing that conditions that peace has awakened, after the years of war, when Germany has been shut off from the world market, makes the time especially propitious to introduce and foster American exports of all kinds. As his specialty is films, Mr. Harper will carry film accessories into the markets he visits, and thus bring American manufactures to the attention of exhibitors and buyers in the several countries bristling, as he believes, with opportunities for doing American business.

Pearl White to Push Coal Mining.

Pathe Exchange, Inc., has the honor of being the first company and Pathe's star, Pearl White, the first film celebrity to make a government propaganda picture since peace was declared. Paul Brunet, vice-president and general manager of Pathe, announces that at the request of the United States Fuel Administration Miss Pearl White and her entire company will work at the Pathe Studio in Jersey City on this picture, which is designed to increase the production of coal per capita in the mining districts. It will be the first of a number to be issued by the Fuel Administration in an endeavor to bring coal production up to the absolute maximum.

Proctor on Coast for Pathe.

Ralph O. Proctor, who has "grown up with Pathe," gaining promotion respectively from salesman to branch manager at Chicago and from branch manager to district manager of the central western division, was recently transferred by Sales Manager Quimby to the Pacific Coast Division. He now has supervision of Pathe's branch exchanges in Denver, Salt Lake, Los Angeles, San Francisco, Spokane and Seattle. His genial manner and good business methods are quickly earning him friends among all classes of exhibitors throughout that territory.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FILMLAND is waking from its five weeks' sleep. Signs of the resurgence is seen on every hand. Directors who have not worn puttees for over a month are observed with their legs adorned with these strange but unmistakable signs of their calling.

Megaphones are being tuned; dramatic climaxes are being dusted off; situations overhauled and tightened as to joints; eternal triangles are having their rusty hinges greased and otherwise getting fixed up.

People in Hollywood who have been passing the studios with hurried steps because of the ghostly silence of the places now linger and listen to the dull and dulcet thuds of low comedians fall-from high places and the musical sound of helpless heroines being choked by heartless heavies.

Villains who have worn their features in repose are reassuming their sardonic expressions; exponents of the western drama are practicing looking at folks from the corners of their eyes with steely glances newly burnished; ingenues who have been lolling around the back porches of their bungalows are patronizing the permanent hair wave shops.

Another week and smoke will be pouring from the flues and funnels of film factories everywhere. All Movieland will respond to the clang and clangor of film making and our celebrated sun will be busy from the time he arises over the oil wells to the east until he seeks his repose at eventide in the billows back of Bundy's Bath House, writing records of tense and thrilling dramas.

How a Mental Legacy Works Out.

I had the pleasure of rubbernecking one of our most prominent Flu victims this week. I refer to Benjamin, otherwise known as "Bennie," Zeidman, address, Fairbanks Lot, Hollywood.

Mr. Zeidman being by profession a press agent, a calling requiring the exercise of the utmost probity, and personally one in whom the love of truth amounts to almost a passion—and as he had the Flu with great severity and all of the trimmings, including pneumonia and a day and night nurse, I feel that his experience will be of infinite benefit to those who may yet have to entertain a flock of Flu germs in their system.

A history of the devastating influence of the Flue was gathered from a brief yet comprehensive conversation with Mr. Zeidman.

The Flu germs make their first attack on your sneezer. You sneeze with great rapidity and abandon; your eyes weep without effort; your nose assumes a hue as the barleycorn pink. Your temperature rises, you take aspirin, to your bed, and everything the doctor orders, which—if he is in touch with a well-stocked drug store—is considerable.

About the fourth day you decide that a life made up entirely of sneezes holds no charm, and you begin to put your house in order by making mental legacies of your most cherished possessions.

You decide to give your automobile to Tom Geraghty, and the silver cigarette case presented to you by Mary Pickford to Pat Dowling.

The next day you remember the tree-climbing habit of your car and wonder if it were wise to give to a person of the temperamental character of Tom Geraghty. Maybe Pat Dowling, being in the Navy and having less time, could use it with less trouble, blow-outs, and police court summons.

Tree Climber Becomes a Sailor.

You change the bequests. Pat gets the car, Tom the cigarette case. That night you dream of Pat racing around and around the deck of a battleship in your car and getting court-martialed by an admiral that looks like Paul Jones.

Pat shall not have the car. He shall have the cigarette case, and that night you see Pat offering a cigarette to the admiral and saying: "This case once belonged to Bennie Zeidman," and six sailors get busy and mop up the tears that flow from their eyes.

The next day you notice for the first time that the day nurse wears a Flu mask, and you wonder how she looks without it. You ask her if there is any rule against eating in this hospital, and when she brings you a trace of tapioca pudding, you want to know if Hoover is doing the cooking.

You decide that you will think it over again about the car and the cigarette case. The doctor looks at you more cheerfully and gives you the batch of telegrams that have come for you, one of which reads.

"Heard that you were dead, but satisfied it is press agent yarn. Wire confirmation or denial at once. Al Cohen. Collect."

You finally leave the hospital with a light head and a feeling that it will take you at least two years to get back to the old pep that was yours before the Flu.

Lehman to Make More Sunshine.

Having heard that Henry Lehrman, of the Sunshine comedies, had erected a new office building, I went over to the Sunshine lot and found the report to be true.

Henry has got a new office building, and it is just about the "dernier crie" in office buildings. It is as fine as a fiddle—a whole orchestra of fiddles, in fact—and a structure that is an ornament to the film colony and a credit to our fair and famed city.

The office building is not the only new thing on the Sunshine lot, either. There is a brand new publicity representative out there in the person of J. H. Walraven of New York and elsewhere, a Pub Rep that is amply on to his job, and who hands nice cork-tipped cigarettes to the trade press and otherwise comports himself as a good guy should. "Wally" is hereby welcomed to our midst.

Things were busy at Sunshine, and they are awful careless with their props when they are busy at that plant.

I got out on the stage at the same moment that Hugh Fay made his entrance into a scene that represented the hallway in a hotel. Hugh was accompanied by 37,000 gallons of water—and they let all that good water run around all over the place, and nobody tried to mop it up.

What the Players Do to the Water.

I told Director William Campbell that they ought to dam the water, and he said, "That's what they all do when they have to slosh around in it."

Jack White was working on a big set—one of the largest I have ever seen used in a comedy. It represented a Hunt breakfast in a swell country place. Vera Steadman, Lloyd Hamilton, Jimmie Adams and a lot more were in the set. I got very much interested in the work and thought I would stick around and see it all until I found out that the action of the story included one of the hunters mistaking a polecat for a rabbit in one of the scenes, and not knowing but that this was the scene, I decided to go away from there while the going was good.

A Working Girl in Peacock Blue.

I then watched Fred Fishback directing Jack Copper and Mac Swain in one of those go-like-the-devil panorama comedies, and if I ever had the idea that a comedian doesn't earn his money, I changed my mind after watching Jack Cooper at work.

I saw Ethel Teare going somewhere with a comedy make-up on and two dogs, and got her to stop long enough

The First Reading of "Cheating Cheaters," at the Sunset Studio, Los Angeles.

Besides Miss Young are to be seen Anna Q. Nillson, Jack Holt, Tully Marshall, Frank Campeau, Edwin Stevens, Mayme Kelso, Frederick Burton and Nicholas Dunaew. Under the direction of Allan Dwan.

for the "still" man to take a shot at her for Rubbernecking, and then just as I was about to leave I was witness to a touching scene between director and player—one of the little misunderstandings that sometimes mars the pleasures of work in a studio.

Director Campbell had told Betty Carpenter to change her costume to that of a working girl, and Miss Carpenter came and stood in the door of her dressing room in a charming peacock blue outfit and said, "Will this do?"

Campbell threw up his hands.

"I said working girl," he said.

Betty said she was a working girl and that this was the one dress she liked best to work in, but just to please the director she went back and got the dowdiest dress in her wardrobe.

FAVORABLE CHANGES IN EXPORT RULES

Removal of Restrictions Should Assist American Producers in Regaining Foreign Trade

REMOVAL of restrictions upon exports should assist American film producers materially in regaining the foreign trade lost during the war and improving our business with new markets developed during the past few years. How much ground we have lost is shown by figures of the Department of Commerce, which give the exports of exposed film during the first nine months of the current year as 60,522,121 linear feet, valued at $3,467,875, as compared with 128,362,032 feet, with a value of $5,571,613, during the corresponding period of 1916. Exports of these films during the first three quarters of last year amounted to 86,745,357 feet, worth $4,793,098.

Our exports of unexposed film also have fallen off. Whereas, during the nine months period of 1916 they amounted to 53,041,959 linear feet, with a value of $1,675,269, during the same period of 1918 they amounted to only 46,753,910 feet, valued at $1,198,153. Last year the total for the nine months was 49,242,907 feet, valued at $1,051,178.

Practically all the loss in exports of exposed film is in shipments to countries engaged in the war. The United Kingdom, for instance, to which during the first nine months of 1916, we shipped 75,692,219 feet, valued at $3,247,390, during the corresponding period of last year took only 23,459,426 feet, with a value of $1,824,627, and this year 13,132,998 feet, worth $854,120.

This was, of course, by far the greatest loss, the United Kingdom having been our heaviest customer. France, however, also showed a tremendous loss, the total for the nine month period of 1918 being 1,077,776 feet, worth $183,860, as compared with 9,627,550 feet, valued at $236,998, in 1917, and 14,708,901 feet, valued at $412,336, in 1916. Italy also shows a big loss, although her imports jumped from 7,698,938 feet, valued at $193,516, in 1916, to 10,057,102 feet, valued at $254,066, last year; this year, however, the total dropped to 633,797 feet, with a value of $14,889.

Canada shows a slight increase as the net result of two years' work, the total this year being 9,905,554 feet, with a value of $719,018, as compared with 9,418,691 feet, worth $706,623, in 1916. Her imports last year, however, amounted to 11,070,394 feet, valued at $837,841, for the nine-month period. Exports to Newfoundland and Labrador are slowly falling off, having dropped from 1,368,320 feet, with a value of $71,184, in 1916, to 1,149,600 feet, worth $44,439, last year, and 1,038,905 feet, valued at $32,932, this year.

The only country to show a steady increase is Australia. Exports to that market, during the nine months ended with September, 1916, amounted to 5,701,498 feet, with a value of $430,347. For the first nine months of the following year they climbed to 6,902,467 feet, worth $462,401, and for the first three quarters of 1918, amounted to 8,988,369 feet, valued at $476,137.

South America should prove a fertile field for American film, judging by the success with which our exporters have met in Argentina and Brazil, two markets which have acquired a prominent position within the past year. Exports to Argentina for the first nine months of this year amounted to 3,258,196 feet, valued at $131,394, and to Brazil totaled 1,904,839 feet, with a value of $112,606. Neither of those countries had heretofore consumed any appreciable quantity of film.

Exports to all other countries except those specified amounted to 20,591,687 feet, valued at $942,919, this year, as compared with 13,773,465 feet, worth $510,217, in 1916. The total for the first nine months of last year, however, was 24,478,818 feet, with a value of $1,132,726.

Import Figures Show Big Decrease.

Imports of all classes of motion picture film show heavy decreases this year, according to figures secured from the Department of Commerce, in which the imports of the nine months ended with last September are compared with those of the corresponding periods of 1916-17.

According to the department, our imports of sensitized but not exposed film this year amounted to but 22,048,979 linear feet, valued at $362,070, as compared with 50,671,136 feet, with a value of $756,522, for the corresponding period of 1917. Imports for the nine months of 1916 were 30,200,326 feet, worth $444,811.

Imports of negative film appear to have dropped from 757,246 feet, worth $237,061, in 1916, to 622,448 feet, valued at $290,892, last year, and 283,038 feet with a value of $99,969 this year.

Positive film imported also has dropped greatly in quantity, the total of 4,125,726 feet, valued at $189,016, reported for the first nine months of 1916, having dropped this year to 1,582,847 feet, with a value of $105,524. Imports of this class of film last year amounted to 3,070,697 feet, worth $187,492.

Miss Calvert in Paramount Picture.

Catherine Calvert, the well known screen star and actress of the legitimate stage, has been engaged by the Famous Players-Lasky Corporation to play a leading part in the big Salvation Army picture which the company is about to produce in conjunction with the big charity organization. Miss Calvert shortly after signing her contract left for the Lasky studio in Hollywood, where the film will be started in the near future under the direction of Edward Jose. Eugene O'Brien also will be seen in the production.

Eastern States Now Freed from Lightless Nights Order

LIGHTLESS nights in the Eastern States affected by prospective coal shortage have been abolished by the United States Fuel Administration, effective November 23. Exhibitors in New England, New York, New Jersey, Delaware, Pennsylvania, Maryland and the District of Columbia no longer need dim their lights on Monday, Tuesday, Wednesday and Thursday nights, nor those in Michigan and Ohio on Mondays and Tuesdays.

So well have the people of the country lived up to the coal conservation program of the fuel administration that the policy will hereafter be to eliminate all restrictive orders gradually, and to carry on necessary voluntary conservation through educational means, it was announced. Accordingly, the only exceptions to the lightless night order's removal will be those States, while the State fuel administrator believes the situation to be such as to necessitate a continuance of the regulations.

The text of the order lifting the ban is as follows:

"The United States Fuel Administrator, acting under authority of an executive order of the President of the United States, dated August 23, 1917, appointing said administrator, and of subsequent executive orders, and in furtherance of the purpose of said orders and of the act of Congress therein referred to and approved August 10, 1917:

"Hereby orders and directs that the order of said administrator, dated November 7, 1918, establishing a regulation entitled 'Regulation restricting the use in cities, villages and towns of light generated or produced by the use or consumption of fuel', and the regulation established by said order, be, and the same hereby is, vacated and set aside as of the effective date of this order; provided, however, that if the Federal Fuel Administrator for any State shall, by an order in writing signed by him, provide for the continuance of said regulation, or of any of the restrictions thereby imposed on the use of light, then such regulation, or the restrictions specified in the order of such Federal Fuel Administrator, shall remain in full force and effect within such State until other or further order in the premises of such Federal Fuel Administrator, or of the United States Fuel Administrator.

"This order shall be effective November 23, 1918."

Thomas F. McTyer Dies.

Thomas F. McTyer, well-known and esteemed motion picture film company manager, died in Atlanta Tuesday evening, November 19, in a private sanitarium following an illness of several weeks. As division manager for the General Film Company, southern territory, Mr. McTyer by his dealings endeared himself to many associates. He was at one time connected with the Triangle and the Artcraft offices, becoming connected with General Film about a year ago.

Mr. McTyer is survived by his parents and a number of brothers and sisters, who reside at Columbia, S. C., to which city the body was taken for burial. There was a honorary escort of brother film men.

Chicago News Letter

by Jas. S. McQuade

ANITA STEWART TALKS ENTERTAININGLY

Off for Los Angeles, the Popular Little Star Carries Magnificent Wardrobe for Studio Work

ANITA STEWART, accompanied by her mother, Mrs. Martha Stewart; her manager, R. W. McFarland, and her assistant manager, Miss Virginia Norden, stopped over in Chicago between trains Tuesday, November 19, on her way to Los Angeles, where she will at once engage in her second feature for the First National Exhibitors' Circuit under the direction of Lois Weber.

I called on the party in the Hotel Sherman, where I found that Miss Stewart was slightly suffering from a cold. But this did not dampen the fervor with which she discussed anything pertaining to her moving picture activities.

She dwelt for a moment on her work in "Virtuous Wives," her first picture for the First National, letting me know in passing that it will be given its premiere at the Strand Theatre, New York, sometime in December. In this feature she plays the part of Amy Forrester, with Conway Tearle in the opposite role. She pronounces the cast a superior one, which also includes such well known players as Edward Arden, Mrs. DeWolfe Hopper and William Boyd, the latter now being leading man with Ethel Barrymore. She also spoke enthusiastically of the merits of the production as directed by George Loane Tucker.

The cast is now being selected for Miss Stewart's second picture and when she arrives in Los Angeles her approval will decide the final choice. The title of this feature was not given out for obvious reasons. Miss Stewart did say, however, that among the photoplays to be produced while she is in Los Angeles will be "In Old Kentucky," in which she will have a strong support. Just who will direct it has not yet been decided.

At this juncture Miss Stewart's cold made it a trifle difficult to continue conversation and this was sustained thereafter by her able lieutenant, Miss Norden. With her fine, instinctive love of things sartorial, Miss Norden drew my attention to the magnificent wardrobe purchased by Miss Stewart before leaving New York, most of which will be used during her Los Angeles work before the camera.

When Mac Grabs for a Dictionary.

Pardon me, rugged, masculine reader, if for a moment I should appear effeminate; but as a news gatherer I cannot forego the pleasure of enumerating some of these nifty articles of a woman savant's preference. Among them are four fur coats—four, mark you, of ermine, beaver, seal and kolinsky. Being a bachelor, I was obliged to thumb the dictionary to find out what the last mentioned fur is and where it comes from. My labors show that it is one of the best mink furs to be found, the animal wearing it having its habitat in northeastern Russia. It may also mean the fur of any one of several Asiatic minks.

But the coats are only the beginning of this costly wardrobe. There are a full dozen of evening gowns, for which the claim is made that they are the most exquisite and most elaborate which the smart shops of New York have ever turned out. In addition, there is a dazzling list of afternoon gowns and a collection of hats, of the very latest styles, which would turn the head of the fairest debutante.

Anita Stewart.

In my crude judgment of grace of form and personal attractiveness, and their adornments, I would say that Miss Stewart is of a type which is especially suited to the wearing of smart clothes.

Now please bow your grateful acknowledgment, Miss Stewart!

R. W. McFarland, at one time the most trusted and able lieutenant of the managerial forces of Henry W. Savage, is manager of Miss Stewart's company and Louis B. Mayer, of Boston, is the president. It is known to the trade as Anita Stewart Productions, Inc.

Lubliner & Trinz Buys the Lakeside.

When Lubliner & Trinz opened the Pantheon on Sheridan Road, near Wilson avenue, every informed man in the business knew that the Lakeside, one block north, on the same thoroughfare, would be badly pinched, for the simple reason that the latter had only 700 seats or thereabouts, as against the 2150 seats of the Pantheon. The expected has come to pass, for the Ascher Brothers, who are good business men, knew they were up against a losing game, and so they have sold the Lakeside to the owners of the Pantheon. Under the new management, the Lakeside will charge the same admission as obtained before they acquired it—namely, 17 cents, while the Pantheon will continue to charge 22 cents. This makes the thirteenth house on the Lubliner & Trinz circuit in Chicago.

Mutual's Pacific Coast Manager Visits Chicago

JOSEPH MERRICK, who has been district manager on the Pacific Coast for the Mutual Film Corporation (now known as the Exhibitors Mutual Distributing Corporation) for some time past, with headquarters at Los Angeles, arrived in the city Sunday, November 17. He will remain until about November 25, when he will return to the coast by way of Seattle.

Mr. Merrick was seen Tuesday, November 19, and informed me that all of the Pacific Coast has been under strict quarantine since October 10 on account of the influenza epidemic. Mr. Merrick himself had a severe attack, which lasted two weeks. Conditions had abated a little when he left, on November 14.

All theatres in Los Angeles were closed October 10, and on November 11 the cases had increased 500 per cent., showing that the partial closing law in operation was not equal to the emergency. The Theatre Owners' Association then went to the city authorities, and after showing them that partial closing had been ineffective demanded that the entire town should be closed, excepting only groceries, drug stores and meat markets.

There are many cafeterias in Los Angeles, one of them seating 900 persons, and it was shown by the association that from 12 to 1 o'clock p. m., in one day 2,700 people had visited it—more people than usually attended any one theatre in the city for the entire day. The self service method prevalent in such places, it was shown, had tended to scatter germs broadcast, and it was insisted that the authorities should close all such places.

The City Council then told the Association that it would either close or open the town on Sunday, November 17. At the time of writing, Mr. Merrick had not been advised of the Council's action.

During our conversation Mr. Merrick received a telegram from the Coast to the effect that San Francisco, Sacramento and San Jose had been opened November 14, and also that Washington, Oregon, Montana, California, Nevada, Arizona, and New Mexico had been closed tight since October 10, not a theatre being opened in any part of any of those states for about five weeks.

During this closed period all theatres in army camps had been kept open and not a single case of "flu" or pneumonia had been reported in any of them. This was due to the strict quarantine established in each camp, no one being allowed to go out or come in.

The severity of the epidemic in Los Angeles was such that the business of the street car system of the city lost $5,000 daily during its run.

Chicago Censor Board Holds Second Meeting

THE second meeting of the Chicago Censorship Commission — composed of fifteen lay members and four aldermen appointed September 24 by Alderman Otto Kerner, chairman of the judiciary committee of the City Council, to recommend back to that committee suggestions to be incorporated in a revision of the present censorship ordinance—was held in the rooms of the judiciary committee, in the City Hall, Friday afternoon, November 15.

The industry on this occasion was represented by George Kleine, Joseph Hopp, M. A. Choynski and Mr. Donovan, the latter being manager of the Chicago exchange of the Exhibitors' Mutual Distributing orporation. Messrs. Hopp, Choynski and Donovan addressed or interrogated the commission briefly, while Mr. Kleine occupied an hour answering questions put to him by members of the commission or explaining his stand on the censorship question.

Hopp Speaks on Pink Permits.

Mr. Hopp referred to the fact that the proposed censorship would include all advertising matter for films as well as the films themselves, and pointed out that great care should be exercised so as not to injure the property of the manufacturer. He was asked by a member of the commission what he thought of the "pink" permit, and he replied that proper discrimination had not been exercised in the past in the issuing of such permits. He asserted that some pictures for which "pink" permits had been asked should have been given "white" permits and vice versa, thus showing that the required intelligence had not been exhibited.

Mr. Choynski charged that the "pink" permit had tended to arouse unusual curiosity on the part of the public and resulted in large patronage, whereas had a "white" permit been issued only the normal attendance would have been secured by the picture.

Mr. Donovan asked a few questions concerning the object of the meetings of the Commission. He was answered by the Rev. Father Dineen at some length, who said that the present investigations would be conducted along the lines followed by a similar body in London, that body having been appointed on the request of the exhibitors themselves. The work of the London commission he said had resulted in rules of censorship which have worked admirably ever since they were adopted and enforced.

Kleine Upholds Reasonable Censorship.

George Kleine recited his views on censorship in a lengthy, conversational manner. He upheld reasonable, legalized censorship, saying he differed with many of his competitors in this respect. He was severe in his condemnation of salacious pictures, but drew attention to the fact that the makers of such films were few in number and were steadily growing less.

He held that there should be a board of censors, of three or four intelligent people, of broad views, and that they should be appointed and liberally paid. He held that other boards, of the same number of members, should be appointed in case the work was too great for one or two such boards, thus protecting manufacturers from loss caused by any delay in the censoring of their films.

The Commission will hold these meetings Friday afternoon, every week, until the labors of the members have finished.

Paul C. Hinz Goes to New York.

Paul C. Hinz, who has had charge of the business department of the Chicago office of the Moving Picture World for the past four years, left for New York Tuesday, November 12, where he joined the business force there. Mr. Hinz was widely known in firm circles in Chicago and was a great favorite with patrons of this paper. Since his departure many have expressed their regret that he has moved to a new field, but everyone wishes him the greatest succss and feels certain that he will achieve it. Paul is sadly missed at the Chicago office, where he was always to the front to render efficient service and then more.

Chicago Epidemic Dying Out.

The deaths from influenza and pneumonia in Chicago show a steady decline for the week ending Friday, November 22. On Saturday, November 16, a total of 199 new cases were reported—135 influenza and 64 pneumonia, the deaths being 43 in all.

Friday, November 22, showed 101 new cases of influenza and 29 of pneumonia, the deaths being 18 from influenza and 17 from pneumonia—35 in all.

Henry B. Walthall Goes to Coast.

Henry B. Walthall passed through the city Tuesday, November 19, on his way to Los Angeles, where he will begin work as the star in several features for the National Film Corporation, of which "Smiling Bill" Parsons is president. On the way Mr. Walthall will stop over at Phoenix, Arizona, for about two days to visit his brother.

Mr. Walthall was seen for a few minutes at the Hotel Sherman and advised me that three stirring stories have been lined up, from which will be selected his first feature for the National. He could not just say at the time who would be the leading woman of his company. N. W. Aronson, manager for "Smiling Bill" Parsons, accompanied Mr. Walthall to the Coast.

Mutual's Advertising Manager Here.

My old friend, Colvin W. Brown, advertising manager of the Exhibitors' Mutual Distributing Company, has settled down in his new quarters on the eleventh floor of the Consumers' Building, in the executive offices. Mr. Brown held the position of advertising manager under Terry Ramsay for the Mutual for nearly two years.

Joseph Hopp Resigns Position.

Joseph Hopp, who has been the American Film Company's representative in Chicago territory since August 19, operating from the Pathe Exchange, tendered his resignation to R. R. Nehls, general manager, which took effect November 16. Mr. Nehls replied in a complimentary letter, in which he expressed regret and also conveyed the thanks of the company for the efficient services rendered during Mr. Hopps' term in the office. Mr. Hopp will devote most of his time for the immediate future to personal business interests, with offices in the Masonic Temple.

Asks President to Auction Peace Session Film Rights

PRESIDENT WILSON has been asked by Albert E. Smith, president of the Vitagraph Company, to consider selling in the open market by bidding among the American motion picture concerns the American rights to make moving pictures of the coming Peace Conference. His communication was sent to Washington, November 23, and in it Mr. Smith also suggested that part of the profits of the sale be devoted to the erection of a wing to the Metropolitan Art Museum in Central Park to house a motion picture mausoleum and public projection hall where the best cinema history of the war and the Peace Conference may be stored and exhibited from time to time during the years to come.

For Moving Picture Museum.

In the announcements a few days ago of the departure for Paris to do this Peace Conference work, of the members of the Division of Films of the Bureau of Public Information, no mention was made whether the films to be subsequently exhibited would yield a profit, or just be shown at cost. Mr. Smith evidently believes that their exhibition all over the civilized parts of the globe should afford an immense profit.

Mr. Smith says he hopes the President will approve the project and start the bidding immediately through the proper official channels. "There are a dozen big picture concerns in the United States and Canada," he adds, "which have factories in Europe and can be on the ground with cameramen in a few days. Most of them are already represented in the war field. The bids can be telegraphed, confirmed by mail, and the results cabled to Europe, all before the President arrives there. Men of the motion picture industry are accustomed to work fast—they love speed. I think all should be given a chance to do this historic work of photographing the most momentous events of the world."

A Kansas Banquet for Goldwyn.

The Kansas State Board of Review has accorded the highest approval possible for two Goldwyn Star Series productions recently released. "Hidden Fires," Mae Marsh's first Star Series picture, and Rex Beach's "Laughing Bill Hyde," with Will Rogers, received the coveted star mark from the Kansas censors.

Manager Richard Robertson, of the Goldwyn Kansas City office reports that the star rating is giving productions which are not only approved for general exhibition in the state, but which also are highly recommended for use on the so-called "family nights," when only the most select attractions are suggested for use of exhibitors.

FRANK KEENAN MAKES PROMISES

He Is to Become Independent Producer, Releasing Through Pathe, and Declares He Will Make Evenly Good Pictures at Brunton's Eight Times a Year

REPRESENTATIVES of the trade press were invited to Pathe headquarters in New York one afternoon last week to hear from Frank Keenan's own lips a statement of his ideas on picture production and distribution. For more than an hour Mr. Keenan discoursed upon his plans and aspirations; told how he had studied the picture producing business and explained his purpose to depart, in a general way, from the usual methods of preparing pictures for the screen.

Mr. Keenan made many statements that recalled like expressions that have come direct from the publicity department of motion picture magnates; and said other things that were not, in the same measure, "old stuff." Taking him entirely at his word, believing in the sincerity of his purpose and expressing an entire willingness to let time tell the story, it is only fair to state that if Mr. Keenan goes on as he plans he will fetch up in greater public esteem than a vast majority of the adventurers who have voyaged into picture production.

Not that Mr. Keenan may be considered an adventurer in anything save actual production of pictures as applied to show business in general and pictures in particular; his years of experience, his splendid reputation as an actor and stage producer warrants even the most skeptical "Missourian" in giving him credit for his experience. But the actor now comes forward as the producer of pictures—simply as the untrammeled director, actor and deliverer of the finished product.

Will Make Eight Pictures.

In the eight pictures that Mr. Keenan will produce will be told the story of an actor's venture into the realms of production—they may be the most important pictures ever made and circulated in that they will point a new and better way to gaining and holding public confidence. The Keenan way may revolutionize the picture business. It will take only a year to find out—for in that year will be issued eight of the best pictures Mr. Keenan and the forces at Brunton's Studios can devise. Mr. Keenan makes no claim that they will "be the best ever"—he claims that they will be as good as they can be made.

Because he does not make extravagant claims Mr. Keenan's remarks at Pathe headquarters were exceedingly worth quoting, in so far as we can give the space. Among other things he said:

"I want simply to announce my object in making pictures independently," he said. "I have been for three years in the motion picture game and a rather close observer. Now I want to be an independent producer. I want to be able to produce motion pictures without dictation from any syndicate, from any personal manager.

"In other words, I am going into independent motion picture productions, the Frank Keenan Productions, Inc., to produce as good pictures as I can; to make as much money as is possible to make under the circumstances, and to make them without the handicap that is part and parcel of wholesale production of pictures as an industry.

"We have reached the stage in motion pictures today where our public knows pretty nearly as much as men who make the pictures—and do not make any error about it. The man who works for the public today in a motion picture is and must be a slave to a certain extent.

Frank Keenan.

Director Thinks of the Conventional.

"The director thinks of the conventional moving picture situation. Now we are getting beyond that. We are reaching the stage where the public demand reasonableness. We have guyed exhibitors. Some people think some of them are rather primitive; but they have, as a rule, a wonderful conception of what their public wants, because their tempo comes from the box office; and the tempo of the public, as registered by selling tickets, is the finest thing to establish right and wrong of anything I know of in motion pictures.

"We must sink the egotism or personality in the endeavor to bring about a splendid general result. Otherwise we are lame, and the thing I am coming at is that to a dominant directing force, a man who knows the game artistically and dramatically and all that sort of thing, the making of the pictures itself cannot be a failure.

"Our plans are very carefully and, I think, fairly and equitably laid out. I leave to Pathe the business end, advertising, publicity and all that sort of thing, and I will attend to the other part. My part will be to try to do the best I can, and I feel quite confident the others can do the same; or if not, I would not have signed contracts with them.

"I am releasing through Pathe, because I believe it is the biggest growing concern. It is going to do bigger things; and, above everything else, Pathe is honest. Pathe, in all my connection, has never broken its word with me; it has given me more than I asked for. My idea of working with Robert Brunton is because he is distinctly honest. I know he will perform every detail."

Paul Brunet, vice president and general manager of Pathe, announced the signing of a contract with Mr. Keenan for the distribution and exploitation of a series of eight pictures.

"We consider ourselves fortunate, indeed," said Mr. Brunet, "in being associated with Mr. Keenan in this undertaking to which he will bring his ripe stage experience as both actor and producer, his concededly high personal gifts as an actor and his high ideals regarding the making and the quality of pictures. He will do big things in a big way, so far as artistry is concerned.

"His place as a screen star is secure, and I am absolutely sure he will brilliantly achieve in shaping these pictures, made without restrictions and into which he can put the quality and convincing elements he considers essential to his ideals.

"His screen version of 'The Bells' is now being shown to the highest appreciation, and as an actor and director Mr. Keenan promises to give all of the best he possesses in sincerely endeavoring to make pictures that will mark a big step forward in the advancement of the art of the cinema."

Fox Employes in Service May Have Old Positions

WITH the return of American soldiers and sailors a matter of the near future, the Fox Film Corporation announces that all of its employes who had entered the service of the country will find their jobs open for them when they return to civil life.

Nearly every department of the organization throughout the country was affected. There are two gold stars and one of silver on the Fox Film Corporation's service flag. Word was received this week that Arthur Ficke, formerly an employe of the auditing department in the home office, was killed in action while fighting with the 107th Infantry in the campaign in Picardy.

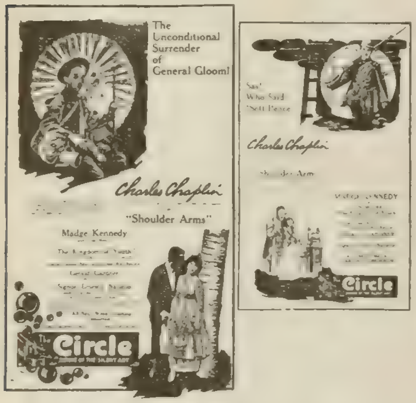
The other gold star is for George Tyson Shea of the Denver offices, who was killed April 17, on the supply boat Florence H.

The silver star is for Corporal Harry A. Murray of the Contract department. Murray was gassed early last spring. Recovering from this, he returned to his command, Company M of the 165th Infanty, and took part in several of the battles of the Rainbow Division. In one of these Murray was wounded in the jaw by a piece of schrapnel, and at present is in the hospital.

HOW McCORMICK'S BOOMED COMEDIAN

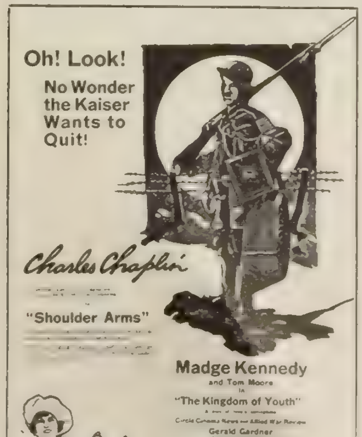
Indianapolis Manager Made the Excitement Over the Victory Help Push the Latest Chaplin Issue

ALWAYS interesting as an advertiser, S. Barret McCormick, of the Circle, Indianapolis, conducted an unusually good campaign for the Chaplin "Shoulder Arms." This picture opened November 3. Unconditional surrender was the cry of the moment, and this was the keynote of the first example, which demanded the unconditional surrender of General Gloom. The catchline was right in the spirit of the moment. It was described as "a three-reel laughing-gas attack upon Heinie's dugout." It was run on Saturday, the day before the opening. A second advance took up the other angle of the news and presents the comedian in a more or less martial attitude with "Say, who said soft peace?" The under billing remains the same. Both examples hook a comedy directly to the biggest news event of the day, and do it legitimately, the appeal is direct and powerful. It demands a place in the attention along with the world news.


The Unconditional Surrender of General Gloom!
Charles Chaplin
"Shoulder Arms"
Madge Kennedy
Circle
Say! Who Said Soft Peace
Charles Chaplin
Circle

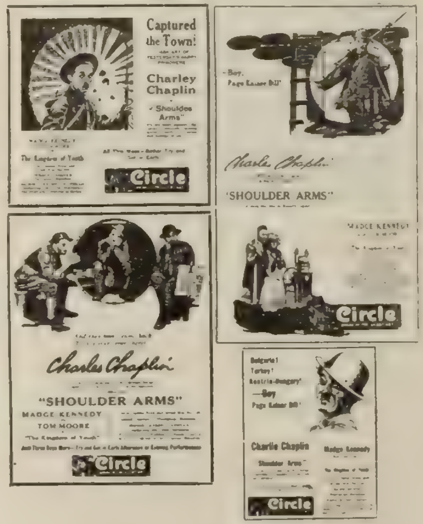
Examples One (at Right) and Two.

Somewhat the same idea as in the second example was followed for the opening day. Four fifteens and three elevens were used for the advance. The Sunday space was also four fifteens, and the rumors that the Kaiser was ready to abdicate were accounted for by the picture of Chaplin in full marching order as shown in example three. It might be noted in passing that all of these displays make use of the signature with the warning that the signature appears only in the new "million-dollar" product. In none of these displays is any great amount of selling talk used. Not much is really needed. Not only does the comedian sell himself to a very great extent, but the news value of the title backs up this. It is considered necessary only to hook up the advertising to the news and let the imagination of the public do the rest. For this reason there is also little done for the dramatic attraction, the five-reel feature being announced below the three-part comedy.


Oh! Look!
No Wonder the Kaiser Wants to Quit!
Charles Chaplin
"Shoulder Arms"
Madge Kennedy
and Tom Moore
in
"The Kingdom of Youth"
Gerald Gardner
Signor Ernesto Natiello
All Week Starting Today
The Circle
Theatre of the Silent Art

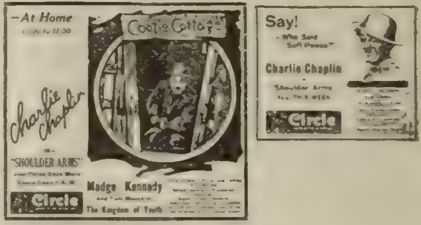
Example Three, a Four Fifteens.

The first example shown in the next cut, in the upper left hand corner, was the Monday display. Here the obvious reference is to the capture of the town, and this was played up in a three sevens. The next example, to the right was run the day it was announced that the Kaiser had fled from Germany. It was the big break in Wednesday morning's news and was used as the basis for the "Boy, page Kaiser Bill." This was a four elevens, and gives more space to the dramatic story than does example four. Example seven, in the lower right hand corner, was used the day that Austria completed here separate peace. It recapitulates the surrenders to date and repeats the request to page the Kaiser. By that time Mr. McCormick had the town watching for his advertising to see what was coming next. The portrait fits in well with the text, for the expression on Chaplin's face might well have been specially designed for illustrative purposes, though it does not show well in the reproduction. The other example in this group, number six, used two verses from "Over There"—"And they won't come back 'til it's over, over there." It has no direct hook up with the news, but is in the general spirit of the public temperament.


Captured the Town!
Charley Chaplin
"Shoulder Arms"
The Kingdom of Youth
Circle
Boy, Page Kaiser Bill
Charles Chaplin
"SHOULDER ARMS"
Madge Kennedy
Circle
Charles Chaplin
"SHOULDER ARMS"
Madge Kennedy
Tom Moore
Circle
Bulgaria! Turkey! Austria-Hungary!
—Boy
Page Kaiser Bill
Charlie Chaplin
Madge Kennedy
Circle

Examples Four to Seven.

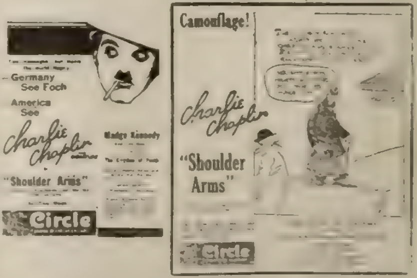
Examples eight and nine are general run displays, one three sixes and the other two fours with a white top and bottom. "Cootie Cottage" is an improvement on the "Vermin Club" of the original advertising, but the scene cut is from the stills. They merely serve to keep alive the interest in the campaign and hold the name before the public. The latter is the smallest space taken during the run. It would be large for many houses, but is comparatively small under the Circle policy.


—At Home
Cootie Cottage
Charlie Chaplin
in
"SHOULDER ARMS"
Madge Kennedy
The Kingdom of Youth
Circle
Say!
—Who Said Soft Peace
Charlie Chaplin
Shoulder Arms
Circle

Examples Eight and Nine.

Example ten was run the day Germany was told to apply to Marshal Foch for the terms of the armistice. It is a two sixes and the chief text reads: "Two messages that make the world happy. Germany—see Foch. America—see Charlie Chaplin." The second example on this strip is a three sevens employing a cartoon to take a good-natured fling at the men and women who pretend that they do not care for Chaplins and yet go to see him. It is the old story of the entire family of adults who were busily employed in taking one small boy to the circus, but it is applicable to those who are too highbrow to admit that they like good comedy. Even this is hooked up with a war phrase and the picture is referred to as "A three-reel raid on General Gloom's divisions."

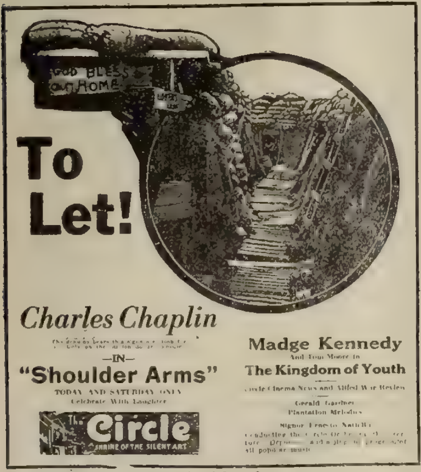
The last example shows the McCormick's preparedness. It did not seem probable that an armstice would be agreed upon before the ending of the run, but early in the week the cut shown in example twelve was prepared and the striking advertisement was set up and held in the newspaper offices for release as a three sevens should opportunity offer. It was a hundred to one shot, but on Thursday the United Press gave out its erroneous report of the ending of the war and the advertisement was at once released for the afternoon papers. There would have been no time for the preparation of a cut or even copy after the news broke, but with the type all ready to slip in, it was an


—Germany See Foch
America See
Charlie Chaplin
"Shoulder Arms"
Madge Kennedy
Circle
Camouflage!
Charlie Chaplin
"Shoulder Arms"
Circle

Examples Ten and Eleven.

easy matter to substitute this for the display previously ordered, and the most effective cut of the series found a use.

All over the country this subject was being used during the week, but no one else appears to have seen the news


To Let!

Charles Chaplin

—IN—

"Shoulder Arms"

TODAY AND SATURDAY ONLY

Celebrate With Laughter

The Circle

SHRINE OF THE SILENT ART

Madge Kennedy

And Tom Moore in

The Kingdom of Youth

Circle Cinema News and Allied War Review

Gerald Gardner

Plantation Melodies

Signor Ernesto Natiello

conducting the Circle Orchestra [illegible] all popular music

GOD BLESS OUR HOME

Example Twelve.

value of the subject. No effort, apparently, was made to connect the comedy with the cable news. It was a Chaplin comedy, and was boomed as such. As such it made money, but it made something more than money for the Circle. It made advertising for the house that will last when the flurry of those exciting days has been forgotten. Even after the boys are back there will exist a feeling that the Circle is up to date, not solely because of this advertising, but because of the alertness, of which this advertising is an indication.

SARGENT.

Film Division Indorses Blackton Film.

J. Stuart Blackton has been advised that the Committee on Public Information, through Charles S. Hart, director of the Division of Films, has decided to officially indorse "Safe for Democracy," the producer's new "work-or-fight" picture written by Anthony P. Kelly.

CANNIBAL PICTURES AT HOTEL ASTOR

Spirit or Adventure Characterizes the Subject—Beynon Musical Score Replete With Atmosphere

A PRIVATE showing of the Martin Johnson interesting collection of pictures, "Cannibals of the South Seas," of which the world rights are controlled by the Robertson-Cole Company, was given on Tuesday evening, November 19, in the small ballroom of the Hotel Astor, New York City. The exhibition was attended by a large and appreciative audience, who during the intermission were privileged to listen to a few words concerning their trip to the South Seas from Mr. and Mrs. Johnson. On her wrist Mrs. Johnson, who vivaciously confided to her listeners that she felt safer with the South Sea Islanders than she did on Broadway, carried a beautiful bird of the parrot family taken from one of the islands which they visited. This bird of wonderful plumage is evidently a rare specimen, none of whose particular kind has been discovered at any of the zoological gardens here.

Those of the audience who viewed some of these pictures at the Rivoli Theatre during the summer realized that double the footage was being shown on Tuesday evening. To the 5,000 feet exhibited at that time an equal length had been added making in all about 10,000 feet. These pictures are well subtitled, splendidly photographed and were accompanied by a musical setting arranged and partially composed by George W. Beynon, and interpreted by an orchestra directed by Mr. Beynon. The score was especially well arranged, and great credit is due Mr. Beynon for the colorful character which he was able to impart to it. The writer was especially conscious of this as the journey progressed from civilized shores to the habitations of the savages. The growing mystery was splendidly brought out in the arrangement of the music, which prepared the mind for the scenes which were to follow.

Carries Spirit of Adventure.

There can be no doubt of the success of "Cannibals of the South Seas" for the reason that the pictures carry with them the spirit of adventure. It is evident that dangers which thrill the heart of the true sportsman confronted the Johnson party as they advanced to the very heart of the cannibal country.

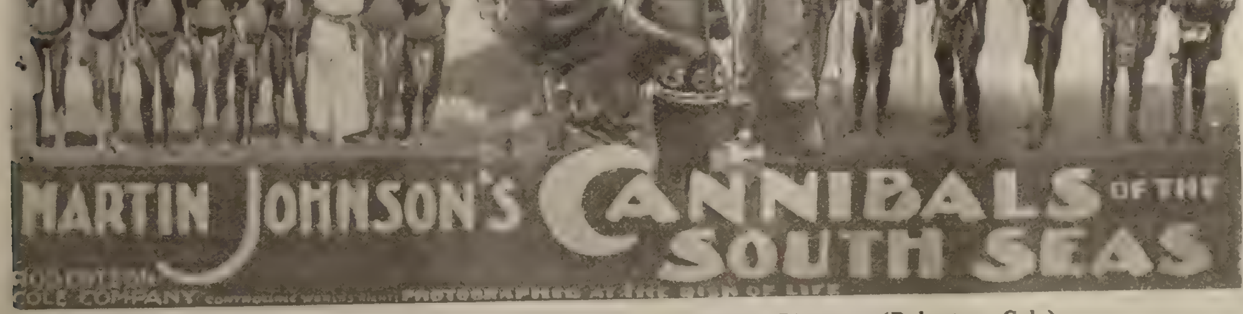
The journey which took them to Honolulu, Sydney, Australia, and then to Samoa, continued from here to the Solomon Islands and thence to the New Hebrides. The various peoples met with on the journey included a tribe with long brown hair, kindly in disposition, and who, owing to certain conditions with which they are confronted, are dying off with alarming rapidity. A tribe of pigmies, so fearful of strangers with their camera that they darted back into the forests from which they emerged, like frightened animals at the approach of the white man, are shown among many others of equally interesting characteristics.

Most thrilling of all is the visit to the domain of Chief Napagate, of the tribe of Big Numbers, on an isolated island of the Hebrides. This reveals the unvarnished cannibal. Heaps of skulls are not uncommon sights, and the meeting with the big chief and his people leaves little to be imagined as to their intentions and customs.

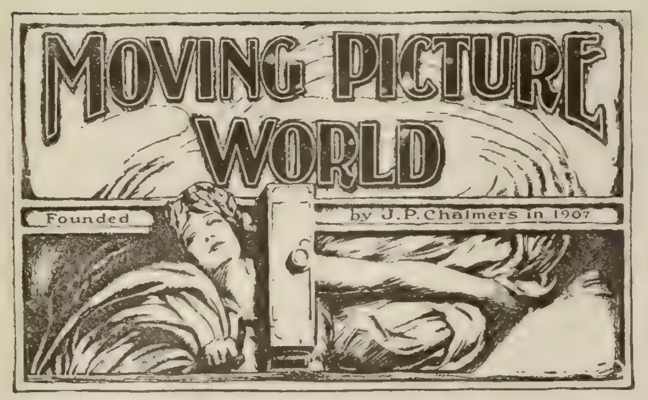
We are not attempting a full review of these remarkable pictures, for the reason that considerable detail was included in a review which appeared in the Motion Picture Educator of our issue of August 10.

Reading Houses Book Through Stanley.

The Stanley Booking Corporation, of Philadelphia, is continuing its activities in securing new houses for the booking lists. The latest additions to the list are announced by Louis Sablosky, manager of bookings, to be the houses of Messrs. Carr and Schad, the largest directors of photoplay resorts in Reading, and in that vicinity of Pennsylvania. The houses are the Colonial, Princess and Arcadia.


MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
ROBERTSON-COLE COMPANY
PHOTOGRAPHED AT THE RISK OF LIFE

Striking Poster Exploiting the Martin Johnson Cannibal Pictures (Robertson-Cole).



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Saturday, December 7, 1918

FACTS AND COMMENTS

A CALL has been issued for a meeting of the membership of the National Association of the Motion Picture Industry to be held on Tuesday, December 10, to consider a series of amendments to the constitution and by-laws of that organization in order that the affiliation of the Exhibitors' League with the N. A. M. P. I. may be completed. This action, when completed, will make the Exhibitors League Class 2 of the National Association with a representation of 50 per cent. on the board of directors and all committees of the organization. It will also be decided at that meeting what the dues of members of the new branch shall be.

*

It is possible that this bringing of exhibitors into active participation of the affairs of N. A. M. P. I. may solve the question of exhibitor organization. For the past ten years or more all efforts to get a majority of the exhibitors of the country into a compact organization have failed. Exhibitors have been keen to ask for help when their interests have been threatened, but they have never discovered the necessity of being prepared in advance against adversity. Time and again they have come post haste to New York for aid in fighting their battle. True, those battles have been the battles of the trade at large, but the unfortunate feature of the fight has been in most instances lack of proper local organization upon which to build an effective defense. The great need has been and is a nucleus—a definite center of organization, something to build around provided with facilities for building. In other words some one who will make the work of organization a work to be prosecuted to completion.

*

Heretofore there has been in almost every state an organization of exhibitors, but in no state have such organizations been able to exist for any considerable time. Lack of interest on the part of either officers or members or both has caused the speedy disintegration of many promising beginnings. State organizations that exist at this writing are, for the most part, moribund. Some come to life for annual meetings, but in the interim they are dead to the world. In but one or two states have a majority of the exhibitors ever taken part in the state leagues, and at no time since the first effort was made to band exhibitors together have more than three thousand been enrolled in the several state organizations. This lack of interest is partly due to individual indifference, but mainly due to incompetence and indifference of administrative officers or their too great readiness to use their positions in the trade for personal advantage.

*

Now, then, if by making a combination with the National Association a permanent rallying point shall be established and effective mechanism of organization shall be set in motion by which a definite purpose shall be defined and interest therein be kept alive, it should be possible to form and to maintain effective units in every state and thus establish an effective line of defense against any unjust official or legislative restriction or encroachment. To establish such a central and adequate organization and to maintain it at the proper degree of efficiency will cost a pretty penny, but with all the exhibitors of motion pictures in America back of it the pro rata of cost would be small. Properly administered it would be of incalculable benefit to all interested.

*

The Moving Picture World has always maintained that a combination of all branches of the trade could not be accomplished, but the prospect for good that is held out by this new effort is so alluring that we are willing to set our prejudices to one side and give the promoters a chance to demonstrate what can be done when all hands unite in one cause.

* * *

DAILY press reports announce modifications in the forthcoming tax bill which is to be trimmed from eight billion to six for 1919. So far nothing definite has been said publicly regarding a possible reduction of the taxation proposed to be levied upon the motion picture industry. It would be mighty interesting to hear that the ten per cent. film tax had been abandoned and that the admission tax would be no more than it now is. This would not be asking too much, for with that reduction there would still be the seating tax and the present admission tax, which is burden enough for one industry to carry.

FUNCTION OF CRITICISM

By Robert C. McElravy.

IF we are to look upon art as a game in which the artist or creator strives to interest those watching on the side lines, we are perhaps equally justified in regarding the critic as an umpire or referee. If it is the business of the former to exert himself for the general amusement of the spectators, it is equally the business of the latter to render decisions on doubtful points and see that the game is properly played.

The effort by all concerned should be to play the best possible game, and to this end neither players nor referee should be too conscious of the watching crowd while the contest is on. If the game is baseball and the man at bat fans out, he must expect an adverse decision; and the umpire in making this decision should be entirely unmindful of hoots and jeers or flying pop bottles from the bleachers. If the game happens to be literary golf, the referee has a right to demand that the player use the proper club at the proper time and to see to it that he does not try to go round the course with a driver and a putter.

The critic's lot, like that of Gilbert and Sullivan's policeman, is not entirely a happy one. He is often regarded as a mere interloper. But his function is nevertheless a valuable one and is so regarded by experienced players, who welcome an unbiased outside view. An occasional player is misled by easy cheers from the grandstand and holds the less vociferous views of the critic-referee cheaply, but in the long run he comes to respect the latter's decisions as representing greater knowledge and experience. The referee who knows the game is the player's best friend, for his decisions are based on points and not upon the shifting breeze of temporary popularity.

The critic, to get away from our analogy, has difficulties that even the artist, or creator, does not face directly. The artist turns out a novel, a play or a scenario; it may represent by the merest fraction his entire philosophy of life, the thing that so far as he is worthy of consideration at all the public is most anxious to understand. The "world globes itself in a drop of dew," but the artist does not always reveal himself in a single paragraph, or even in an entire volume. This in itself is a stumbling block for the critic, and some amusing errors of judgment often follow if the critic lacks experience, is prone to jump at conclusions, or to read meanings into the work of the artist that are not really there. For to criticise effectively, and we are speaking now of more serious efforts, the critic must know the motive that animates the creator of a given piece of work. One or two stories of O. Henry may leave the observer pleased yet uncertain, but the cumulative effect of several of them almost invariably creates a desire to see more.

Even in passing upon average stories, the critic must be careful not to miss the occasional gem that flashes out among more indifferent offerings. It is not always the ambitious production that brings the most pleasure; we think rather that the real popularity of the moving picture rests upon the every-day feature, with its quiet, unassuming story that touches the heart. And with all due respect to "box office" reports, which have a curious way of swearing at each other, we do not think it possible for an exhibitor to tell from the casual comment he hears in his lobby just how successful an offering has been. The loose comment of a crowd is not a good criterion of judgment, for people do not readily admit it when their feelings have been deeply stirred; if anything they are apt to remain silent. If an exhibitor will sit quietly through a picture and trust his own reactions as he watches it, and nothing else, his judgments would probably be better than that of the crowd around him, but few exhibitors have time for this.

The work of criticism calls for a curious compound of detachment and self-revelation on the part of the critic, something that usually requires long experience to acquire. In passing upon a story the critic is not governed entirely by his personal likes and dislikes, but keeps in mind always the universal aspect of his occupation. He may well remember the advice of Henry James and "try to be one of the people on whom nothing is lost." At the same time he cannot claim omniscience and perhaps does not want it, for Anatole France says, "If we knew everything, we could not endure existence for a single hour." On this latter theory a lot of us would seem destined to live to a ripe old age, for truth is hard to capture.

While there may be more or less obscurity about the motives of the creator of a story, the standards of the critic are easily understood, for he passes upon a finished piece of work. His decisions are human and necessarily subject to error, but if they are fair and consistent in every case the exhibitor, or anyone else who follows them, can usually get a pretty close idea of the offerings under consideration.

LET'S START SOMETHING

By Edward Weitzel.

IN the chaotic phrase of one of the masters of a particularly ostentatious style of disjointed English, most people are "much satisfied to leave things well enough alone." Others, again, are filled with an ardent desire to start something. Good idea, that! The wonderful little man with the marvelous brain who is the chief wizard of the General Electric Company has pointed out that it is the dissatisfied man who is the motive power in this world, with his constant desire to start something new. This is invariably true—except when the discontented person happens to be a woman.

During the years that the moving picture has been attracting spectators to the theatre it has stuck almost exclusively to a form of construction which ignored the dramatic climax. Eight and ten reel pictures have been shown in two parts, but of dramatic climax as it is understood on the stage the screen has furnished but one notable example, the finish of "War Brides."

This play was written by a woman, discussed nothing but woman, and now a motion picture with the title of "Woman" has been built upon lines which permit the introduction of not less than five legitimate climaxes during the action of its seven reels.

It is more than possible that "Woman" has started something.

* * *

The novelty of getting away from the conventional form of the screen story is an advantage in itself; and there is no question as to the value of building up a big situation and bringing it to a climax that thrills the spectator, and then give him time to feel the full effect of the scene before taking up the thread of the plot again. Not every moving picture can be handled in this way, but the full stop at the end of each episode in "Woman" is an innovation that completely justifies its use in the Charles Whittaker scenario. It is most forceful in the Messalina episode. From the moment that Claudius gives the order for the death of his sinful empress until the shrinking and horror-stricken woman is literally forced to bury a sword in her own breast the dramatic tension increases step by step, and the suspense keeps gaining in force.

Nothing is allowed to divert the attention from the act of retribution that is being enacted before the spectator's fascinated gaze. The human element effaces every other thought, just as her terror drives every other feeling from the mind of Messalina. Such an effect would have been impossible without the wide artistic range of the director, Maurice Tourneur, and the care and skill he has lavished on the episode. Its finish has the compelling power of the stage climax.

* * *

The Heloise-Abelard episode is handled with the same mastery of sustained action and cumulative strength. The quiet intensity of the assassins' movements while stealing upon the doomed monk, the murder in the moonlit room when the uncle of Heloise gives the signal, and the death of the girl herself at the hands of the relentless churchman, lead up steadily to a climax that permits the spectator to retain the full effect of the tragedy, by stopping the action at its moment of highest suspense.

The Cyrene-Fisherman episode has been shaped with equal artistic preception. Its end is tragic, but the legendary nature of the story prevents the climax from having so poignant and so dramatic an appeal as the finish of the second and third episodes.

* * *

It has always been the opinion of the writer that the climax is too valuable an adjunct to drama to be neglected by the moving picture.. "Woman" has demonstrated that its use in special forms of screen fiction is not only feasible but highly desirable. With a better understanding of its technical requirements there will follow a larger field for its employment. The ending of some situations strike upon the senses with such force that a pause, a breathing spell in which to recover from the mental shock, is absolutely necessary. Sound may be entirely absent. The effect can be reached on the screen as well as on the stage; the episodes of "Woman" prove it beyond a doubt.

LOS ANGELES PLAYERS FORM UNION

Elects Officers Under Charter from American Federation—To Co-operate With Manufacturers

THE formation of Local No. 1 of the Picture Players' Union, which took place in Los Angeles on November 16, is the second of a series of steps to be taken to bring the players into the ranks of organized labor, and follows closely on the granting of a charter to the union by Samuel Gompers, head of the American Federation of Labor, at a recent convention, held in Laredo, Tex.

The officers of the first local are: Duke R. Lee, president; B. C. Apling, first vice-president; Andrew E. Arbuckle, second vice-president; Seymour Hastings, financial secretary and treasurer, and Jack McCready, recording secretary.

Mr. Lee says that while efforts to give the players the benefits of organization have been made for the past nine years, little of a practical or lasting nature has been accomplished, and he feels sure that the present movement, which is built up along the right lines, will succeed and prove to be a lasting benefit to both players and producers.

The aim of the union is to give the player the same standing and protection that is enjoyed by any other craftsman who belongs to a labor organization. No attempt will be made to dictate to the producers or studio heads. On the other hand, every effort will be made for perfect harmony at all times. With the exception of a minimum of wages, no attempt will be made to establish a salary scale.

It is expected much good will result from unionizing the players and that many evils heretofore uncontrollable and many undesirable conditions deplored by the producers as well as the players will be eliminated by the friendly co-operation between the union and the industry in general. Locals will be organized at all producing centers until the entire picture field is unionized.

Approximately one thousand applications for membership in the Los Angeles local are under consideration, and a total of at least two thousand is expected.

The roster of the local will be kept open for the reception of charter members, which will be admitted for a fee of $1, until January 1.

As soon as the influenza ban is lifted an open meeting, to which all members of the picture colony are invited, will be held at Labor Temple. Due notice of the open meeting will be given.

GIEBLER.

George King, of London, Here to Purchase Films

ON one of the first steamships that crossed from England without dimmed lights and war-time precautions George King, of London, came to New York for the purpose of negotiating some large transaction in American films. The World representative found him at the Hotel Astor too late to prepare the extended interview we shall present next week, but in the plans Mr. King outlined we see some extensive investments in the products of the American producer and distributor.

Mr. King is general manager of Oswald Stoll's film interests—a separate organization from the vaudeville circuit that has made the name of Stoll a family word among English theatregoers. He came purposely to extend Mr. Stoll's dealings with Goldwyn and has arranged to present first at the London Opera House all of the product of that firm on a long-term contract.

The Stoll picture interests are represented in eight distributing centers for films outside of London; in the management of the Alexandria Palace, Stoke Newington, London; and the London Opera House, a beautiful structure which, it will be recalled, was built by our own and only Oscar Hammerstein before the war. It is to supply these demands that Mr. King has come to New York, where he will remain for three or four weeks looking at features, visiting our picture theatres and getting a line on matters of interest to Mr. Stoll in his undertakings.

Harry I. Garson.

World Offices Become Division Branches

Because of the unprecedented number of bookings secured by the World Film Corporation on the second official government picture "America's Answer," all branch offices of the corporation have been made branches of the Division of Films, Committee on Public Information. This has been done through a special arrangement with Mr. Hart, director of the division, and the honor has been accorded the World because of its great success in distributing this government picture.

While all records for wide distribution of films were broken by "America's Answer," the indications are that this distribution will be excelled by the third government picture, "Under Four Flags," which is also being distributed by World Pictures. Owing to the fact that everyone is now interested in seeing the final punches in the great war as they were delivered in France, England, Italy and the United States, "Under Four Flags" is attracting a simply tremendous amount of attention from exhibitors everywhere.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in The World's Classified advertising. Look them over and try for yourself this quick and reasonable way to action.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Wordy, But Wise.

WENTWORTH BARRAN, who signs for "Barran Bros. & Bills," more or less like a vaudeville act, sends in a four-page letter with a lot of big words, but also a lot of good sense, though it is not good sense to demand the right to write continuity when the manufacturers insist upon synopsis only. We agree that many stories would be lost in the synopsis only, particularly one largely dependent upon the action to bring out the full value of the plot (and we take it that the real film story is almost wholly dependent upon the action), but if the man who signs the checks says "Synopsis," then send the synopsis only. We are giving the letter in full in the hope that you will enjoy it as much as we have.

We do not want to bore you by having you wade through a lengthy letter, but as we are three of your many followers and close observers of your serviceable department and all that you advocate, we have sensed a strong desire to write you, and at the risk of being ridiculed, and resented, and considered "high-brow," we type the following:

To us, it is quite obvious, and an iron-clad brass-riveted fact, that if the free lance expects to sell, he or she must write novel sure-fire stuff that will go over with a bang!—so to speak. Are we not correct?

For over one year we have studied diligently the technicalities of photoplay writing; the fundamental requisites of the game; the limitations of the cinema; the paramount factors in general, before submitting any material; and now—they have sent out a call for the "jazz synopsis"; i. e., the bob-tailed script—as you have said—with bits of scenes and titles shot in here and there. But of course we're not wailing. Study?—why we'd strain a nerve that we might wax qualified. We've been known to sit through a five-reel feature thrice: once for story, once for sub-title and scene-counting, and lastly for analysis. And at this writing we are thrashing out grammar in the curriculum of high English and rhetoric, that we may put forth good diction, punctuation, capitalization, spelling, etc., on a par with any newspaper man. And we might add that in order to delineate good syntax, one must know at least the parts of speech, from article to gerund (verb-noun), inclusive.

We now contemplate taking a close range shot at the game, but want to write continuity.

We have on paper the main scenes of what we think is a 100-horsepower detective drama, and should say that it would be a crime to submit this devoid of the working script, as it would have a mammoth chance of dying the death of a rag baby if ever mailed in synopsis form. This will not be ground out in time-clock order.

Our initial consideration after the germ is hatched is: Is it novel material? Secondly, will it get by the censors? Thirdly, it must not necessitate a mint of money to stage. Fourthly, will it enable the producer to "mop up" with it (to use the slang term), thereby reaping a harvest? Then comes the market, and the star, and has the title drawing power?

As yet, we have never written a timid letter to *any* editor, neither have we ever asked questions or even tried to prevail upon any authority to scrutinize a script for use. This is the wont of many beginners. (Of course we're knocking wood.)

We believe that sub-title writing is an art in itself and a separate lesson in "screencraft."

We do not profess to be writers of an air-tight scenario which will not warrant the injection of, or the striking out, of anything on the part of the coach.

Tempo is the thing—the speed of the story, throttled down at the commencement and running wide open when nearing the big finale; i. e., the climax. Tempo and suspense are the two master ingredients, and when coalescent and kept alive they keep the story in high and the interest at its vertex—without anything left to flag.

The jack-of-all-trades, and arts, comes into his own when he contemplates writing for the picture sheet; but he must be master of this one ultimate thing.

The only person that has a monopoly on thought is nobody.

When one takes up photoplay writing he doesn't know how much he has to know in order to know how little he knows.

Trying to sell scripts is just as hard as it is for a small-time act that is trying to get the U. B. O. big time.

That possibility exists that one's stuff might be so far in advance of its time that the editor will not take it seriously.

We are in no hurry whatever to submit our material that we may dream of the check which it "might bring."

When the grammatical sense will warrant, and without robbing it of its merit, we focus our main title down to one or two words. This we term juggling the main title.

The plot is the intrigue of the story. Right?

Broadly and strictly, to write absolute novelty, a certain amount of inconsistency must be woven in, but masked (camouflaged), so as it does not stand prominently.

We are inclined to take issue on that last proposition. Novelty does not necessarily mean inconsistency, though inconsistency is the shortest road to novelty. The art of writing the really novel is not to write the inconsistent (no matter how clever the camouflage), but to make consistent what has hitherto seemed to lack plausibility. Take the seeming inconsistency and through skillful treatment make it plausible and you are apt to have a novelty, but to let it remain implausible is also to make it impossible. It is true, for example, that no amount of argument can make Frankenstein possible and consistent, but the telling gives a certain sense of plausibility, even while we know that it is not possible for man to endow his handiwork with life. We know that it is not humanly possible to shoot a projectile to the moon, but Jules Verne made such a trip seem and sound plausible during his clever story.

Knowing the Market.

You positively must know the market before you undertake to sell. Even at this late day we get letters from readers expressing surprise that they cannot sell one-reelers, and today one correspondent writes that his story was sent back because the plot was too slight for a five-reeler, and he points out that not long ago Carl Laemmle declared that the one-reeler would never go out of the market. This man reads the department regularly, and it is to be presumed that he reads some of the rest of the paper. If he will turn to the calendar of current releases, he will probably be surprised to find that Universal does not release one-reel dramas. Turn to the list in this issue and it will be found that Universal releases a one-reel news weekly, some one-reel educationals and comedies and five and six-part features. It is also doing some special two-part western stories of a sort that the free lance cannot write to suit production needs, but there are no general one or two or three-part dramas. We do not know where you can turn to find current one and two-part dramatic releases other than reissues, and there are few of those. No market is offered for one-reel stories, and yet this writer is trying to market his lone one-reeler, apparently his first and only effort, though he has been studying for some time. We hope some day to see the one-reel stories come back; as indeed they must, but meantime write only fives, and write the synopsis only to those fives. We have said this before, but it does not seem to sink in, so we say it again and probably shall again and again.

'Simmons and Stories.

Edward R. Akester, who lives in the persimmon belt, takes the toothsome 'simmon for his text when he writes:

> Took a look at a 'simmon tree the other day and the young 'simmons are like my first (and perhaps like some of my present-day) stories. They are just starting. The *big idea* is in them, yet it would be very foolish to try to get anyone interested in those green 'simmons. Next fall, after the frost has supplied the climax, they will be more interesting.

If you have ever eaten the green persimmon and the ripe fruit, you'll see how apt is the simile. The new plot is like the green fruit, good only when it is matured, and the green story is no more puckerish than the green 'simmon. Let your stories get fully ripened before you seek to interest others in them. It pays better.

Retire the Vamps.

Retire the vampire stories for the duration of the war. We are coming more and more to heart interest, comedy drama and keenly melodramatic stories; the latter type being stories of action rather than of the crime type. Most markets are not now open for the horrible and the unhappy. To serve its purpose the motion picture theater must offer enjoyable entertainment as an offset to the horrors of the war, and the gloomy and depressing story has no place on the modern program. Perhaps after the war there will again be a demand for the sombre story, but right now you must at least make them smile if they do not laugh.

One Advantage.

An author recently remarked, more or less with envy, that one of his stories, "far more original than Tarzan and yet more plausible," had been rejected because it was not plausible. Apparently he did not realize that the wide sale of the Tarzan books had prepared audiences for the film story, and even at that, in the film Tarzan is provided with an instructor in speech instead of being permitted to figure it out for himself, as was done in the original story. That is one advantage the filmed fiction enjoys. It does away with a lot of affidavits. Remember that when you make your flights of fancy and do not get too fanciful.

TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

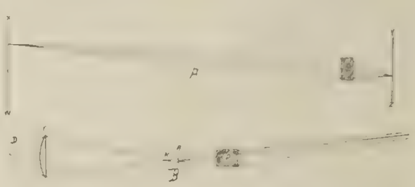
Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editer, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

As to Optics.

John Solar, Watertown, New York, arises to remark:

> Referring to Friend Griffiths' interesting article appearing in issues of October 19 and 26, it is evident he is not letting any optical grass grow under his feet. Page 378, October 19 issue: I can see no reason why a larger diameter lens would require a wider cutting blade in the revolving shutter. The correct shutter position is in the plane of the image (aerial) of the front condenser formed by the projection lens, and the conjugate distances of object and image and focal length of lens determine the size of this image. The aerial image of the condenser will, therefore, remain the same regardless of projection lens diameter. (Quite right, but other equations enter. First, there is the item of vagrant light, which, however, cuts no figure if a shield is at plane of aerial image having opening the size of the image. Then there is the further fact that physical limitations of projection machines very frequently prevent revolving shutter being located at condenser aerial image plane, or even near it, though you might claim that this has no effect on the matter. The fact remains, however, that unless projection lens diameter is kept at lowest dimensions consistent with economic operation the stray light must be cut off or the shutter blade width increased.—Ed.).
>
> At end of last column, page 378, editor says he thinks cone does not begin at film. The ideal condition for perfect image at screen is that all rays coming from a point in the film be focused to a point at the screen. Draw a diagram of front condenser lens and aperture located as in actual projection practice. Draw a line from any two points on the condenser surface through a point in the aperture, and you will have a pencil or cone beginning at that point and diverging toward the projection lens. The same will be true of any two points you may choose on the condenser surface. The location of the crater image has nothing to do with the pencils or cones beginning at the aperture. (Um, Neighbor Solar, mebby you are right, but I cannot just see it. To my mind we must either disregard the condenser and consider the film as being an original source of light, insofar as concerns the beam beyond it, or we must accept the conjugate point (image of crater) and the point where rays focus and diverge into pencils of light. However, that could hardly be, because we would then have an out-of-focus effect on the screen unless the crater was in exact focus at the film, a thing which could not be, taking the crater as a whole, since the conjugate distance varies at different portions of the crater. I think, however, we are probably agreed as to its meaning, and that this discussion really amounts to little. I cannot see where your two lines has anything to do with the matter either. In a way I believe, as I have always believed, we must just consider the film as a light source in its relation to the projection lens, modified by the fact that the light energy is given its direction and its area is confined within certain limits by condenser diameter and distance. There are so many different ways of looking at this puzzling thing that I confess I get considerably balled up on it.—Ed.).



> As to photographic and projection lenses, you were quite right in correcting Brother Griffiths in the matter of converging rays, unless he is considering the principal ray of each pencil. There is always one ray in each pencil of light from a point in the object to the corresponding point in the image which, aside from slight displacement in passing through glass, forms a straight line. These rays are termed the principal rays of the pencils, the same as the axis of the system is called the axial ray. As these principal rays all pass through the lens, and the lens is much smaller than the screen, which is now being considered as being a photographic plate, they must be converging, but in considering the pencils from points on the screen they must be diverging to the lens. In projection we have an optical system (condenser) back of the projection lens, and, as Brother Griffiths stated, the principal rays diverge from a point on the axis at the centre of the condenser, and the principal rays, in this case, will not be a straight line from point to point in object and image. Griffiths' statement was: "In other words the photographic lens receives them as diverging rays." If the word pencil were changed to "principal" his statement would then be correct, and I think that was what he intended to say. Editor says that if the lens were used for photography the strain would be greater than if it were used for projection. (October 26 copy not at hand. If I really said that I meant precisely the opposite.—Ed.). Um, Friend Richardson, can't see it. In photographing the screen the light would be subject to the same refraction and pass through practically the same points in the lens and at the same angles in passing from screen to aperture as from aperture to screen.

Quite right, but, Friend Solar, that is an unfair statement. What I said, or intended to say, was that I believed the lens was subject to greater strain in projection than in photography. I reiterate that statement, but merely to reverse the action in a projector is not sufficient. My belief is based on the fact that the projection proposition couples up two complete optical system, whereas in photography (normal photography) there is but one; also in projection there is highly concentrated light over small space, with consequent tendency to reflection and vagrant light. Under such conditions it would require considerable proof to convince me the lens used in projection does not have placed upon it a very much heavier strain (as to its optical powers) than does the one used under conditions where the object is normally illuminated, and is situated a comparatively long distance from the lens. You may claim that, as to the latter, the conditions are merely reversed, but this I also doubt, though frankly I would be puzzled to put my view of this into words. Perhaps I might explain by saying that in photography the lens does its work by handling light rays of comparatively little divergence, since they come from a relatively long distance. True they are delivered to a screen (film or plate) at wide angle. However, once the ray leaves the lens the work of the lens is finished. In projection the opposite is true, and to it is added the concentration of illumination, the heat generated thereby and the tremendous magnification of a very small photographed (not original) object. There, that is an extremely crude statement, but maybe you can glimpse my real idea—also maybe you cannot. Anyhow, Griffiths has an article saying that he really meant the central ray. But even so, while probably it all amounts to the same thing, my own view of the whole matter is somewhat different.

In the illustration we have two sections, A and B. A represents my view of what we are discussing as applied to photography. From each pin-point of the object a cone of light represented by the lens diameter is gathered from the rays, which go forward in every direction within view of the object. This cone is sent forward to the corresponding pin-point of the screen, and the illumination that pin-point of the screen will receive in a given time will be directly dependent on brilliancy of illumination of the object, its reflective powers and *diameter of the lens.* I therefore say that the lens receives *diverging rays* from the object. With principal rays I am not concerned, since they represent theory only.

In B we have the projector system as I see it. A pin-point in crater D sends forth rays in every direction within its view. That means that rays from that point (and every other point) are received by the entire condenser lens. These rays are converged by the lens to point R, where the crater image is formed—back of aperture A in order to break up image R, which would be projected to the screen were it focused at A. So much for the primary optical system, the condenser. We now have an aperture over which is stretched a semi-transparent photograph. As applied to the second or principal optical system of the projector this photograph becomes a sort of original light source corresponding to the crater in the condenser system. Or, as compared to photography, it becomes the object, and from each pin-point of that object a diverging cone of light goes forward to projection lens P. But there is this difference as compared to the object in photography, viz: The rays do not go forward in every direction visible to the object, but are confined to a given space and direction, which same is governed by the diameter and the distance of the condenser (and right there I am not quite certain that I am entirely right, except as applied to the whole beam. Would like views of Solar, Griffiths and projectionists as to what, in their opinion, limits the individual cone of light as to its area at plain of lens). The dotted lines represent shape and size of light cone as a whole under condition shown in drawing. There now, rip that up the back—if you can, but make it in simple, understandable language, so that all may understand; also as brief as is practicable.

A Bundle of Whys.

From an eastern projectionist, who wishes his name and address kept a dense, d-a-r-k secret, comes the following dope on screen and package of whys:

> After six months of operating automatic printing presses ('nother kind of "operator." Ed.) am back in the good old game. Have just finished a screen which is giving fine results. Have previously made half a dozen the same way, all of which proved successful, hence I will pass the dope along for what it may be worth to moderate-sized houses which are not able to afford a manufactured screen. Here it is: cover any white surface (cloth, canvas, plaster, etc.) with at least two coats of pure white Alabastine. Be sure same is thoroughly dry before doing anything further. Next, purchase ordinary aluminum powder, together with the oil prepared to mix it with, and coat entire surface of screen with same. This usually leaves brush marks and yellow spots where oil covers, but aluminum rubs off under brush. Re-touch all such places when aluminum coating is about half dry, seeing to it that entire surface is solid aluminum. Allow this to dry for several days. Next mix enough Alabastine to coat the surface once, using ⅓ more water than direction on package calls for; also a dash of blue alabastine, say one ounce of the blue to three quarts of white. Mix well and apply as rapidly as possible, using a large, flat brush, starting at upper left hand corner and working diagonally down to lower right hand corner. Be sure to work fast and keep edge of work wet, because if edge of work dries there will be a "lap." Let this last coat dry 24 hours and then block out in black as usual. If done carefully, and the last coat applied rapidly and evenly, you will have a screen equally good for wide or narrow houses; also one which will give fully twice the light value to be had from an ordinary, plain white surface; also there will not be a particle of glare. The Alabastine surface gives a projection free from rain, such as films a few weeks old show. The aluminum beneath the thin coat gives the reflective power necessary to save the juice and win the war. Moreover, the picture on this screen is, on the whole, more artistic than on a metallic surface screen, most of which reflect too much.
>
> Regarding "Lens System Up To Date," as per recent department articles, we are using what we found in machine when we took over the house. Have nice picture, but it may not be the best we can do. If you will tell me exactly what information you require to enable you to determine what condenser lenses we need, distance they should be from each other, etc., etc., will forward same. (Only want to know whether it is A. C. or D. C. and at least approximately accurate amperage. Ed.). Also will pay whatever charge there is for same. (No charge, unless you want mail reply. See a note at head of dept. Ed.). Have learned a lot about projection during past seven years, but don't yet know the one-hundreth part of it all. Expect to do some studying this winter. Before closing let me offer suggestion to inventors of signal (change-over) devices. Use ordinary signal for light-up, then invent a fireproof box, similar to film magazine, to go between upper magazine and machine head. Inside this box arrange electrical contacts so that signal will sound when tail-pieces passes through and out. (Nothing doing, brother. Scat! Bum stuff! You must never allow tail-piece to show on screen. Ed.). And say, brother R., if condenser next arc throws diverging ray, why not have condenser of larger diameter in front to prevent loss of light? (It is done in England, Germany and France—or rather an arc condenser of smaller diameter is used. There is little if any advantage in using a lens greater than 4.5" diameter, this for several reasons. Ed.) And towns start their pictures out of frame. say, Brother R., why don't machine manufacturers arrange to eliminate the slide carrier which cuts off a lot of light? (Good stunt. One machine, the Motiograph, does do it. Its slide carried swings out of the way. Ed.). And say, Brother R., why not attach an air pump to projection machines, running a very tiny hose inside head, pointed at aperture edges, so that we small-town guys might blow off the dust and garbage which accumulates when we run the dirty, oily, Heaven-forsaken J-U-N-K film exchanges hand us. On the aperture edge it looks small; on the screen it looks like stationary poodle dogs. (Use auto horn bulb, small hose and suitable nozzle. Ed.). And say, Brother R., fix up some sort of light which will illuminate inside of mechanism so a fellow can see to thread in frame. Most fellows in the 5,000 and 10,000 And say, Brother R., when will the first left-hand machines be out?

Last named is up to machine manufacturers. When there is sufficent demand, doubtless. As to the screen, why I pass the idea along without comment, except to say I am not certain there is not something in it, though I very much doubt a gain of the 100% efficiency the good brother claims. His whole scheme hinges on the thin coat of Alabastine, the idea being that light will be reflected back through or upon back of the thin coating. If this holds good I would imagine that it would be well to have the aluminum applied to a smooth surface and polished. However, it is quite possible to try out the scheme by making a small screen, say a yard square, finishing it according to directions and laying it over a newly coated calcimined screen. I would like to have reports on tests of this kind. The thing may have real value. At least, I think it worth a trial. As to illuminating inside of head, why many plans for that have been published in this department during the past nine years. It is very easy to do. A one or two c. p. low voltage bulb inside the head, connected with battery and suitable switch is one way. Another is a small lamp on front wall, arrange to swing over in front of projection lens and to automatically light when swung over and extinguish when swung back. These plans are described on pages 595-96 of handbook. Well, anyhow the good neighbor is a live one. He notices things and realizes that he has much to learn. It is from such timber that real projectionists are made.

Gets Action Quick.

Clifton Peirce, manager Star Theatre, Springville, Utah, had trouble with a portion of his projection equipment. An electric coil went to the bad, or its insulation did, rather. His projectionist effected temporary insulation with paper, and a new part was ordered. But something quite different, and much more expensive, was received; also it failed to work. This was returned, and another coil was, after much delay, received, but that, too, failed to work. After Mr. Peirce had, as he expressed it, suffered fully a hundred dollars' worth of annoyance, besides the danger of the injured coil burning out entirely at any time, he appealed to this department. We immediately took the matter up with the manufacturer of the apparatus. Mr. Peirce now writes: "You cannot imagine how I appreciate your interest in my trouble. You certainly got action, and got it quick. Received the coil today, and it works just fine. It is a wonder I did not appeal to you sooner, but I really thought I was myself in error—that it was I who didn't know anything. I now have evidence, however, that it really was the manufacturers' Salt Lake agent who was the solid ivory top."

Getting action and getting it quick is one of our specialties. The reason lies mainly in the fact that we don't monkey with branch managers or other understrappers, but go straight to the head of headquarters, leaving him to deal with Further Down, and when Mr. Further Down receives request from Mr. Higher Up to know what is wrong, he IMMEDIATELY proceeds to get extremely busy. He would much rather tell Mr. Higher Up that the matter has been cleared up than that he "will look into it," hence the cloud of dust surrounding him, and the quick and entirely satisfactory settlement of things which have dragged along indefinitely and might still have dragged indefinitely, but for the pointed question of Mr. Higher Up.

Local Union 306 Moves.

Local Union 306, New York City Projectionists, has moved into new and larger quarters. It now occupies half the sixth floor of the Gayety Theatre Building, 1547 Broadway, in the center of the theatrical district. The telephone number remains the same—Bryant 9524. The business agent reports things running smoothly, and that the local is in healthy condition; also that the new wage scale is being generally accepted by Greater New York theatre managers. The officers recently elected are S. Kaplin, president; Richard E. Weis, vice president; Harry Sherman, financial secretary; Morris Rotker, recording secretary; Will C. Smith, treasurer, and Sam Goldfarb, business agent. The latter, I am reliably informed, is making good in his new office. Goldfarb is, I think, a man who has ability and honesty, two highly necessary qualifications in an office of that kind, especially in a large city.

Put on a Stamp.

Albert H. Estes, whom department readers will doubtless remember, writes from Camp Sevier as follows:

> Dear Brother Richardson: Just a few lines from one of the projection fiends now in the service of Uncle Samuel. No, I am not sorry I had to leave the projection room. I am right with the boys and glad of it, but when we have reeled off the last episode of old Bill Kaiser, I am going right back to the ranks of the film fiends. I have a request to make. Won't you ask exhibitors, projectionists and others to take advantage of the offer of the postoffice department, stick a 1-cent stamp on the dear old "World" and ship it along to we boys, both here and over there. It is extremely hard for us to obtain it, and we would surely appreciate the kindness very much. Would send some news, only there aint no such animal around here. My best regards to the boys, to the M. P. W. and to yourself.

This would be an act really worth while. We appreciate the fact that you wish to keep your Worlds, but nevertheless advise you to comply with the very reasonable request of Brother Estes. There are many projectionists and exhibitors in the army who would hail the World as a message from home.

Discolored Screen.

From Iowa comes the following:

> What is the cause of a green or blue light on screen when the picture is in motion. Is it the carbons or size of spot? Have handbook, third edition, but fail to find this particular thing.

Now see here, brother, suppose some one wrote you as follows: "Picture is not steady on the screen. What is the reason." Could you answer? No description of the trouble at all. Many things could cause a picture to be unsteady on the screen, several of which produce different kinds of unsteadiness. In asking questions you should give **full** data. Tell me everything in any way bearing on the trouble. Far better, give unnecessary information than too little. I imagine that you are using a. c. and that the discolorization consists of vari-color streaks on the screen, or maybe on a small portion of the screen. This may be caused by several things. Tell me the kind of current, number of amperes, kind of set you have given your carbons and whether or not you get a round, fairly good spot. Also, provided you can tell me accurately, the number of amperes used at the arc, give me focal length of condensers, distance between condenser lenses, distance from center of condenser combination to aperature, distance from aperture plate tracks to back end of projection lens and diameter of projection lens opening. Meanwhile try moving your lamphouse back and forth a little. Quite possibly you have the crater in exact focus at the film, and that won't do.

Try and Have Patience.

This department is being called upon just now to straighten out a great number of seemingly inexcusable blunders in filling orders for repair parts, and errors in other directions. Theatre men, both managers and projectionists, write highly indignant letters, pointing out the lack of any possible excuse for some of the mistakes made or for failure in other directions.

This would be entirely true in normal times, but these are not normal times. Manufacturers and dealers, both great and small, have had their very best men taken away through war's grim necessity, and have been compelled to substitute untrained, or partially trained, help in their stead. This explains the whole trouble. All business people are confronted with the same condition. Recently the editor sent a red hot letter to the Harley Davidson Company, makers of his Nancy Hanks the Go Devil, for what seemed a perfectly stupid blunder on their part in filling an order sent them. Mr. Davidson himself investigated the trouble (I sent the complaint to him personally), and wrote me a letter which made me blush for shame. In effect it said: "Just count the stars on our service flag, Mr. Richardson, consider that they stand for a large percentage of our very best men, and then tell me how we can do any better—if you can. Your complaint would be entirely justified in normal times. The mistake would then be beyond pardon. But now, why we must just do the best we can and be thankfull it is no worse."

And what Mr. Davidson said about the motorcycle factory is equally true of the manufacturer and dealer in motion picture equipment. We must all have patience, remembering that the dealer and manufacturer is harrassed and almost at his wit's end through inability to give 100 per cent. service with his organization shot almost all to pieces by the requirements of war.

As to Ordering Repair Parts.

This department again points out to projectionists and to exhibitors the absolute necessity for giving full and very complete data when ordering repair parts. If it is a part for a motor generator, for instance, don't just give the minimum of information, unless you are issuing an invitation to trouble. Give every scrap of information available. Give too much rather than too little. Above all things give everything on the brass plate attached to the machine, if it has one.

Lack of sufficient definite data places the dealer or manufacturer in a bad position. He must either delay the filling of the order until further data can be secured by wire or by mail, the one involving delay and the other additional expense, or must "take a chance," well knowing he will be cursed long, loud and deep in case the wrong guess is made—that the theatre man will most emphatically not blame himself, but the dealer, who is not to blame. The dealer or manufacturer may put out several different models of any given apparatus. He may have half a dozen of models in use at the same time, each put out at different times and each later machine having improvements over the one which went before. Not only this, but it is quite possible that certain parts, such as rectifier relay coils, for instance, may be used for a variety of purposes, and that it is necessary to know precisely what machine it is to be installed in if trouble is to be avoided. This involves the serial number of the machine, which must be sent, if the machine has one. In fact, look the machine over carefully and give every mark you can find thereon. You may take it for granted that the dealer and the manufacturer want to please you. That is how they make their living. They will do it too, barring carelessness of individual employes, if you give them a fighting chance, or at least the responsible ones will, and they are the ones you should deal with, and the only ones.

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Focusing from a Distance.

E. A. Nelson, Duluth, Minnesota, is the inventor of and has secured letters patent on a plan for focusing the image on the screen from any desired part of the auditorium. It is known as "remote control," and enables the user to move the projection lens back or forward, to focus in the ordinary way, at a point remote from the projection machine. The thing is quite simple, also it is adapted to use on the various makes of projection machines. It may be accomplished in three ways, all of which are covered by Nelson's patent, viz: By means of a small electric motor attached to the projection mechanism, so wired that it will run in either direction, or so geared to the lens focusing arrangement that it may be rotated in either direction, or by means of a small belt attached to the crank shaft and to a special pulley operating the lens control mechanism by means of two gears or by friction.

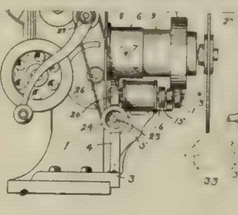
Fig. 1.

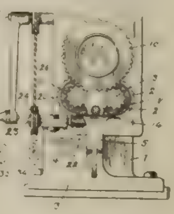
Fig. 2.

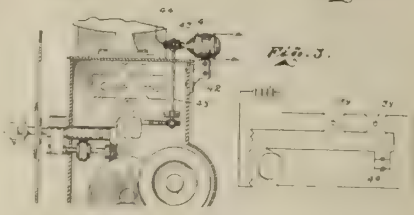
Fig. 3.

In the illustrations we get a fair idea of how two forms of the mechanism operates, there being variations such as substituting friction for gears, etc. Figures 1 and 2 show the Power's machine equipped for belt drive control; also we see the motor as it would appear if substituted for the belt drive. Figure 3 shows Simplex with motor drive control and wiring diagram therefor.

The advantage of this scheme is that the man who is close to the screen, hence able to determine with accuracy the fineness of definiture, is able to perform the function of "focusing." There can be no question but that this presents advantages, especially on long distance projection. Nelson has still another plan for rotating the projection lens barrel from remote points, also covered by patent, viz: By means of magnetic plungers, one on either side of and below the lens. These plungers are actuated by magnets, and at each movement engage a tooth at periphery of lens barrel, thus rotating the barrel just that much. This could, of course be applied to an auxiliary toothed wheel geared to the regular lens focusing screw in cases where the focus-by-rotation lens is not used.

Film Renovater Wanted.

The manager of the Kansas City, Mo., branch of the Southern Triangle Pictures Company writes asking if we can recommend any special process for renovating old film. We are out of touch with that particular proposition, and would ourself like information as to what film renovation processes are now on the market; also details as to their nature. The address of the Kansas City branch is 22d and Grand avenues. Write them direct if you have anything to offer.

Music for the Picture

Conducted by GEORGE W. BEYNON

Lest "Chickens Come Home to Roost" Let Cue Sheets Be Properly Prepared

AT last, the producer is alive to the value of properly prepared cue sheets, and scents the danger in those that are not the work of competent musicians and put out in a manner acceptable to the average leader. This fact is a source of infinite satisfaction to musicians who have for years patiently devoted themselves to missionary efforts in the picture playing profession, knowing that the time would surely come when the importance of music would be appreciated and honest and conscientious endeavors receive their reward.

The film magnate is now strongly convinced that good music will put his picture over and that poor music will ruin the work of priceless months. He is beginning to ask questions—a very hopeful sign. Real music service will be the result if a thorough investigation is begun. The average business man knows but little of music values, but once convince him that it is "good business" and the musician has won out.

Monetary remuneration should not be considered as of paramount importance by either the producer or arranger. Every laborer is worthy of his hire; but money should not be discussed except as a secondary consideration, dependent upon the expertness and ability of the arranger, coupled with the length of the picture and the necessary time it takes to prepare a good cue sheet. Technical work of this kind can be bought at practically any price, and the result obtained will always reflect the amount paid. Cheap opinions will convey poor suggestions; and, unfortunately, some of the more unscrupulous musicians will charge a high figure for mediocre cue sheets, because they are trading upon the musical ignorance of their employer and they feel safe. That much-abused ignorance is fast disappearing, we are glad to state, and with it will go the bluffers, the panhandlers, and those who use their positions to exploit their own wares, thus abusing the trust imposed upon them.

Recently, we were informed through the columns of the musical department of an esteemed contemporary, greatly to our edification, that there were but two men capable of preparing cue sheets. It was solemnly stated, with many recriminations upon the heads of all "claiming to be musical film experts," and an urgent call was sent out for the elimination of "these pseudo-professional music cue sheets." Absurdly funny in its puerile attempt to corner the market on cue sheets, the article will do more to throw confusion into a situation that now bids fair to bear fruit, than all the poor attempts to cue pictures. The leader knows and appreciates the defects of a poor cue sheet and has complained to the proper authorities and, as has already been stated, the producer begins to see the matter from the leader's standpoint.

There are many excellent musicians arranging cue sheets in a conscientious manner and they are meeting with more or less success. There are also some who use it as a means of publicity, while the worst offenders are those men who are subsidized by, or hold an interest in, a music publishing firm.

Bad form also has had much to do with the inefficiency of cue sheets. The arranger may possibly have had an excellent idea of the musical requirements of the picture and probably prepared a fine lot of musical suggestions that, from the standpoint of their suitability, would play the picture. But the printed form in no way indicated it and looked like a page of Egyptian hieroglyphics, and was about as intelligible to the leader.

In a previous article we have gone into the subject at length; but for the benefit of the producer, the exhibitor and some leaders, we shall try to explain in a few words the requisite qualities for a perfectly prepared cue sheet. Our personal opinion will play no part in the explanation which is based upon hundreds of letters from all over the country, expressing the needs of the leader in an orchestra playing pictures.

After the name of the picture, the number of reels and the releasing company have been indicated, the cue sheet begins. First, there must be the cue to start the music. These cues may be subtitles, descriptions of actions, or inserts, but they must be clearly defined in any case. They should be printed in large or bold type so that the leader can read them in the half light of the pit when the house is dark.

Next should come the duration of the scene started by the cue, in minutes and fractions of minutes. These should also be plainly indicated. It is useless to attempt to time a scene to the exact second; for music is elastic and two measures will easily account for anything up to fifteen seconds. Thus minutes, their quarters, halves and three-quarters are ample indications for the leader. The time may be placed at the right, the left or below the cue, but must be printed in a comprehensible form and must not prove an arithmetical problem in subtraction.

Following this placing of the time comes the suggested number, which should be followed by the name of the composer. Some cue sheets contain no mention of the author responsible for the music but take particular pains to indicate the music publisher. The clever idea back of it all is apparent, but why should the producer advertise the publisher? The printing of the musical suggestion may be in small type if necessary, for, after the leader has fitted his picture and the musical setting has been arranged in rotation, he has no further need for that portion of the cue sheet.

The tempo of the music suggested is most important, for it provides the leader with an alternative. If for any reason, he cannot play the music suggested upon the cue sheet, he may select something else of the same tempo and character that will fit equally well. This may be placed under the musical number for convenience.

Thus we have five essentials in the properly prepared cue sheet form, the cue, the time duration, musical suggestion, its composer, and its tempo. Its very simplicity proves its effectiveness.

Cue.	Music Suggested.	Composer.
T. TILLY TOLD TOM. 4 minutes (Time Duration)	Cavatina........ Moderato (Tempo)	Bohm

The proper qualifications of a musical arranger must be ascertained by the producer. The said arranger must be capable of fitting each and every scene with due regard for atmosphere, screen action, and plot gradation. He must have had practical experience in fitting and playing for pictures in a theatre. He should have a large library of all the available material suitable for pictures, produced from all possible sources, which should be properly classified and catalogued. He should never suggest a number about which he is in doubt and by no means indicate a number which must be repeated many times to fill out a long scene.

Above all, the film companies should check up the music noted in the cue sheet and see to it that no particular music firm predominates in that column. Music publishers have their own peculiar field of operation and should play no part in arranging cue sheets for films. The temptation invariably proves too great, no matter how conscientiously they may embark upon the enterprise, and results in a tearing down of the woven fabric of which good music is the woof and the picture is the warp.

Sooner or later greed and selfishness defeats itself. The time comes when the motives which actuate actions are understood and appreciated by every one. It does not take long, however, even when men are as busy as the average producer, for a realization that cue sheets which continually mention only six or eight composers have behind the seeming madness, a well-schemed-out method. When the method is comprehended and the producer learns that he is not getting the service for which he is paying and which he has a right to expect, he will become disgusted, discontinue the service, and the avaricious and unprofessional musician will find the old adage verified.

CUE SHEETS for CURRENT FILMS

"All Night."

Released by Universal—Five Reels.

Prepared by J. C. Bradford

THEME	None.				
1.	AT SCREENING	2 min. 15 sec.	Midsummer	Allegretto.	MacQuarrie
2. T.	RESULT OF BRIGHT IDEA	2 min. 30 sec.	Valse a La Mode	Tempo di Valse.	MacClure
3. T.	I'LL SHOW YOU	3 min. 30 sec.	The Hobbledhoy	Allegretto.	Olson
4. T.	JIM BRADFORD	2 min. 45 sec.	When You Come Back	Allegro.	Frey
5. T.	YOU'RE TOO PRETTY	2 min.	Air de Ballet	Allegretto.	Borch
6. T.	DID I?	2 min. 15 sec.	Jump Jim Crow	Moderato.	Romberg
7. D.	ENTER RECEPTION ROOM	1 min. 45 sec.	Al Fresco	Allegro.	Herbert
8. T.	LIKE TO GO	1 min. 30 sec.	Vanity	Moderato.	Jackson
9. T.	ANY TIME I MISS	2 min. 15 sec.	Coquetterie	Tempo di Valse.	Mathews
10. T.	CUNNELL LANE	2 min.	Passepied	Allegro.	Delibes
11. T.	DO YOU WALK?	2 min. 30 sec.	Pas De Deux	Allegretto Scherzando.	Rubner
12. T	YOU'RE GOING TO BED	3 min. 15 sec.	Buddah	Moderato.	Friml
13. T.	MR. H. WAS AWAY	2 min. 15 sec.	Over the Top	Allegro.	Romberg
14. T.	HE'LL BE QUIET FOR THE	1 min. 45 sec.	Burlesque	Allegretto.	Lancianio
15. T.	BOY ON BALCONY	2 min. 45 sec.	Oh How I Wish I Could Sleep,	Moderato.	Wendling
16. D.	COOK ENTERS KITCHEN	2 min. 15 sec.	I'm On My Way to Dublin Bay,	Allegro.	Murphy
17. T.	LET ME EXPLAIN	1 min. 30 sec.	My Little Billiken	Allegretto.	Lotter
18. T.	HE PROBABLY LOST	1 min. 30 sec.	Boy of Mine	Allegro.	Caruso
19. T.	WHY BOTHER ME	1 min. 45 sec.	Oh How I Hate to Get Up,	Allegro.	Snyder
CHARACTER			Farce.		
ATMOSPHERE			City Society.		

"Eye for Eye."

Released by Metro—Seven Reels.

Prepared by S. M. Berg.

THEME—	Love Song Orientale		Andante Moderato		Kiefert
1.	AT SCREENING	3 min. 15 sec.	Sunrise and Incantation		Borch
2. T.	FRANCE IS SENDING HER	1 min. 30 sec.	THEME		
3. D.	WHEN OUTPOST SEES	3 min. 15 sec.	Patrol Orientale	Allegretto Intermezzo.	Kiefert
4. T.	MIDNIGHT	3 min. 45 see.	Misterioso Dramatico No. 61,		Borch
5. D.	WHEN CAPTAIN REACHES	1 min. 15 sec.	Agitato No. 49	Allegro Agitato.	Shepherd
6. T.	WHY DIDST THOU HELP	2 min. 15 sec.	Dramatic Tension No. 67,		Shepherd
7. T.	SUNRISE	30 sec.	Sunrise and Incantation		Borch
8. D.	WHEN CAPT. CADIERE	3 min. 30 sec.	Grave	Allegro Molto.	Berge
9. T.	AN OUTCAST BRANDED	1 min. 30 sec.	Indian Lament		Herbert
10. T.	WITH UNSWERVING PURPOSE	1 min. 30 sec.	Blue Devils		Levy
11. T.	FACING THE GRIM	1 min. 15 sec.	Rest	(Oriental Pictures.)	Borch
12. D.	WHEN HASSOUNA SEES	2 min.	Indian Love Song		Herbert
13. T.	I CAME HERE TO BUY	2 min. 45 sec.	Shadows of Night		Borch
14. T.	SCUM OF A BEGGAR	1 min. 15 sec.	THEME		
15. T.	TIME HAD DRAWN ITS VEIL	30 sec.	Marseillaise,		French National Air
16. D.	AT END OF SALUTE	3 min. 30 sec.	Intermezzo Francaise	Allegretto.	Franke
17. T.	LOATH TO DROP	3 min.	A La Mode		Rosey
18. T.	MEMORIES	45 sec.	THEME		
19. T.	LIFE IS A CLOCK	2 min. 15 sec.	Pierrot and Pierrette	Allegretto Intermezzo.	Leher
20. D.	WHEN ACROBATS APPEAR	1 min. 45 sec.	Champagne Galop		Lumbye
21. D.	WHEN HASSOUNA ENTERS	1 min.	Shadows of Night		Borch
22. D.	WHEN HASSOUNA FAINTS	2 min. 45 sec.	Dramatic Tension No. 36,		Andino
23. T.	THE ORIENT AT THE HEARTH	3 min. 15 sec.	THEME		
24. T.	IT'S THE SEARCHLIGHT	1 min. 15 sec.	Agitato Appassionato		Borch
25. T.	COME TO ME IN THE	3 min. 15 sec.	Dramatic Agitato No. 38		Minot
26. T.	WHY DID YOU DO IT	3 min.	THEME		
27. T.	RATHER TO BE AGAIN	1 min. 45 sec.	Andante Doloroso No. 70		Borch
28. D.	WHEN HASSOUNA SEES PAUL	2 min. 30 sec.	Dramatic Tension No. 44		Borch
29. T.	FOR WEEKS GRATITUDE	1 min. 45 sec.	Organ Improvising.		
30. D.	WHEN HASSOUNA CLIMBS	2 min.	Perpetual Motion	Allegro Agitato.	Borch
31. D.	WHEN HASSOUNA REACHES	1 min. 30 sec.	THEME		
32. T.	THROUGH TANGIERS' STREETS	2 min.	Patrol Orientale		Kiefert
33. T.	AFTER MONTHS AT THE	2 min.	Peacefulness	Andante Semplice.	Borch
34. T.	ALL ARE DEAD	15 sec.	Orchestra Tacet.		
35. D.	AS DESERT SCENE FADES	3 min. 15 sec.	La Balladora	Allegretto Moderato.	Tobani
36. D.	WHEN HASSOUNA APPEARS	2 min. 30 sec.	Shadows of Night		Borch
37. D.	WHEN GUESTS APPLAUD	2 min. 45 sec.	THEME		
38. T.	YOUR WIFE BADLY HURT	4 min.	Dramatic Narrative		Pement
39. D.	AS SCENE FADES TO SHIP	1 min. 15 sec.	Blue Devils		Levy
40. D.	AS SHIP SCENE FADES	2 min. 15 sec.	Heavy Dramatic No. 37,		Oehmler
41. D.	WHEN HASSOUNA PLAYS	1 min. 15 sec.	THEME		
42. D.	WHEN HASSOUNA HEARS	3 min.	Andante Appassionato No. 57,		Castillo
43. D.	WHEN TAIEB ENTERS	3 min. 15 sec.	Tragic Theme		Vely
44. T.	WHY DID YOU DO IT	2 min.	THEME		
CHARACTER			Dramatic.		
ATMOSPHERE			African Desert, France.		
MECHANICAL EFFECTS			Tympani rolls, shots, knock on door, marching soldiers, automobile.		
SPECIAL EFFECTS			Orchestra Tacet for "All Are Dead."		
DIRECT CUES			None.		
REMARKS			None.		

"Heart of Rachael, The."

Released by W. W. Hodkinson—Five Reels.

Prepared by Film Music Co.

THEME	Love Theme			Allegretto.	
1.	AT SCREENING	3 min. 30 sec.	Reflections Waltz		Foster
2. T.	CLARENCE BRECK	6 min. 30 sec.	The Vampire	Moderato.	Levy
3. T.	WITH EVENING	5 min. 30 sec.	Andante Pathetique No. 23,	Andante.	Borch
4. T.	HAS BILLY TOLD YOU	2 min.	Andante Pathetique No. 24,	Andante.	Borch
5. T.	WITH THE HEAT	1 min.	Poppyland No. 13 A	Moderato.	Kiefert
6. T.	I'VE GOT THE ROADSTER	1 min. 15 sec.	Dramatic Tension No. 9,	Moderato.	Andino
7. D.	FATHER AND DAUGHTER	1 min. 30 sec.	Poppyland No. 13, A	Moderato.	Kiefert
8. T.	WITH THE SUMMER	3 min.	Dramatic Andante No. 32,	Andante.	Berge
9. T.	A CLOUDLESS DAY	1 min. 30 sec.	Allegro Moderato		Lake
10. T.	SIX MONTHS LATER	2 min. 30 sec.	THEME		
11. D.	DANCE SCENE	2 min. 45 sec.	Molly, Dear, It's You I'm After,		Pether
12. T.	BUT A CERTAIN FOUR	1 min. 30 sec.	Mysterioso No. 3	Andante.	Minot
13. D.	MAN DROPS GLASS	1 min. 15 sec.	Repeat One-step and stop with dancers.		
14. D.	ORCHESTRA STARTS	15 sec.	Continue One-step.		
15. D.	FATHER TIME APPEARS	30 sec.	Six Gong Beats.		
16. D.	BARRISCALE APPEARS	4 min.	May Dreams	Allegretto.	Borch
17. T.	THE FIRST WEEK-END	1 min.	Pathetic Andante	Andante.	Berger
18. D.	CHILDREN AT PIANO	15 sec.	Piano play to action.		
19. T.	AND THEN THE THUNDERBOLT	45 sec.	Tympany Rolls.		
20. T.	ONE EVENING IN MARCH	1 min.	Basket of Flowers	Allegretto.	Albers
21. T.	HOW NICE OF YOU	3 min. 45 sec.	Andante Pathetique No. 23,	Andante.	Borch

"Tenting on the Old Camp Ground."

The majority of patriotic songs have been born or manufactured outright because of an intense love of country and an inspired desire for service. There are a few, however, of these national songs, which are better left unsung when an appeal must be made to heroic effort, for the effect of the lyrics on the mind is depressing rather than stimulating. Among these, and ranking in the same class, are "Just Before the Battle, Mother," by Dr. Root, and "Tenting on the Old Camp Ground," by Walter Kittredge. During the Civil War, both these songs had such a tendency toward lowering the spirits of the army and causing a depression so fatal to the soldier on the eve of battle, that the troops were discouraged from singing either, and frequently the regimental bands were ordered to refrain from playing the music associated with them.

Born of poor parents on a farm near Merrimac, New Hampshire, in 1832, the tenth of eleven children, the advantages for study accorded to Walter Kittredge were, as can readily be understood, notably few. His education embraced what he could learn by observation and diligent application to study in the common school near his home. As to music—he never had a teacher in the art, but at a remarkably early age displayed unusual talent. He says: "My father bought one of the first Seraphines made in Concord, and well do I remember when the man came to put it up. To hear him play a simple melody was a great treat, and this event was an important epoch in my child world." This little harmonium coming into the home when the lad was daily growing into a greater appreciation of the art which it interpreted, completely changed the outlook on life for the music-starved boy.

A musical instrument upon which to play and work out his compositions gave the lad an impetus and an inspiration that colored his whole existence. When he was but twenty years old—at the age when most boys are in college—he began giving ballad concerts by himself, and a bit later joined forces with Joshus Hutchinson in the same professional work.

In the first year of the Civil War, Mr. Kittredge published a small Union song book. Shortly afterward he was drafted into the army. But while making his preparations to leave for the front he found time to write "Tenting on the Old Camp Ground." Both the words and music are his own composition.

This little poem was in good company, for, like many other and more ambitious forms of literature, it was at first unappreciated and refused publication. But Mr. Kittredge was not easily discouraged. He sang it in public, putting into his voice all the pathos which had inspired him to write the lines. As he had hoped, a remarkable and spontaneous popularity resulted. A certain Boston publishing concern was not slow to see the possibilities of the song and engaged someone to write one with a similar title. History fails to state why it did not obtain the original from Mr. Kittredge—but that it did not do so meant a bit of good fortune for the Messrs. Ditson, another publishing firm in Boston, who availed themselves of that privilege and showed their business acumen thereby. The song was in great demand everywhere and the sales exceeded even the brightest expectations of the author and the publishers, being enormous.

This little song differed materially in essential quality from the grand rank and file of war songs so contagious and popular at the period in which it was written. It did not express a warlike sentiment in a single line, but breathed a spirit of sorrow over the sacrifice of life and the suffering consequent upon the conflict. The thought conveyed found an echo in scores of American heart, worn out, depressed and well nigh discouraged over the battling between brothers and the breaking up of erstwhile peaceful homes by internal dissension and strife. The music possessed the characteristic rhythm of a negro melody which lifted the words a bit from the melancholy tone which they alone expressed, and pleased and charmed by the very simplicity of the composition.

Victor Schertzinger an Ince Director.

Music's relationship to the photo-play art is strikingly exemplified in the person of Victor L. Schertzinger, who is now directing pictures for Thomas H. Ince in Los Angeles, California.

From a musical career as soloist, director and composer Mr. Schertzinger laid down the bow, baton and pen to use the megaphone. The productions which have appeared under his direction forcefully substantiate his contention that the eye is as susceptible to the delights of rhythm, harmony and the poetry of motion, as the ear.

Victor L. Schertzinger.

Public and critics alike have accorded to Mr. Schertzinger's pictures a pleasing individuality, and he generously credits this to his musical instinct. What is now being realized by the public was forseen by the keen vision of Thomas H. Ince, the master producer. Appreciating the importance of musical settings for pictures, he engaged Mr. Schertzinger to write scores for Triangle productions, then under Mr. Ince's supervision. Thirty-one of these were written by the man who provided the song hits in "Tik Tok Man" and Kitty Gordon's "Pretty Mrs. Smith." Then Mr. Ince assigned him to the work of writing music for "Civilization." It was decided as a novelty to present this great spectacle with a pantomime prologue with living actors. As Mr. Schertzinger wrote the music for this he was asked to direct the prologue that the action might fit in perfectly with the music. So successfully did Mr. Schertzinger suit the action to the rules of music, making a superb impressive scenes, that Mr. Ince at once saw a new development in screen story telling and offered Mr. Schertzinger one of his directorships.

"The photo-play, which has become distinctive art," said Mr. Schertzinger in commenting on his work, "is developed much along the same lines as a musical composition. The composer is given inspiration for his music by some theme, and in the developing of this he conveys to the ear of the listener an impression of his own mental picture. So it is with the photo-play. The director receives from the scenario writer a story written about a theme. It then devolves upon him to visualize this for the human eye. The methods of development are practically the same—the tools of expression are different. The composer must use the variations of tone, the divisions of time, the modulations of volume, the crescendo, the diminuendo, etc. The director has at his command the diversity of scenery, the various modes of expression in living beings, the effects of lights, the contrasting of locations and character, etc. But in the picture as in music there must be harmony. The character must fit into the proper atmosphere; the settings must suit the period in which the story is being developed; the players must conform to the lives they portray. The poetry of motion plays no small part. Every scene may be perfect in detail, but if the scenes are not arranged with care there will be a discord as acute to the eye as is the mis-striking of piano keys to the ear. One might well call this a matter of tempo. If the musical director does not maintain his tempo, the musician is well aware of the result; if the same principle is not applied by the photo-play director, he gets a 'jumpy' picture.

"There is unquestionably a great kin between the musical composition and the photo-play. The one is poetry to the ear, the other to the eye. My knowledge of music, I am sure, is responsible for whatever success the public may be kind enough to accord the productions I have directed."

Before entering the picture profession, Mr. Schertzinger had a notable and enviable career as a musician. When but seven years old he was featured by the symphony orchestra of Philadelphia, his own home town, as "the boy prodigy violinist." After studying with numerous instructors in this country he went abroad, and for three years was under the tutorage of Brussel's masters. He was then featured as soloist with the bands of both Sousa and Prior. He became musical director for Oliver Morosco and then attracted attention as composer. Hits in "The Tik Tok Man" and "Pretty Mrs. Smith" were due to his genius. Then in a vaudeville tour he demonstrated his versatility by proving himself a master of both piano and violin. He also plays the cello and practically any string instrument one may place in his hands.

Under the supervision of Thomas H. Ince he has directed photo-plays featuring Charles Ray, Dorothy Dalton and Enid Bennett.

Devotion of Picture Player to the Art.

Having always maintained that the picture playing profession is a dignified art and that musicians are awakening to an appreciation of its possibilities, it was with much pleasure that we had our convictions sustained in a letter from a picture theatre organist of a western city. We are quoting in part from this letter, believing it will be an inspiration to other musicians in this field:

"I am most anxious to obtain a position near New York where I can continue in my study of the organ, harmony and counter point. My organ experience has been confined to work on a three manual 'Moller.'"

"I am an earnest worker and am not satisfied with the results I am getting and probably never shall be. I want a better opportunity to study and advance than this city affords me. But I do not want a position where I can simply get by and grind out my salary, but where I can study three hours a day on the organ and piano. I want an organ teacher who has had legitimate knowledge combined with picture experience."

It is people with the above spirit who are taking away the obloquy formerly attached to motion picture playing, and who are placing the profession on a plane where only the best instrumentalists can hope to obtain positions in this field.

22. T. MAGSIE WAS HERE	3 min. 15 sec.	Dramatic Tension No. 36, Andante.	Andino
23. D. CLOCK SHOWS TIME	45 sec.	Silence.	
24. T. AS SPRING DRIFTS	6 min.	Visions No. 42 Moderato.	Busse
25. T. WITH ANOTHER ROUND	4 min. 30 sec.	Mon Plaiser Waltz	Roberts
26. T. AUTUMN SEES THE RETURN	6 min. 30 sec.	Agitato No. 6 Allegretto.	Kiefert
27. D. CHILD ON OPERATING	2 min. 45 sec.	Andante Doloroso No. 70, Andante.	Borch
28. T. NO YOU SAVED HIM	45 sec.	THEME	
CHARACTER		Dramatic.	
ATMOSPHERE		Neutral.	

"His Bonded Wife."

Released by Metro—Six Reels.

Prepared by S. M. Berg.

THEME—Love Theme		Moderato	Lee
1. AT SCREENING	2 min. 45 sec.	Frills and Furbelows Rondo Rococo.	Crespi
2. T. THERE, THERE THAT'S A	2 min.	THEME	
3. T. THAT'S A SWEET	1 min. 15 sec.	Tragic Theme	Vely
4. D. WHEN AUDIENCE APPLAUD	3 min. 30 sec.	Silent Sorrows Andante.	Borch
5. T. FARTHER UPTOWN	1 min. 15 sec.	A Fanciful Vision Adagio.	Rubinstein
6. T. A WEEK LATER	1 min. 15 sec.	A Frivolous Patrol	Goublier
7. D. WHEN DORIS CALLS	45 sec.	Agitato No. 49	Shepherd
8. D. WHEN DORIS RECOVERS	3 min. 15 sec.	THEME	
9. T. ROLLING WITH THE	3 min.	In Poppyland Moderato Grazioso.	Albers
10. T. THE WRONG END OF A	1 min. 45 sec.	THEME	
11. T. PHILIP'S WORK BECOMES	3 min.	Love in April Allegro Moderato.	Kriens
12. T. FILET MIGNON HAD	2 min. 15 sec.	A Garden Dance Allegro Moderato.	Vargas
13. D. CLOSE-UP OF VICTROLA	2 min. 45 sec.	The Sunshine of Your Smile.	
14. T. YOU MAY GO AS FAR AS	2 min. 45 sec.	Dramatic Tension No. 9.	Andino
15. T. YES, A DREAM THAT HELD	2 min.	THEME	
16. T. SO THE YOUNG MAN	3 min.	Consolation Andante Moderato.	Liszt
17. T. SO YOU'RE THE YOUNG	2 min. 15 sec.	Dramatic Tension No. 36,	Andino
18. T. IN THE FLAT ABOVE	3 min. 30 sec.	Adieu Moderato.	Karganoff
19. T. HERE ARE THE	3 min. 30 sec.	Coquetterie Valse Rubato.	Mathews
20. T. THE FIRST STEP, A GRAND	1 min. 30 sec.	Piano improvising.	
21. T. THE PIANO IS ALL RIGHT	4 min. 30 sec.	Last Dream of the Virgin, Andante Religioso.	Massenet
22. T. MADAME ORDERED ME	4 min.	The Angel's Whisper Lento e Dolcissimo.	Sommerlatt
23. T. A LITTLE JIMMY VALENTINE	1 min. 15 sec.	Gruesome Misterioso	Borch
24. D. WHEN DORIS HEARS NOISE	2 min.	Hurry No. 26	Minot
25. D. WHEN DORIS RECOVERS	3 min. 45 sec.	Perpetual Motion Allegro Agitato.	Borch
26. T. I'M DETECTIVE BANGS	4 min.	Babillage Allegretto.	Castillo
27. T. I HAVE BEEN CALLED	2 min. 15 sec.	Hurry No. 33	Minot
28. T. IN THE MORNING	2 min. 15 sec.	THEME	
CHARACTER		Comedy.	
ATMOSPHERE		Seashore and Society.	
MECHANICAL EFFECTS		Wave effects, telephone, bell, victrola.	
SPECIAL EFFECTS		Piano solo for number 20.	
DIRECT CUES		None.	
REMARKS		None.	

"My Cousin."

Released by Artcraft—Five Reels.

Prepared by S. M. Berg.

THEME I—Nina		Allegretto Carezzevole	Tanara
THEME II—Love's Torment		Valse Lento	Caruso
1. AT SCREENING	30 sec.	THEME I.	
2. T. AS RUDOLPH IN BOHEME	30 sec.	Racconte di Rodolfi (Aria from "La Boheme")	Puccini
3. T. AS CANIO IN PAGLIACCI	15 sec.	Si Puo (Aria from "I Pagliacci")	Leoncavallo
4. T. AS SAMSON IN SAMSON AND	15 sec.	Mon Coeur (Aria from "Samson and Delilah")	Saint-Saens
5. T. AS THE DUKE IN RIGOLETTO	30 sec.	La Donna e Mobile (Aria from "Rigoletto")	Verdi
6. T. IN LITTLE ITALY	3 min. 30 sec.	Grazielle Valse Italienne.	Kretschmer
7 T. ROSA VENTURA, WHO BRINGS	1 min. 45 sec.	THEME II.	
8. TOMMASO MAY HAVE CAROLI	4 min. 30 sec.	From Italy (Selection Italian Folk Songs)	Langey
9. T. I'M GOING TO THE OPERA	1 min. 15 sec.	THEME II.	
10. D. WHEN TOMMASO LEAVES	2 min.	Capricious Annette	Borch
11. D. WHEN CARUSO COMMENCES	1 min. 15 sec.	Orchestra Tacet. (Solo)	
12. D. WHEN CARUSO STOPS	1 min. 45 sec.	THEME II.	
13. T. THE GALA PERFORMANCE	2 min.	Italian Songs (Medley March)	Borch
14. T. CARUSO IN HIS DRESSING	1 min. 30 sec.	THEME I.	
15 D. WHEN LIGHTS ARE LOWERED	1 min. 30 sec.	Opening chorus of "I Pagliacci"	
16. D. WHEN CLOWN ENTERS	2 min.	Si Puo	Leoncavallo
17. T. THE END OF A PERFECT	1 min.	Vesti la Guibba (Aria from "I Pagliacci")	Leoncavallo
18. D. AT END OF PERFORMANCE	15 sec.	Orchestra Tacet.	
19. T. OH, TOMMASO, IF YOU	3 min.	Babillage Intermezzo Allegretto.	Castillo
20. T. PUT ME IN A QUIET	1 min. 45 sec.	THEME I.	
21. T. I HAVE SIT IN THE	3 min.	THEME II.	
22. T. TOMMASO YOU WOULD NOT	3 min. 30 sec.	Caribiriben Italian Waltz.	Pestalozza
23. T. THAT WAS CAROLI	2 min. 15 sec.	Dramatic Agitato No. 38.	Minot
24. T. FAINT HEART NEVER WON	2 min.	THEME II.	
25. T. CAROLI'S MORNING AT	1 min. 30 sec.	THEME I.	
26. T. WE CAN'T SEE ANYONE	1 min. 45 sec.	Scherzetto	Berge
27. T. WHEN ACCOMPANIST STARTS	1 min. 45 sec.	My Heart Is Thine	(Solo)
28. T. MY DEAR GIRL YOU HAVE	1 min. 45 sec.	Alborada Caprice Espagnola.	Andino
29. T. COME BEGIN SING	30 sec.	Baritone Solo.	
30. T. SIGNOR CAROLI REGRETS	1 min. 45 sec.	Adagietto	Berge
31. T. THE POOR MAN, HE	45 sec.	Agitato Appassionato	Borch
32. T. WHEN A MAN HAS NO PROOF	2 min.	Dramatic Tension No. 36,	Andino
33. T. A FEAST BRINGS SMALL	2 min. 45 sec.	Funiculi, Funiculi (pp and ff to action)	Italian Air
34. T. GIVE YOU A NICKEL	2 min. 30 sec.	THEME II.	
35. T. MY COUSIN I HAVE NO	1 min. 15 sec.	THEME I.	
36. D. WHEN SCENE OF CARUSO	1 min. 15 sec.	Agitato No. 69 Allegro Agitato.	Minot
37. D. WHEN ROSE ENTERS	1 min. 30 sec.	Adagio Cantabile	Berge
38. T. PARDON ME COUSIN	1 min.	Joyous Allegro	Borch
39. T. ROSA HE WILL BE YOUR	1 min.	THEME II.	
CHARACTER		Comedy.	
ATMOSPHERE		City Life.	
MECHANICAL EFFECTS		Guitar, dog howling, audience applauding, china crash.	
SPECIAL EFFECTS		Orchestra Tacet for "At End of Performance" and "When Caruso Commences Soprano Solo."	
DIRECT CUES		Arias from "La Boheme," "Pagliacci," "Samson and Delilah," "Rigoletto."	
REMARKS		Follow Grand Opera Scenes carefully with appropriate music.	

Three New Puccini Operas Presented.

Lovers of Puccini music will be glad to know that his three latest one-act operas will be heard for the first time on any stage at the Metropolitan Opera House, on Saturday night, December 14th. "Il Tabarro" is a tragedy; "Suor Angelica," a mystery play; and "Gianni Schicchi" is described as a "side-splitting farce." Moranzoni will conduct all three operas. Such a diversity of operatic music is especially welcome at this time when the war has relegated the German music to the background.

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Cannibal Music at the Hotel Astor.

It seems almost impossible to conceive that pictures have already arrived at the dignity compatible with the atmosphere of the Hotel Astor. But November 19 will go on the pages of the history of filmdom as the date when a specially invited audience viewed 'The Cannibals of the South Seas," presented by Robertson & Cole, in the ballroom of that famous hostelry.

In the proper presentation of this picture, the music plays a very important role, as it must be atmospheric, and there is so little music written that is adaptable to cannibals on their native heath. But, judging from the many flattering comments made by people who were entirely disinterested, the musical score prepared by Mr. Beynon was equal to the exigencies of the occasion.

The overture chosen was "The Red Man," from the Sousa suite, "Dwellers in the Western World." It at once wafted the audience away from Broadway and prepared them for the adventures of the evening.

As Mr. and Mrs. Johnson, who filmed the picture, embarked on their long journey it was an undecided question just where they would land. The orchestra accentuated that fact by playing "Where Do We Go from Here."

When the boat was leaving Honolulu, where the party stopped en route, the music was distinctively characteristic and very appropriate, being "Aloha Oe," known as the Honolulu farewell song. Also in the Samoan Islands, the "Dance of the Swans" fitted the scenes admirably.

Mr. and Mrs. Johnson landed at Sydney, Australia, to do a bit of shopping for their savage friends. The national anthem, "The Song of Australia," a stately number, was greatly appreciated by the audience, particularly by the many British subjects who were present.

As the boat again wended its way toward the Solomon Islands, it glided over the placid ocean to the strains of "Luana," a dreamy number which was the embodiment of peace.

While the scenes were shifting from one island to another in this remarkable picture, the music became more weird and touched up the views like a brush in the hand of a master artist.

Many of the selections used were original ones, several of them being the compositions of Mr. Beynon. One of these, the "Cannibal Lament," was used for the mourners in the burial scene, and it breathed the spirit of the Cannibal who suffers as an animal suffers, but not as one whose soul is awakened to fullness of life. The "War Dance," composed by Mr. William C. Stickles especially for the occasion, was very effective, and so realistic that the audience swayed with the rhythmic flow of the music, which was in perfect synchrony with the gyrations of the dancers.

The population is rapidly dying off in some of these islands. And a picture was shown where a census was being taken. As the people filed along in the most dejected procession ever seen outside of a cemetery, the music "Indian Wail," by Dvorak, was singularly appropriate and impressive.

Throughout the evening the musicians labored under gigantic difficulties. As one of them remarked: "I have been an orchestra man for thirty years and have never played such difficult music." There was one singularly unique feature about this music. It is seldom that the oboe has the stellar position on the musical program for an entire evening. But this score almost continually required the weird and uncanny wail which the oboe alone could emit. Near the end of the picture, the orchestra began to show the effects of the terrific strain put upon them and the music fell off a bit in quality. But the audience was keenly alive to the situation and appreciated the splendid work that had been done.

This picture is only the first of a series of presentations which will be given by Messrs. Robertson & Cole. Many very prominent screen stars will be presented in a spectacular way in pre-releases.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Can you give me some information regarding a place where I can obtain a clavier? I wish to practice several hours daily and feel the need of one.

A. Mrs. A. M. Virgil, 11 West Sixty-eighth street, New York City, is an authority on the clavier and its use. She will be able, we feel sure, to give you any information you may desire, if you will communicate with her.

Q. I wish to obtain orchestrations of the dances in "Prince Igor," and selections from several of the most noted grand operas. Will you tell me how to obtain them, as there is no music store carrying anything but popular music in my little town?

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A. If you will write the Music Service Exchange, 507 Fifth avenue, New York City, we feel sure these people will be able to give you any information you desire in regard to music. They can supply any music published, if it is obtainable anywhere, and do so at the usual retail prices.

* * *

Animated Songs at the Strand Theatre.

For the week of November 17 the Strand offered a musical program that was exceptional for its attention to detail.

The overture, "Selections from La Boheme," conducted by Carl Edouarde, revealed the possibilities of this kind of music as a form of entertainment in picture theatres. Although its familiarity makes it popular, yet a poor rendition or a deviation from the traditional trend will mar its effectiveness. Mr. Edouarde sensibly stuck to the usual interpretation and the overture made a decided sensation through his careful handling.

"La Boheme," an opera in four acts, music by Puccini, is an adaptation of part of Murger's La Vie Boheme, which depicts life in the Quartier Latin in 1830. The principal characters in Puccini's delightful opera are the inseparable quartette described by Murger, who with equal cheerfulness defy the pangs of hunger and the landlord of their little garret. Into the scenes of careless gaiety is interwoven a touch of pathos, and the music is in turn lively and tender, with a haunting sweetness that is most fascinating.

The Strand Topical Review received the usual accompaniment of marches and two-steps. These are always played too fast for the fastidious taste of a musician, but no doubt add "pep" to the performance.

Yon Collignon, a baritone of mediocre ability, sang Oley Speak's "When the Boys Come Home." At this time the song has a strong appeal and should receive rounds of applause upon its merits, but the poor diction and enunciation of the singer detracted from its worth. To make up for this deficiency, scenes showing transports laden with returning soldiers were projected while the singer was dimly outlined in a spot light. Also there was depicted the returned sailors on parade, with a hint of the big peace celebration to come.

This is the first time we have seen pictures accompanying the voice and the audience showed their appreciation of the novelty in an unmistakable manner. It only goes to prove that music and pictures are so closely allied in principle that either may accompany the other and be most interesting in any case.

Billie Burke in "The Make Believe Wife," a Paramount feature, was her usual vivacious self. The music was very well fitted. Special mention might be made of the banjo effect in perfect synchrony with the hand movement of Miss Burke as she strums upon the instrument. In fact, the synchronous part of the piece was more than usually well done. No one has a monopoly upon synchony, and the Strand orchestra is daily becoming more proficient in this phase of the art of fitting pictures. All that remains is the perfecting of the Review music.

The entire performance ran largely to Grand Opera, the fifth act from "Faust" being sung in its entirety, and the organ closing with "Il Travatore." The "Faust" number was sung by Alys Michot as Marguerita, Ralph Erolle as Faust and the Mephistopheles role was taken by Mr. Collignon. It was done in costume with the proper setting.

The opening duet was splendid, both voices showing off to excellent advantage. The following recitatives were clearly enunciated and the plot well worked up for the entrance of the Devil. Mr. Collignon tried hard, but he is not and never could be a Mephistopheles. His lower tones are lost in the trio and his portly figure conveys the idea that he must be a jolly Devil and incapable of separating two such fond lovers as Marguerita and Faust.

The acting was well done and the climax intensely dramatic and well-timed. Mr. Reiser conducted with a keen appreciation of the requisite volume of accompaniment. During the trio, which is heavily scored, there is a temptation to "pull out all the stops," but Mr. Reiser suitably graded his volume to that of the voices. These excerpts from Grand Opera are much liked and do splendid missionary work in educating the people to the higher standards of music.

After a scenic and cartoon, Ralph H Brigham, the noted organist, played Selections from "Il Travatore." Mr. Brigham is at home in music of this class and made a good impression.

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Film on Social Hygiene to Have Wide Distribution—Is Method of Presenting Subject Right or Wrong?

A STARTLING exhibition of a seven-reel film whose chief mission is the teaching of social hygiene took place in the Grand Ballroom of the Hotel Astor on the afternoon of Thursday, Nov. 14. The exhibition, chaperoned by Katherine Bement Davis, director of the section on women's work of the social hygiene division of the War Department Commission on Training Camp Activities, took place at the close of the afternoon session of the New York State Federation of Women's Clubs. The picture is entitled "The End of the Road."

This film, the story of which was written by Katherine Bement Davis, encompasses a great deal, opening with illustrations of the right and the wrong way of meeting the inevitable question of the child, "Where Do Babies Come From?" One of the salient points of the picture will be found to reveal truths regarding syphilis, including the dangers of infection and necessity for prompt treatment. It includes also a series of horrible revelations of the outcome of non-treatment of the disease photographed in a hospital in which these cases are isolated. The dangers and indignities to which girls and young women expose themselves through flirting are illustrated by stories of individual cases which have come before the notice of the author, including improper conduct toward the soldiers at the cantonments, and revealing the vigilance of the Y. W. C. A. workers in attempting to restrain and direct the erring ones.

The picture was intended for selective use and exhibition before women and girls. Since its completion, however, there has come a request from the Y. M. C. A. to have it distributed for exhibition throughout the camps at home and abroad, which has been granted.

The fact that the production would gain in appeal by being assembled in a more compact form and by a more dramatically correct arrangement does not erase the fact that it is a production of unlimited usefulness distributed in the proper channels. As it now stands in the telling of the original story, other stories which have no relation to the original story except in similarity of suggestion or subject, have been incorporated in a disconnected manner. The way in which it has been arranged does, however, admit of showing one portion without the others which may prove at times to be an advantage.

There are two ways of presenting the lesson that "The End of the Road" proposes to teach. The one to which Miss Davis has resorted follows the idea that a revelation of its consequences may prove a preventive of the evil.

The other would seek to arrive at the same goal by eliminating the evil thought which is father to the deed through glorification of purity and an appeal to the reason and a sense of justice to humanity, which includes also a feeling of social responsibility.

Whether the effect of the presentation of the horrible side of life to the uninitiated youth will be good or not is something to be considered. Whether a careful combination of the two ideas might not have been made to meet all conditions, the tarnished as well as the untarnished, is a question.

MARGARET I. MacDONALD.

"How Life Begins" Is a Record Educational Film

AN example of what can be done with a truly educational film carefully made and properly exploited is seen in the instance of the biological picture made some years ago by George E. Stone, of Berkeley, Cal. This picture has been in circulation almost constantly for at least two years, during which time it has been in the hands of Mrs. Katherine F. Carter, of the Exhibitors Booking Agency, 220 West 42nd Street, New York City.

At the recent convention of the New York State Federation of Women's Clubs, New York City, it was exhibited accompanied by a delightful address by Mrs. Woodallen Chapman, noted writer and lecturer. This instance reminded the writer, who was present at the showing, that our readers might be interested in a brief summing up of the career of this film which should serve as a precedent for other strictly educational pictures. The following submitted at our request by Mrs. Katherine F. Carter will no doubt be welcomed:

> Ever since the motion picture has been used as a means of entertainment for the great masses of people, there has been much speculation as to what its value would be in the field of education.
>
> "How Life Begins" has solved that problem and has proven beyond all doubt that the motion picture as an educational medium has come to stay.
>
> Daring scientists with microscope and camera delved into the realm of nature and have placed upon the screen those great secrets which in a logical and comprehensive manner give a clearer understanding of life itself. These men risked their time and money in the production of this picture, not knowing what appreciation it would receive. But their most sanguine hopes have been more than realized.
>
> Many universities and colleges have purchased copies of the film for the exclusive use of their respective institutions. The American Museum of Natural History has purchased a copy for its own use, and likewise large commercial corporations, as the National Cash Register, Battle Creek Sanitarium and others have added copies of the picture to their library of educational subjects.
>
> Its use in public schools, however, has been limited, due no doubt to the fact that as yet our public school system has no established appropriation for motion pictures or equipment. As a result it has found its greatest recognition among the institutions of higher education, though in some towns, as in Poughkeepsie, N. Y., the President of the Board of Education was quick to recognize the educational value of this film, and it was presented with a lecture to the several grades from the seventh up.
>
> During the last six months of the war this picture has been used very extensively by the War Department of the National Government in the training camps throughout this country and in Canada.
>
> The Young Women's Christian Association has also used it in its National Social Morality Campaign, and its presentation with lectures to high-school, factory and shop girls, to parents' and teachers' associations, and other social centers, has met with marked success.
>
> Many other organizations have made this picture a special feature of their war programs, and plans are now being completed for its extensive use during the reconstruction period.
>
> The reason given by the manufacturers of the great photoplays that they could not afford to make educational films because the institutions of learning would not pay a price that would make possible such productions, has been refuted by the financial success of "How Life Begins."
>
> The first twelve months of its existence it scored a decided financial success; the sale during the eighteenth month surpassed those of the entire first twelve months, and the demand for its use is increasing every month.
>
> The satisfactory results obtained with this really educational picture has given us courage to proceed with other productions of equal or greater educational value, and these will be placed on the market in the very near future.
>
> "How Life Begins" is now being released for general distribution throughout this country and in foreign territory.

Naturalization Bureau Outlines Its Film Plans

THE following will throw much light on the work which has been mapped out by the film section of the Bureau of Naturalization, and which is under the direction of David K. Niles, and Clara De Lissa Berg who for the past four years has been active in educational motion picture work.

The films, which are intended to show precisely what the Government of the United States stands for and what it aims to do for its citizens, will be exhibited to the members of night school classes composed of aliens who are taking advantage of the opportunity offered them of receiving free instruction in English and in the duties and privileges of American citizens.

One series of pictures will project before the eyes of the newcomers the history of the United States from the landing of Columbus to the present day, showing the struggle of the early colonists, so similar to, and yet so different from, the upward fight of the immigrant himself; the battles of the Revolution for independence; the growth from a child-nation occupying but a strip of land along the Atlantic to a country of millions on millions of free peoples spreading over a continent; the conflict of 1861-65 to preserve the united nation so hardly won; the agony of reconstruction, the development to a world power and the final participation of America in the world war against autocracy.

There will be travelogue pictures displaying the splendors of America's scenery and governmental, industrial, commercial, agricultural and educational activity. There will be films showing the service rendered the citizens by each of the great federal departments. Reproduction will be thrown on the screen of, for example, the latest scientific methods of farming; the highest development of industrial machinery, penmanship, letter writing, marketing by mail, through the parcel post, household economy—in brief, the aliens seeking a home in America and a part in its national and community life will be afforded visual representation of the benefits and responsibilities of an American, and of the social and business customs that make up the machinery of daily living. To a considerable extent the series will be a reproduction upon the film of the printed pages of the text-book of Americanization written by Raymond F. Crist, deputy commissioner of naturalization, for the use in the schools of the very audiences who will watch the unrolling before their eyes of the drama of a nation.

Nineteen hundred schools throughout the country have expressed already their willingness to co-operate with the Department of Labor in the campaign, and an elaborate plan has been worked out for carrying on the work by David K. Niles, motion picture expert of the Information and Education Service of the Department of Labor. The films will be distributed from 28 centers and will reach practically every American community that has alien inhabitants. The exhibitions will be held in the local motion picture houses of each city and town, provided the school house is not equipped for motion pictures. The classes will be transferred for the occasion from school house to motion picture theatre, by virture of the co-operation of the leaders and managers of the motion picture industry, without whose cordial assistance, Mr. Niles declares, the inauguration of the campaign on such a magnificent scale would have been imposible.

"On Caribbean-Lapped Shores."

This is another Post-Pathé scenic number devoted to the West Indies. It gives further scenes from the life of the islands where Columbus landed in 1492, under the impression that he had encircled the globe and reached India. A bull fight, various religious edifices, a native drink known as "The Swizzle," and mud volcanoes come in for special treatment. The tropical verdure of the islands is also shown in some striking photographic views.

"The Ghost of Slumber Mountain."

A novelty film presented at the Strand Theatre, New York City, during the week of Nov. 17 by Herbert M. Dawley and produced by Willis H. O'Brien will be included among the semi-educational. It opens with a scene showing a couple of children being told a story by their uncle. The story which he tells is then illustrated, and we follow a couple of mountain climbers and their dog up the mountains and over the valleys until they come to Slumber Mountain. Here they fall asleep and the dream of "Uncle" takes him to the cabin of Mad Dick, a former resident of the mountain, where he is greeted by the ghost of the dead man and invited to look through a mystic glass in which he sees scenes of prehistoric times. The glass shows him the thunder turtle, the dinosaur, and other prehistoric animals roaming over the earth. This part of the picture was made in the studio with the employment of mechanical figures especially made for the purpose. Considerable success has been met with in this effort, and the idea suggests itself that films of great educational value might be made after the same principle. "The Ghost of Slumber Mountain" has its faults, the most noticeable one being the failure of the animals to measure up to their backgrounds. In other similar trials faults of this sort could easily be eliminated.

"A Mile in the Sky" (Ford-Griever).

One of the most remarkable of aeroplane pictures that has been made is that which the Griever Distributing Corporation is handling for the Ford Motor Company. This particular number of the Ford Educational Weekly is entitled "A Mile in the Sky," and is especially fortunate in having been well photographed. Here we get the sensations of the "nose spin" and the "loop the loop"; and in fact in viewing the former it really seems as if the earth in revolution is being photographed. One of the most interesting features of the picture apart from this is the view of Niagara Falls and river from the aeroplane. This is remarkable and could be used to advantage in schools.

"Old New England" (Ford-Griever).

This number of the Ford Educational Weekly is divided into three parts, each of which will be sent out by the exchanges separately. It encompasses the history of Boston, Mass., and in making the picture great pains has been taken to cover the subject thoroughly. The many historically famous points of the city and also its public buildings and monuments are shown. This picture will be a welcome addition to the ever-widening circle of films which are suitable for school use, and is also guaranteed to entertain a theatre audience partly by reason of its carefully worded subtitles.

Official War Review, No. 22 (Pathé).

Another collection of actual views on the various fronts. Big guns being transported through the mud of Flanders visualizes something often read about in the news despatches. There is also more than a touch of interest in the way German prisoners are questioned for information. Transportation of supplies, speeding forward of batteries, views of the motorcycle corps and big tanks are included.

Bruce Returns With Twenty New Ones.

Robert C. Bruce, whose artistic service to both the moving picture industry and the public has placed him among those whose coming and going is watched with more than the ordinary amount of interest, has again returned to the east. Mr. Bruce has been absent on a picture making tour for several months and has covered with his camera during that time considerable ground, including California, Oregon, Colorado and Idaho. He has brought back with him some twenty different pictures and has been busy for the past couple of weeks with the editing of them at the Lyman Howe laboratory in Wilkes-Barre, Pa.

These films will as usual be distributed through the Educational Films Corporation of America.

Screen Magazine Resumes Business.

After several weeks of non-releasing the Universal Screen Magazine announces its intention of returning to the screen December 1. This issue (No. 95) contains subjects of interest which are as follows: "The Birth of a War Poster," in which James Montgomery Flagg is seen making his famous poster subject "Tell That to the Marines," and "Rounding Up the Long Horns," which lives up to its title and shows us what a group of broncho-hustling cow-punchers can do in the way of a cattle round-up. Other subjects included an animated interview with Richard E. Enright, a musical revue staged by children, a group of paragraphs from different newspapers under the heading "Flowers for the Kaiser's Grave," and an animated clay cartoon by Willie Hopkins, entitled "Made in Germany."

Neilan Under Garson Grant to Direct Pickford Picture

SPECIAL arrangements have been made with Harry Garson, who directs the destinies of Clara Kimball Young and Blanche Sweet, to have Marshall Neilan direct Mary Pickford in "Daddy Long Legs," Miss Pickford's first production under her new contract with the First National. Mr. Neilan has just completed "The Unpardonable Sin" from the story of that name by Major Rupert Hughes, in which Miss Sweet is being starred, and which picture, by the way, serves to bring this popular actress back to the screen after more than a year's absence.

Mr. Neilan will direct Miss Pickford in this one picture only, as he and Mr. Garson have some big irons in the fire for the coming winter, which will result in at least one or two important productions, which will be announced later.

Arrangements have also been made with Mr. Garson whereby Miss Pickford will occupy Mr. Garson's part of the Sunset studio and the use of the entire Garson organization intact, including all employes from office help to stage hands.

Mr. Garson found this arrangement dovetailed very well with his plans of coming East to place "The Unpardonable Sin" in one of the Broadway Theatres for a run, which project he wishes to see safely launched before starting his next big production, by which time Mr. Neilan will have completed the Mary Pickford picture, and he and Mr. Garson will then proceed with the plans they have formulated for the coming season.

Clara Kimball Young, who has just finished what is said to be one of her best pictures, "Cheating Cheaters," is also expected in New York within a few days on a flying business trip, and may remain over the holidays.

KANSAS CITY FILM MEN HOLD MEETING

At Luncheon Held at Muehlebach Hotel a Committee Is Appointed to Develop a Plan or Organization

KANSAS CITY amusement men will soon have an organization of the industry which can tackle problems efficiently—and win. The most important meeting of moving picture interests that Kansas City has ever held was staged at the Muehlebach Hotel Friday noon, November 15. It was the most important, because representatives of exchanges, of exhibitors, of supply houses, and of "legitimate," burlesque and vaudeville theatres were present.

And—constituting one of the gratifying features of the occasion—the members of the Kansas Board of Review were present, expressing their desire to join in co-operation.

The meeting was arranged without the explicit purpose of producing an organization. L. D. Balsly and other exchange managers, as a result of conversations with W. B. Tuteur, exhibitor; J. B. Fitzpatrick, manager of the Shubert Theatre, and others, conceived the idea of a luncheon for good fellowship's sake to be participated in by all phases of the amusement business. The affair was hastily arranged, but highly successful. The finest banquet room in Kansas City was engaged and decorated; the orchestra from the Royal Theatre and singers provided music. Seventy men and women attended.

Dr. Sophian Speaks on Epidemics.

W. B. Tuteur presided. The principal speaker was the Rev. Burris A. Jenkins, a popular local pastor, who has spent much time in the past year in the war zones. Dr. A. Sophian, a physician who was brought to Kansas City three years ago to help fight an infantile paralysis epidemic, explained the cause, rise and fall of epidemics, with particular reference to the influenza. Dr. Sophian pointed out that when an epidemic once starts it is fairly certain that practically everybody is almost immediately exposed—at least after the disease has seemingly got a hold on the community. Then the only measures that can check its spread are preventive for the individual, such as vaccination, personal cleanliness in washing nostrils and mouth. He pointed out the lack of logic and reasonableness in continuing a ban on gatherings, when everybody in the gatherings had undoubtedly already received the infection, and either would get sick or would effectually continue to resist the disease. Dr. Sophian had advised exhibitors and exchangemen during the recent epidemic, and it was only because of his expert support of their position that they had proceeded with their suggestions to the board of health with reference to removing the ban on shows.

Fitzpatrick Wants Co-operation.

The introduction of J. B. Fitzpatrick, manager of the Shubert Theatre, was a climax of the session. Mr. Fitzpatrick asked this question: "Why is there this indefinable line between the theatrical man and the picture man?" He said there shouldn't be such a line, and declared that they should walk and talk and act together. "Let us co-operate—let us get together as one man, so that if there is need to present a case we can go as one man and get something," he urged.

L. D. Balsly, manager of the Metro office at Kansas City, spoke for the exchangemen, but in behalf of amusement enterprises. "Theatrical and moving picture enterprises are more tampered with by ill-advised public officials than any other," he said. He referred to the loyal support of all war enterprises—and of local projects by amusement men, referring especially to the Four-Minute speakers and the sacrifice of business that is involved in the many drives. He suggested that the moving picture industry would provide an important field for wounded men, particularly the jobs for operators.

Censor Board Strives to Strengthen.

Mrs. J. M. Miller, chairman of the Kansas state board of review, declared that while the board was generally supposed to be antagonistic to moving picture enterprises, the fact was that this board deeply appreciated the helpful counsel of film men. "We try not to kill, but to strengthen," she said. She commended the spirit of co-operation—and declared that the board wanted to be counted in on any plans for bringing about closer co-operation in the industry.

William Flynn, of Richards & Flynn, owning two local houses, declared that as a member of the city council, he had tried faithfully to serve the public and the industry—and that it was inevitable that he would seem to be hurting somebody or other and that criticism would result. M. Lehman, manager of the Orpheum Theatre, vaudeville, said that the theatrical and moving picture business would not have been discriminated against if an organization had been on the job to foresee and plan proper presentation of facts. George Gallagher, manager of the Gayety, burlesque, urged a big co-operating organization of amusement interests.

Plans Organization.

Charles W. Harden, manager of the Equitable Film Corporation, brought the discussion to a definite point by suggesting an organization. As a result of his motion, Chairman Tuteur appointed the following committee to develop a plan of organization, and report at a later meeting: Frank L. Newman, manager of Royal and Regent theatres; George W. Curtis, manager Doric Theatre; Charles W. Harden, manager Equitable Film Corporation; L. D. Balsly, manager Metro; Martin Lehman, manager Orpheum Theatre; J. B. Fitzpatrick, manager Shubert Theatre.

Cambria County Exhibitors Organize.

The "flu" epidemic and resultant closing order in Pennsylvania had one good effect, at least. It has resulted in the exhibitors of Johnstown and Cambria county getting together for the first time.

During the epidemic showmen in all branches of the business met to go over the "flu" situation, and decided to effect a permanent organization. H. W. Scherer, of Scherer & Kelley, operating the Cambria, legitimate, and the New Park, motion pictures, was made president in recognition of his position as the oldest showman in the county.

H. H. Gardner, of the Lyric theatre, Merrellville, a neighborhood house, was made vice president. L. W. Barclay, advertising manager of the Grand Amusement Company, controlling the Nemo, Parkview, Grand and Victoria, was elected secretary and treasurer. An effort will be made to get every exhibitor in the county into the organization.

People We Have Met Recently.

Lionel Belmore, who was for several years a Vitagraph director, is playing with "The Masqueraders." He has just returned from Australia with this company. "The Masqueraders" was presented at Melbourne and Sydney for eighteen weeks, with Guy Bates Post in the lead under the management of I. & N. Tait.

* * *

Henry Davenport, an old time member of the Vitagraph players, is with Tom Wise in "Three Wise Fools," playing on Broadway.

* * *

Albert Roccardi, formerly of the Vitagraph stock, is now one of the cast of "Eyes of Youth."

* * *

George Proctor, of the Pathe and World scenario departments, is temporarily employed in the dramatic department of the New York Evening Journal.

* * *

A. C. Cadwell, cameraman for Will Rogers in the production of "Laughing Bill Hyde," is in New York City after a long sojourn in Los Angeles and vicinity.

* * *

Fred Held, who has been a cameraman since motion pictures started and was with the Vitagraph for many years, has returned from the Coast and is located in New York. He has just finished several productions for Educational Films.

* * *

Mark S. Nathan, of Wilmington, N. C., is Manhattan salesman for American Films, distributed through the Pathe Exchange, Inc. Mr. Nathan was for several years in mercantile business in Wilmington.

* * *

T. M. Alexander of the Fuel Administration department of Washington, was in New York City last week on official business. Mr. Alexander was for some time connected with propaganda pictures.

* * *

Paul P. Perry is now on his way back to the Famous Players-Lasky studio at Hollywood, Cal., after having photographed "Good Gracious Annabelle," a forthcoming Billie Burke feature from the play by Claire Kummer.

Fox Directors Change Stars.

With the resumption of activities in the William Fox studios at Hollywood, changes were made in the assignment of directors.

Gladys Brockwell, who has just begun work on a production temporarily titled "The Framers," is now working under Lynn Reynolds.

Tom Mix is about to start work on a new picture, "The Wilderness Trail," under the direction of Edward J. LeSaint, who has directed Miss Brockwell for some time.

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then "give it a try."

ROBERTSON-COLE MAKES LONG CONTRACT

Under the Agreement Concern Will Supply All Pictures for the Exhibitors' Mutual Corporation

A SIGNIFICANT deal was closed November 20, when a long term contract was signed between the Robertson-Cole Company, the Exhibitors Mutual Distributing Corporation and the Affiliated Distributors' Corporation.

The officials of the two corporations who have been in conference in New York since Monday with Walter Hoff Seely, director of the department of motion pictures of the Robertson-Cole Company, are William J. Clark, H. A. Brink, James M. Sheldon, H. C. Cornelius and Charles C. Pettijohn.

The Robertson-Cole Company is a banking institution, and was one of the countrys' important exporting organizations before it became interested in the handling of pictures. Finding a steadily growing demand for American films in every part of the globe, they entered the motion picture business. At first they were interested in film solely for export. Realizing that in order to secure the best in photoplay productions for the world market they must also control the same pictures for this country, a domestic department was organized. From the first, Robertson-Cole has been applying established business methods to the exploitation of their film products.

Since its entrance into the field of motion pictures Robertson-Cole has steadily demonstrated that it intends doing things differently. By the terms of the new contract Robertson-Cole will furnish all the pictures for the Exhibitors' Mutual Distributing Corporation. This concern has in full operation twenty-six exchanges in the United States and three in Canada, which guarantees a remarkable and consistent distribution.

Company Acts as Banker and Agent.

"The Robertson-Cole Company is not going into the producing or distributing business," said Walter Hoff Seeley, director of the department of motion pictures of the Robertson-Cole Company. "It is determined to act solely as banker and exclusive agent for manufacturers of high grade pictures who are worthy of the support and co-operation which Robertson-Cole Company are able to offer through this organization and offices throughout the world. We have made a contract with the Mutual and a contract with the Affiliated, because we believe they represent the best thought in the industry, and have the most comprehensive plan of distribution and operation.

"The Mutual and Affiliated have been equally complimentary to Robertson-Cole and have, therefore, expressed their satisfaction at taking pictures for distribution solely from Robertson-Cole Company. We have decided to release pictures solely through the Affiliated and the Mutual because it is our purpose always to make sure that pictures of approved merit; and the only way to insure this is to control the entire program. It is interesting to observe that there is no hysteria or peculiar elation about the organization of these plans. They are based solely on business ideas which have their foundation in extreme conservatism."

By the terms of the contract the Affiliated Distributors' Corporation, which is owned and controlled by exhibitors, will maintain a committee, which will select from the pictures furnished by Robertson-Cole those best suited and adapted to be marketed as distinct Affiliated releases.

Will Supply One Feature Weekly.

The Robertson-Cole Company is now prepared to furnish to the exchanges of the Exhibitors' Mutual Distributing Corporation at least one feature a week. It has acquired control of the world's rights to the series of de luxe features starring Billie Rhodes, of which eight will be produced in the next twelve months; eight with Henry B. Walthall, eight William Desmond productions, eight features starring Bessie Barriscale, eight with Sessue Hayawaka, besides Martin Johnson's remarkable feature, "Cannibals of the South Seas." News of the transaction whereby Robertson-Cole control the rights to the Barriscale and Hayawaka pictures came to light last week.

Several other contracts of significance to the exhibitor are now pending, including the release of a number of super-features. One of these, announcement of which is authorized by Robertson-Cole, is Hallie Ermini Rives' story "Long Lane's Turning," which the National Film Corporation of America is producing with Henry B. Walthall in the stellar role.

According to Mr. Seely, definite plans have been formulated for the following releases: Dec. 8, Martin Johnson's "Cannibals of the South Seas"; Dec. 15, Billie Rhodes in "The Girl of My Dreams"; Dec. 22, Henry B. Walthall in "And a Still Small Voice"; Dec. 29, Bessie Barriscale in "A Fair Imposter"; Jan. 5, William Desmond in "The Love of William"; Jan. 12, Sessue Hayawaka in "Bonds of Honor."

Robertson-Cole announces that the deal will not affect its foreign business, which will continue to be expanded along the lines which made the organization one of the biggest factors in the world's general exporting trade.

In connection with the announcement of the new deal by Robertson-Cole, corroborating statements have been issued by officials of the other corporations interested, James Sheldon, chairman of the board of directors of the Exhibitors' Mutual Distributing Corporation; William J. Clark, president of the Exhibitors Mutual Distributing Corporation, and the Affiliated Distributors Corporation, by H. A. Brink, president; W. J. Clark, vice-president; H. C. Cornelius, secretary and treasurer.

Charles Christie Is Cheerful.

Charles Christie, who is the business end of the Christie Comedy combination, dropped into the Moving Picture World office the other day radiating optimism. He said that the progress his company was making was most satisfactory, and that the plan his company had adopted for the disposition of its product had proved so productive of profits that there was no disposition to make any change therein. Mr. Christie made several stops on his way to New York, which resulted in increased bookings for Christie Comedies. This and some of the prospects gathered here since his arrival undoubtedly accounted for his cheerfulness.

Canadians Take Steps to Have Reel Tax Revised

THE Motion Picture Exhibitors' Protective Association of Ontario, with headquarters in Toronto, has made its first definite step in the direction of securing a revision of the present fifteen cents a reel a day tax imposed by the Dominion Government on all pictures in use in Canada.

Secretary Thomas Scott recently made a trip to Ottawa as the official representative of the association to interview high Government officials regarding the tax which has proved a burden for many small exhibitors. Since that time Mr. Scott has received encouraging letters from both Sir Robert Borden, Prime Minister of Canada, and the department of inland revenue.

Mr. Scott declared that he has received assurances that the tax will receive special consideration at the next session of the Canadian Parliament. The latter will convene early in January.

Complants have been received from many parts of Canada regarding the injustice of the Canadian reel tax. Many small exhibitors have suggested that the tax be graded so that they will not be required to pay as much as the big theatres in large cities.

Would Duplicate Tax on Tickets.

"Ridiculous" is the expression used by Secretary Scott in reference to a suggestion by Finance Commissioner Bradshaw, of the City of Toronto, that the city duplicate the war tax on theatre admission tickets so that Toronto's revenue may be increased. The war tax has been collected by the Province of Ontario for several years, and it was only recently that the tax on high-priced tickets was materially increased. Commissioner Bradshaw now believes that Toronto can secure about $200,000 a year by the imposition of a special tax on tickets amounting to one or two cents on each ticket.

The civic legislation committee was supposed to have met on three different occasions recently to consider the proposal, but only one or two members of the committee have attended, and the meetings have had to be postponed. It is hinted that the members of the committee are lying low because of the approaching civic elections. They do not wish to incur the wrath of local exhibitors just before election time. The Provincial Legislature also meets in January, before which time the city is supposed to have its drafts of proposed legislation ready for approval by the Ontario authorities.

Developments, or the lack of them, are being watched by the executive of the Motion Picture Exhibitors' Association because it is believed that if Toronto gets away with the plan of imposing a special local tax on admission tickets every municipality in Ontario will follow suit, thus adding to the burdens of the exhibitors throughout the province.

Do you want to change your position? Seek new employment through The World's Classified advertising.

TEN THOUSAND AMEXES SEE BILL HART

How George Balsdon Traveled 200 Miles to Provide Hurry-Up Entertainment for Soldiers

Paris, Sept. 30.

OLD BILL HART, who sneers into the apertures of six-shooters aimed at him by bad, bad guys, here goes on record as having played to the largest audience to witness a moving picture in France. Which the same is some record, when one considers that on an average 2,500,000 Americans, soldiers, marines, sailors, laborers and other war workers in France witness the Y. M. C. A. and K. of C. movies each week; a considerable record for "Bill," who played to 10,000 at one run!

Here's the scenario: A General, anxious to have entertainment provided for several thousands of new troops just arrived at a concentration camp in the south of France, called his chaplains and demanded suggestions. "Movies," they chorused. The general asked where they obtained them and they again chorused "From the Y. M. C. A. in Paris." So the general urged them to it. A chaplain sped to Paris and sought George Balsdon. Almost everyone in the "movie" game knows George. Almost everyone knows that when George starts anything he never stops until he finishes it.

George listened to the chaplain's story and put on his cap.

"Let's go," he remarked in words of one syllable, quoting a noted strategist.

He loaded a generator, a projector and a few reels of "Bill" Hart's choicest sneers into a camionette, which had been twice wrecked, twice condemned and twice reclaimed. He drove nearly two hundred miles without any trouble except a couple of flat tires, a carburetor that kept displaying a mean temper and a brake that worked only when coaxed, and reached his destination at half past 8 o'clock that night.

"Just in time for a show," gloated the chaplain. George groaned, having hoped for a night's rest first. However, he asked for the best place to set up.

Place Screen Across Hotel.

The town square was the place. The screen was stretched right across the front of the leading hotel. They rigged the generator up on an idle wagon and fixed the projector on the camionette's trailer. Meantime a few trusty soldiers circulated with the glad tidings of "movies." At 9 o'clock everything was ready and ten minutes later the town square was so filled with soldiers that a fat man couldn't have squeezed in without the aid of a crowbar. Other spectators hung out of windows around the square. Fully thirty eager ones climbed all over the camionette.

"Ten thousand in this crowd," estimated the chaplain, who was good at figures, and his fellow officers agreed.

"Fair enough," said George Balsdon, fighting his way back and forth between generator and projector. He had discovered a soldier who could operate the projecting machine, so there was never a hitch as "Bill" Hart rode, sneered at bad guys' six-guns and finally permitted the adoring heroine to hurl herself into his arms.

The record crowd went wild with joy and declared the Y. M. C. A. and the K. of C. would have to project a lot more film before they ever entertained a larger audience of Americans at one showing. Still audiences ranging from this size down to a hundred soldiers make up those which weekly enjoy the film shown by the Y. M. C. A. and the K. of C. in France. A. H. GURNEY.

June Elvidge Marries Canadian Soldier Hero

JUNE ELVIDGE, who has appeared for some time in World Pictures productions, was married in New York on Tuesday, November 19, to Lieutenant Frank C. Badgley by Magistrate Peter T. Barlow. The bride, who has been playing in pictures for the past three years, was born in St. Paul, Minn. Her first professional work was concert singing. Then she came to New York and appeared in "The Passing Show of 1914" at the Winter Garden, after which she joined the World Pictures Company.

June Elvidge.

Lieutenant Badgley was in the first Canadian Expeditionary Forces which went overseas in 1914 and was a member of the field artillery. He remained on the Western front until December, 1916, when he was wounded, having won the military cross for bravery at Courcellette in the meantime. He was invalided home and later was placed in charge of the photographic section of the British Bureau of Information.

Mr. and Mrs. Badgley are spending their honeymoon at the Badgley home in Ottawa, Can.

Salt Lake City Operators Demand Increase in Salary

DEMANDS for an increased salary schedule are made upon the Salt Lake City picture theatre managers by the Salt Lake Moving Picture Machine Operators' local No. 250 in a new contract submitted recently. The regular operators are seeking an increase of $5 a week. Under the new contract they ask $35 a week, or $7 a day for anything less than six days' work. For relief operators they ask 70 cents an hour and for overtime $1 an hour.

The operators have been receiving $30 a week of seven days. Now they demand $35 for a week of six days. Seven hours will constitute a day's work under the contract terms and overtime is described as time put in after 11 p.m. or before the regular opening of performances.

It is proposed that the new contract shall be binding until December 1, 1919. A meeting of the Salt Lake City theatre managers has been called by George E. Carpenter, manager of the Paramount-Empress Theatre, to consider the terms of the contract, which has received the indorsement of the International Alliance of Theatrical Stage Employees, with which the motion picture operators' local is affiliated.

Katterjohn Headquarters To Be in Los Angeles

THE announcement of the formation of Katerjohn Films to produce a number of special productions during the coming year has caused numerous inquiries from state rights buyers evidencing the interest created by the announcement. In Denver considerable competition has developed among those operating state rights exchanges anxious to secure the Katterjohn Films for that territory, and an invitation has been received to establish a studio in the Colorado city. Similar interest has been aroused among exchanges in the south.

San Francisco has come forward with an offer of a studio site, and an especially attractive proposition has been made. Mr. Katterjohn has fully determined, however, to produce his pictures in Los Angeles.

Bebe Daniels Drives Four Nails.

The Rolin "family" told Bebe Daniels she could not drive a nail straight, but she did—drove four of them straight and true when she posted the studio sign for the Motion Picture War Service Association.

The little leading woman of the Harold Lloyd comedies has taken an active part in Liberty Bond campaigns, Red Cross, Red Star and many other branches of war work.

Bebe Contemplating a Driving Job.

Eastman Company Ready for Business Expansion

THE Eastman Kodak Company at Rochester, N. Y., is ready for the period of reconstruction that is to follow the war. It is making all of the raw materials which before hostilities it purchased from Germany. Instead of cutting down the number of employes the company is preparing to add to the size of the plant and to furnish work for at least 500 additional persons as fast as that number are available. This information is given out by George Eastman, in response to a question regarding business and financial conditions following the war.

"Beginning about four years ago, the industries of the country have increasingly devoted themselves to producing war materials, and for the last year practically everything has been subordinated to war work," said Mr. Eastman, Rochester's largest employer. "During these years replacements have been postponed, improvements have ceased and stocks of merchandise have been depleted.

"Why, then, should there be a business depression when so much is needed? If there is a depression it can come only from lack of confidence and lack of skill in readjustment from war to peace work. If rightly directed there ought to be work for everybody, including soldiers and those who have entered industry and want to stay.

"If the Kodak Company can maintain supplies of raw materials we have work for all of our present employes, and as soon as we can obtain additional supplies, which we believe will be forthcoming very soon, we can find work for at least 500 more.

"Our engineering force is already at work on plans for a number of new buildings, including one which will quadruple our production of gelatine, a material we formerly bought from Germany. In this connection I may say that the Kodak Company is making practically all of the raw material it formerly purchased from Germany."

Plans have already been approved for the erection of an immense gelatine plant by the Eastman Company on its property in Dewey avenue. The building will be 400 by 600 feet, with a three story center and two main floor wings. Kodak Park and the lands adjacent to it, which the company owns, are humming with activity that promises to increase during the next few months. A large overflow office building will rise on the Ridge road to house many of the offices now laboring in the cramped quarters of the main office of the plant. A big warehouse is partly completed and a great film storage building is now being finished for use. The material aspects of things at Kodak Park prophesy the prosperity which Mr. Eastman says will follow the conclusion of peace.

Gaby Deslys Heads Pathe for December's Opening

THE Pathe program for the week of December 10 is especially strong, being headed by the six-reel special feature, "Infatuation," starring Gaby Deslys, with Harry Pilcer. It is a charming rendition of Marcel L'Herbier's romance, directed by Louis Mercanton and produced by the Eclipse Film Company of France. It is both romance and big spectacle, and great masses of brilliant costumes are handled to advantage in the scenes taken in Casino de Paris.

"Milady o' the Beanstalk," starring Baby Marie Osborne, is a Pathe program feature which shows the little favorite at her best, the story being a commingling of fairy tale of youth and of hard realities of maturity. It is equally strong in its appeal to both kiddies and grown-ups.

Harold Lloyd, Rolin comedy star, disports himself in a series of laughing acrobatics in "Hear 'Em Rave." And the spectator in witnessing the attitude of some of the characters, realizes just what a blessing the silent drama is on such an occasion the nimble Harold has 'em all raving.

The eighth episode of "Wolves of Kultur," with Leah Baird and Sheldon Lewis, is called "In the Hands of the Hun." It has high tension and many thrills.

The Post-Travel Series No. 21 affords an interesting insight into life in Java and Malay Archipelago; while the Official War Review No. 23 gives a comprehensive view of the incidents and action along the far flung battle line of the triumphant allies.

November 24 Attractions at New York Theatres

RIVOLI.—Enrico Caruso, the famous tenor, made his screen debut at the Rivoli the week of November 24 in "My Cousin," written by Margaret Turnbull. Carolina White, the noted soprano of the Metropolitan Opera Company, heads the support. A new Robert C. Bruce scenic called "A Wee Bit Odd," the Rivoli Animated Pictorial, and Mack Sennett's extravaganza, "Who's Little Wife Are You," were also shown. Vincent Ballester and Anna Rosner were the soloists.

RIALTO.—Pauline Frederick in Alicia Ramsaye and Rudolph de Cordova's story, "A Daughter of the Old South," a Paramount production, was the screen star at the Rialto. Pedro de Cordoba and Vera Beresford are members of the cast. The Animated Magazine, a Sunshine comedy called "Mongrels," and a travel picture of Java completed the picture program. The soloists were The Rialto Male Quartette and Sascha Fidelman.

STRAND.—Geraldine Farrar in the Goldwyn picture, "The Hell Cat," the first western drama in which the star ever appeared on the screen, was the chief attraction on the Strand program. A new comedy entitled "A Straight Crook," was also on the program. The Strand Quartette and Malita Bonconi furnished the special musical features.

EIGHTY-FIRST STREET.—First half, Julia Arthur in "The Cavell Case." Latter half, Mildred Harris in "Borrowed Clothes."

BROADWAY.—Second week of Mr. and Mrs. Charlie Chaplin. "Shoulder Arms" and "Borrowed Clothes" remained the pictures. "After the War" is announced as the attraction at this theatre starting December 1.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising. The man you may deal with may possibly be waiting to see your offer.

Theda Bara in "The She Devil." **Virginia Pearson in "Buchanan's Wife."**

Stars and Scenes from Two Fox Productions.

CIVIL WAR PLAY HISTORY MAY REPEAT

If It Does, the Best Screen Drama of the Great Conflict Will Not Appear in the Present Decade

LEE KUGEL, publicity producer for the World Film Corporation, walked into the editorial rooms of the Moving Picture World the other day and proceeded to ask a question.

Said Lee: "Any of you boys alive at the close of the Civil War?" He was looking straight at Tony, the office-boy, when he spoke; so Tony shook his head and answered, "No, sir."

"Neither was I," said Lee; "but I advise one of you to look up the Civil War crop of plays. Their history should make interesting reading for the men in the film game. The war closed, you know, in '65, and they were grinding out war plays as late as 1895. 'Held by the Enemy,' 'Secret Service,' 'Shenandoah,' 'For Fair Virginia,' and 'The Heart of Maryland' were the winners that held the boards, season after season, and set a new standard for the American drama. The crop of war plays that will result from the Great Conflict just closed will be spread over as many years and will show a marked improvement in technic and depth of thought as time brings a clearer perspective."

Lee then turned his attention to the oldest man on the staff and proceeded to interview him:

"How old are you, Old-Timer?"

"Old enough to remember the close of the Civil War," was the reply.

"What about the war plays then?"

War Plays Were Crude Affairs.

"This was long before the days of the traveling combination, but the stock companies around the country all produced war plays. Crude affairs, all of them, but full of patriotic fervor and hearty support of the Union. One of the favorites was called 'The Drummer Boy.' It was the first theatrical performance I ever witnessed, and I have a vivid recollection of the scene in Libby Prison, where the drummer boy reached over the dead line for a piece of bread and was shot by the guard. I remember how hard I cried when his big brother, also a prisoner, held him in his arms and received the dying boy's last message to the folks at home."

"How long did the stock companies continue to put on this class of dramas?"

"Not many years; but they were kept before the public by a number of one-man organizations, ex-soldiers mostly, who traveled about the country and produced war plays of their own manufacture with local amateurs, recruited largely from the G. A. R. posts. The first really successful Civil War play was William Gillette's 'Held by the Enemy,' produced in 1886. This was followed by the same author's even more successful 'Secret Service.' It had two long runs in New York, you remember, and one in London.

The latter information was a well-thumbed page out of Lee's own history of the drama.

Best War Pictures Will Come Later.

Said he: "Bronson Howard's Shenandoah,' produced in 1889, and Belasco's 'The Heart of Maryland,' brought out at the Herald Square Theatre in 1895, both gave 'Secret Service' a close run for first money. Thomas Dixon's profits from the picture, 'The Birth of a Nation,' had a counterpart in the easy money made by Uncle Dick Hooley, manager of Hooley's Theatre, Chicago, out of 'Shenandoah.' Just before Charles Frohman produced the play at the Twenty-third Street Theatre he was in need of a little ready cash, so, when he met Uncle Dick on Broadway, he persuaded him to buy a third interest in the play for fifteen hundred dollars. Uncle Dick did it more as a matter of accommodation and because he liked Frohman. Nice tidy interest he got on his money."

"Just how do you think the film manufacture can profit by the experience of the Civil War play?" Lee was asked.

"The moving picture histories of the great battles and the interesting sidelights on actual events connected with the war and its after-effects in the near future will have first call for some time to come. Screen fiction dealing with the 1914-18 struggle for world freedom will repeat the history of the Civil War play: its finest examples will not be produced in the present decade."

WEITZEL.

Dolores Cassinelli.

Henley Signs Long Contract to Direct Goldwyn Pictures

SAMUEL GOLDFISH, president of Goldwyn Pictures, has made public the fact that Hobart Henley has signed a long-term renewal of his contract to direct the productions of various Goldwyn stars. His first assignment will be with Pauline Frederick, shortly to make her bow in her big Goldwyn star series productions.

Though Mr. Henley is the youngest Goldwyn director in point of years, he is the senior in point of service. He has successfully directed six Goldwyn productions—four starring Mae Marsh and two written by Rex Beach.

Mr. Henley's service at Fort Lee began with the making of Mae Marsh's "The Face in the Dark." In his first production, the story of which was written by Irvin S. Cobb, Mr. Goldfish was delighted to find a certain indefinable quality he knew existed in Mae Marsh but which had not heretofore been particularly evidenced on the screen. It justified his belief in Miss Marsh and in her new director.

Mr. Henley's first success was followed rapidly by three other Marsh productions that immediately became box-office successes. These were "All Woman," "The Glorious Adventure," and "Money Mad."

Mr. Henley's directorial skill was even better evidenced in his next production, the Rex Beach story called "Laughing Bill Hyde," featuring Will Rogers, famous cowboy monologist of the stage. Wiseacres shook their heads when Mr. Goldfish and Mr. Beach announced that Rogers had been engaged for the leading role in this picture. They said nobody could be found who could transmit the unique Rogers personality to silver sheet. They said Rogers was a world-beater with his patter, but that, deprived of this, he could be no better than ordinary. And Hobart Henley stepped right in and fooled everybody.

The critics of the country have yet to pass judgment on Mr. Henley's newest effort, a Goldwyn production of Rex Beach's unpublished story, "Too Fat to Fight," in which Frank McIntyre has the leading role.

"I regard Hobart Henley as one of the most able directors," says Mr. Goldfish.

Famous Players Take "Little Women."

The Famous Players-Lasky Corporation has purchased the William A. Brady production, "Little Women," which delighted capacity audiences at the Strand Theatre during the week of November 10. It will be released through the Famous Players-Lasky exchanges as a Paramount-Artcraft Special probably in January.

A. C. Bromberg,
Vice-President and General Manager,
Southeastern Pictures Corporation.

Rambles Round Filmtown

With WALTER K. HILL.

Some Sub-Titles for Pictures That Never Were Presented.

Gen. Robert E. Lee Surrenders
His Sword to Gen. U. S. Grant.

Atlanta Alive with Union Soldiers
as Sherman Starts His March.

Throngs Reverently Listen While
President Lincoln Speaks.

Some Sub-Title for Pictures the Screen Will Soon Show.

400 Warships of the Allies are in
Line to Accept Surrender
of Germany's Fleet.

40 Submarines and 22 Warships
Enter English Harbor and
Unconditionally Surrender.

General Pershing Calls Upon the
Duchess of Luxemburg While
American Troops Halt.

American Army in Battle Array
Marches to the Rhine in
Task of Occupation.

SHOW this to your local editor, Mr. Exhibitor, and ask him to write an editorial on the importance of motion pictures to your community. He is apt to welcome the text for an editorial. It will give him a chance to develop his own ideas on how great a debt the world owes to the camera and the screen.

How would you like to have first run on a news-weekly showing George Washington crossing the Delaware?

Or Woodrow Wilson addressing the Rulers of the World at the Peace Conference?

The exhibitor of moving pictures is one of the most vital factors in community advancement if he will only realize it and run his theatre accordingly.

Give it a couple of thinks.

Selah!

—w s s—

Making Us Do Press Work.

Dear Rambler: I dare you to tell why I know my parrot used to belong to a motion picture director. Sincerely,

—Betty Blythe.

Because of his megaphone bill.

—w s s—

Mr. and Mr. John Wild announce the arrival of Eileen Gertrude on November 19.

She's a Wild baby; not a wild woman.

—w s s—

His Face His Film Fortune.

Ambassador Walter Hines Page, in the Carroll & Herbert-Julia Arthur picture-drama of the unfortunate English nurse, Edith Cavell, is played by Frederick Melville, who found his way into the picture because of his physical and facial structure. Mr. Melville has long been known to the varieties and music halls at home and abroad through his management of Motogirl, the earliest of mechanical acts.

—w s s—

"Why the Bolsheviki?" (General Film).

Here's the answer:

"The Germans, who are ignorant of the hero's loyalty to his country, send him to Germany. There he succeeds in killing the Crown Prince and blowing up the Kaiser and himself with high explosives. He thus dies true to the principles of democracy."—From a professional criticism of "The Kaiser's Finish."

Publicist Expresses Surprise that Theatre Seats Are Comfortable.

MISS NEWBRO HERPICIDE is a most remarkable young person. In company with a girl chum, she approached the Rivoli box office, very unostentatiously waited on the line, purchased two orchestra tickets and made her way into the theatre. After a delay an usher succeeded in locating two seats quite a distance from the screen and considerably to one side.

The all-observing publicity man, ascertaining that there were two loge seats vacant, deferentially suggested that the girls occupy them as guests of Mr. Rothapfel. Imagine his surprise when the screen queen thanked him sweetly, but insisted that she was quite comfortable where she was.—Publicity.

—w s s—

World Resumes Business With Two New Films.—Trade Paper Headline.

Worry not. The shortage will soon be made up, despite the lay-off.

—w s s—

We Always Like a Bit of Verse.

Please don't mention that the writer is associated with the Nicholas Power Company, but the spasms indulged in by your "fly poets" suggests this out of the dim and misty:

"A fly and a flea in a flue .
Were imprisoned; so what could they do?
Said the fly, "let us flee";
Said the flea, "let us fly";
So they flew through a flaw in the flue."

—G. Warren Landon.

—w s s—

Freddie Schader's familiarity with German and other languages makes him competent authority that "uber alles," which meant "over all" is now reversed to "alles uber," so far as the Hun boast may be concerned.

—w s s—

Two Close-Ups by Lee Kugel.

JOHNNIE HINES, noted for his affection for the dollar sign, is back in New York with his famous Stutz. He modestly acknowledges that he started out to tour Pennsylvania with three gallons of gas and returned home with a half gallon left in his tank (gasoline).

Johnnie avers that the most welcome news to him coincidental with that of peace was that resumption of salaries would take place with the renewal of studio work at Fort Lee.

Carlyle Blackwell, after being fined $25 for infringing on certain speed regulations in vogue on the highways of New York and environs, has spent the last two days motoring past the cop who made the arrest at a snail-like pace. Another way to get revenge.

—w s s—

Settling a Dispute in Advance.

A. D. V. Storey, publicity manager for the William Fox circuit of theatres, gets credit for being the first to advertise Mrs. Charles Chaplin in association with presentations of Mildred Harris in "Borrowed Clothes." Three hours after the papers brought the news that Miss Harris and Mr. Chaplin had merged into matrimony, special slides were displayed in all the Fox theatres announcing Mrs. Chaplin as being none other than the Mildred Harris who was due upon the Fox screens immediately. Special strips were printed and posted on the regular paper issued for "Borrowed Clothes."

Jack Osterman's Thanksgiving Poem.

BLOOD will tell. What's bred in the bone will come out in accomplishments. Jack Osterman, now touring with Alwood's "Parlor, Bedroom and Bath," is the son of Jake J. Rosenthal, manager of the B. O. H.—three letters that mean good shows to everybody north of the Harlem Riviera. His mother is known to stage and screen as Kathryn Osterman, and to do honor to his beautiful mother Jack Rosenthal has adopted her name for professional purposes.

Acting on the stage is Jack Osterman's profession; writing poetry is his side-line. Incidentally, as he jumps from Colfax to Walla Walla, and from there to North Yakima, and so on, Jack is writing a play. There's no show on earth traveling fast enough to get away from the news that peace on earth is at hand, hence the following expression, by sixteen-year-old Jack Osterman, comes just in time to become a part of Thanksgiving lore. Read it:

Jack Osterman.

PEACE.

Dedicated to Three Men of the Hour.

By Jack Osterman.

The sun is shining brighter,
In villages and towns;
Each Mother's heart is lighter,
And smiles replace the frowns.

Napoleon tried to do it,
Then met his Waterloo;
We beat the Kaiser to it,
The Great Red, White and Blue.

America has done it;
Has made the country Free;
The Allies all have won it,
World of Democracy.

The Flag that never touched the ground,
Waves proudest on this day;
The end has come to cannons sound,
God bless the U. S. A.

"No Man's Land" belongs to us,
The horrors of war will cease,
To Wilson—Foch and Pershing
And to God—we thank for Peace!

—w s s—

Stage Folk Welcome Jobs Before Camera.—Trade Paper Headline.

Conditions have changed considerably since the industry was really in its childhood.

Rambles Round Filmtown

We Present Important Item of News In Film Society.

THE following is a verbatim report of an incident that occurred at the offices of the Arrow Film Corporation last Tuesday: A boy enters and bawls out: "60 cents C. O. D. for Miss Edith Baum." Miss Baum is the genial stenog and assistant bookkeeper of the Arrow Film Corporation and was out at the time.

"What's the C. O. D. fer?" said Dave, the office boy.

"Aw, it's a hitchin' ring," answered the messenger.

And David opened the package and there was revealed a wedding ring.

The 60 cents was for an inscription, which read "I. L. to E. B., November 17, 1918."

When Miss Baum returned, David without much ado and without malice aforethought, kissed her on the cheek and said:

"I congratulate you!" and showed her the ring. The cat was out of the bag, and she confessed that on the previous Sunday the hymaniel knot was tied and she became the lawfully wedded wife of one Irving Levy.

When representatives of the various daily newspapers, as well as of the Associated Press and International News, called to interview Miss Baum she was asked:

"Are you still going to stick to the Arrow Film and the motion picture business?"

And she replied: "I committed bigamy; I was already wedded to the Arrow Film and I merely took on Irving Levy as a side line. I'm going to stick to both."

Mrs. Levy insists that between nine A. M. and five-thirty P. M. she be known as Miss Baum; after that it's Mrs. Levy.

—w s s—

No greater honor will be paid him:
"Pershing Theatre."
It started in Chicago.

—w s s—

Seems Bolshevic that the bride of the biggest revenue producing male in THE industry should be compelled to appear publicly in "Borrowed Clothes."
—Charles S. Sewell.

—w s s—

"A lucky film star is Dolores Cassinelli, the Italian artist. On completion of every picture her mother gives her a diamond brooch."—Publicity.

S'posen she were Pearl White, and the trophy went with every episode? She would need the throat of a giraffe.

—w s s—

Scarcely had she arrived in Los Angeles, where she is at work on her newest Goldwyn picture, than Mae Marsh sent a big box of fruit to the children of the studio workers in Fort Lee. There were loads of big oranges, juicy Tokay grapes, Oregon apples and chewing gum.

Quite a Change from Marshmallows.

—w s s—

Consider the Thrift Stamp and how it grows.

Neither toiling or spooling. Nevertheless:

Sixteen of 'em, plus 23 cents (in December) becomes $5 on January 1, 1923.

—w s s—

To-Be-Kept-Standing Publicity.

MR. O. U. PRESIDENT, of the Fillin-the-name Photoplays, Ink., announces that his organization will take back to work, in their original positions, at increased salaries, all former employes as fast as they are released from overseas duty.

The names of each man formally inducted (peach of a word!) into his previous station in THE Industry, will be furnished to the press as soon as they return to work. This system should produce a great deal of additional publicity.

In making the announcement Mr. O. U. President said: (Here proceed to write against space. It'll help the scrap book—if you get it all printed).

Fooling the Fool Editors.

PRESS agents of thirty-six film productions were scattered along Broadway in front of as many cinemas afternoon and evening of the Second Peace Celebration taking flash-lights of the jubilee crowds.

From the pictures taken electros will be made for use in publicity work, the results to bear snappy captions, such as:

"Broadway jammed and traffic stopped by crowds attracted to the Strivalto Theatre when this tremendous feature packed the house, sidewalk and street Monday afternoon and evening, November 11," etc., etc., ad lib.

We know this to be so, for a certain "hard boiled egg" declined to "fall" for the publication of one of the flash-lights.

—w s s—

Famous Men's Famed Sayings.

"A lot of damn fools got together and talked about nothing."—Lewis J. Selznick.

—w s s—

Joe Miller Comes Back as Bill Hershberg.

REGARDING the number of people in the house at one of the presentations, a good joke has been fastened on Bill Hershberg, owner of the Shakespeare Theatre, Forty-third street. Bill was out in the lobby talking to a friend.

"Why there must be 1,500 people in the lobby alone," said the friend to Bill.

"Are you crazy?" replied Bill. "Why, man, there must be over a thousand."—Chicago Correspondent of a Trade Paper.

—w s s—

"Hold a dollar too close to your eyes and you lose sight of the sun."—Watterson Rothacker.

Likewise showmen frequently lose sight of the hundred dollar bill that is lying flat, just beyond the dollar.

—w s s—

Wade Knew Him When.

JOHN P. WADE, who plays John Craig in J. Stuart Blackton's "Safe for Democracy," confesses that in the early days when real actors put little faith in the "flickers" and only lost their dignity long enough to make a few dollars to tide them over until they could pursue art for art's sake on the stage, he was induced to play a few scenes in several one-reelers produced by an old and well-remembered company for the remuneration of $20 a day.

Here's the point: An "extra" who carried a spear in the same pictures is today one of the most famous comedy producers in the business. The extra had faith and stuck to it. Wade didn't, so he can't count so much fame and money today as t'other can.

—w s s—

If You Can Get What He Meant.

INFLUENZA Cases 97" was a bulletin displayed in the Queen Theatre, San Antonio, by Manager William Pulitzer, who was co-operating with the Board of Health.

This sign puzzled certain Mexicans who were among the audience.

"Senor, that is a long serial, 97 installments. We fear we will not be here to end it. Quien sabe?" politely remarked one Mexican movie fan to Manager Pulitzer after the performance.

—w s s—

Don't You LOVE This Line of Bunk?

THOSE who read between the lines of film transactions will realize the importance of the announcement."

"It is a distinct step toward eliminating haphazard methods."

"The new organization will establish the country's fifth biggest industry upon a sane basis."

Trade papers count that week lost when such as this does not appear at least once in the run of submitted copy.

Julius Singer Has Proof That Friendship Is a Valuable Asset When it Comes to the Film Business.

J. J. DUNBAR, manager of the Princess Theatre, Jersey City, N. J., has a genius for showmanship. Aside from knowing how to run a theatre, he knows how to restrain himself under the trying circumstances that arise when he has a houseful of people waiting to see the show he has promised. Here is Manager Dunbar's report to Julius Singer when matters took an exaspering turn, on a recent occasion:

"Leaving all jokes aside you sent me a comedy film; a roll of tape that you seemed anxious to have called "The Test." It may be that you are right. Far be it from me to make a liar out of you, for a little bit of junk. The thing has no name to tell what it is, so I guess you are right—because "The Test" of trying to run it is some "test," believe me.

"Trying to run it was the only way we had to find out what it might be; but whatever it is the ding busted thing isn't half there and what there is of it is so badly assembled that the lense went cockeyed showing it. A man going out said it was so rotten it was funny. You understand, Julius, "rotten"—I wonder what that means? However, my beautiful 10,000-seat house won't stand any more such tape.

"I am now going to tell you a secret. One of my machines is a little stuck on itself; but this is really and truly the first time it ever refused to run a reel of film. Just as true as I am sitting here writing to you, it kicked up a hell of a row and refused to run until we fed it some good dope. What do you think of that? Now if I were you I'd look this set of tape over and send it to your best friend—for it surely is a good binder of friendship."

—w s s—

Three Ponies of Three Star Brandy.

Roland Burke Hennessy, editor and writer on theatrical topics, has gone and done it again. On Friday evening, his third offspring, already named Cecile, arrived at the New Rochelle Hospital.

Congratulations are pouring in on Mr. Hennessy, many of them referring to the "Three Star Hennessys."

Mr. Hennessy's jubiliation yesterday was not unlike that of the hero of the story being told by Henry Clive. The fact that he was the father of three lusty offsprings induced Mr. Hennessy to celebrate, and, in the course of his revel, he arrived at the Friars' grill room.

"Everybody have a drink," shouted Mr. Hennessy. "I'm the father of three—think of it. Have another drink. No race suicide in my family. Guess I'm going some. No slacker about me."

"I don't see why you are making such a fuss about yourself," declared one of the crowd. "It strikes me that the mother of those babies is entitled to most of the credit. Her's was the worry and the anguish and the suffering. Where do you come in?"

"Well," replied Hennessy, "I gave her the idea, didn't I?"—Rennold Wolf's Sunday Telegraphings.

—w s s—

The Whole World's Waitin' for Him.

HELLO WALT: Did you hear this one? Lawst week when the Chi. censor board was giving "America's Answer" the o. o., just to keep the projection machines from getting rusty while the fifth greatest industry was shut down, one of the ladies nearly swooned when she came upon a close-up of her hubby, now in France, with his arms draped neatly around a pretty French maiden's neck.

Oui! Oui! when that guy gets him home here; oi! oi! —J. R. M.

—w s s—

Yours for the Fifth Liberty Loan,
THE RAMBLER.

General Film to Release Red Cross Christmas Films

ONE of the most elaborate and timely films of its kind is the single-reel novelty production, "The Greatest Gift," just announced for free distribution by the American Red Cross Bureau of Pictures. This film is to be used in the same manner that the Liberty Loan films provided by the motion picture industry were used in the record-breaking Fourth Liberty Loan drive—that is to say, in the theatres of the country. It is offered to all theatres in the United States free of charge for showing in behalf of the great forthcoming Red Cross campaign which will be known as the "Christmas Roll Call." Intensive co-operation by prominent motion picture interests has made this special Red Cross release available. "The Greatest Gift" was produced for the Bureau of Pictures of the American Red Cross by courtesy of the Famous Players-Lasky Corporation, which employed the facilities of its eastern studios to carry out the ideas presented by the Red Cross people. Some to its most important players and directors aided in making the production attractive, and nothing was spared in the way of costumes and scenery. "The Greatest Gift" in fact is a spectacular achievement notwithstanding its length is confined to the footage of one reel.

A liberal number of prints of "The Greatest Gift" have been provided by courtesy of the Spoor-Thompson Laboratories, and these will be immediately available. Exhibition of the picture is expected to begin December 9 and to continue through the week of December 16-23, the period of the Christmas Roll Call. The Red Cross organization in the United States is undertaking a tremendous campaign for membership during December and it expects more than to renew its roll of over 23,000,000 adults and 8,000,000 junior members.

Distribution of "The Greatest Gift" is by courtesy of General Film Company.

The story of "The Greatest Gift" is allegorical, the scenes being related to each other in the underlying idea, that of self-sacrifice.

Fairbanks Going Abroad.

Douglas Fairbanks has started negotiations with the Government transport department which will give him the distinction of being the first screen star to take a company of film actors to Southern France for the purpose of staging a series of pictures.

The selected subjects will not deal with war conditions, but will be typical Fairbanks stories laid abroad. It is quite possible the company will be taken on a complete tour of Europe for a special scenario now being developed by Director Albert Parker.

The Artcraft actor-producer will make one more picture in this country to follow "Arizona" and will then start bag and baggage for foreign shores accompanied by ten members of his organization. He will remain abroad for three months.

World Officials Attend Theatre Opening.

The opening of Washington, D. C., newest picture theatre, The Metropolitan, under the direction of Harry M. Crandall, was celebrated in fitting style, November 23, when "Under Four Flags" was shown at the Nation's capital for the first time. One of the greatest audiences in the history of this country were present. The entire roster of World Picture stars, including Montagu Love, June Elvidge, Carlyle Blackwell and Evelyn Greeley were present and made their personal appearance coupled with fitting remarks dedicating this theatre, which is the last word in theatre construction. A special car carried World officials and stars, who made the journey to assist in the festivities, which were rounded out by a banquet.

Bennison's "Oh, Johnny!" To Be Issued By Goldwyn

LOUIS BENNISON, who captured the fancy of America's cities when he scored his sensational success in "Johnny Get Your Gun," is the newest acquisition of the screen. He is put forth under the imprint of the new Betzwood Film Company of Philadelphia and the distribution of his productions has been won by Goldwyn Distributing Corporation.

Announcement is made by Goldwyn of a series of six Louis Bennison productions annually to be released under Star Series, beginning in December. Already three Bennison pictures are completed, and the first of these is in the hands of all the Goldwyn offices in twenty cities for trade showings for exhibitors.

Louis Bennison
In "Oh, Johnny!"

"Oh, Johnny!" is the production selected by Mr. Bennison's debut. It is a fast-moving romantic drama of the East and West, which presents the handsome star as his most natural self. The story is by Wilson Bayley and was directed by Ira M. Lowry.

Three seasons ago Bennison took New York by storm in "Johnny Get Your Gun," being at that time absolutely unknown in the metropolitan theatre. For the greater part of a year he continued to enlarge his success in New York and during the next season duplicated his eastern hit in all the large cities of the country.

For the dealer in motion picture supplies The World's Classified advertising offers rare opportunities to reach a quick market

Berger to Combat Efforts of German Propagandists

HENRY DIAMANT BERGER, director of the French film trade paper Le Film, has arrived in New York with the object of establishing in Paris a central distributors' agency for all films in order to defeat efforts of the German film industry to capture the film trade in neutral countries.

"We have been working on this line for some time," said Mr. Berger. "For instance, we have been able to obtain control of all motion picture houses in the French part of Switzerland and in Zurich. We have built a bigger and more up-to-date picture house entirely for Allied films. As we shall be able to offer much better propaganda, it is obvious that we shall get the patronage of those who up to now only went to see German films. There is a great field in this district to be covered—we have to cover Switzerland, Holland, Spain, Scandavania, Rumania and Russia, where the Germans have already started their propaganda tactics."

Brings Film Taken in Paris Under Bombardment.

"The French Film Industry has been practically at a standstill during the war, but still we have taken a few very interesting pictures and I have got one with me which was taken in Paris while the town was being bombarded by German long range guns. I hope America will like this film. I shall stay here and study conditions for two or three months. I see, however, a great co-operation between the French and American film interests."

Mr. Berger has made his offices with Adolphe Osso, 1457 Broadway, where he will be pleased to discuss his plans further.

"The Challenge Accepted" December 23.

The W. W. Hodkinson Corporation announces that it will release December 23 "The Challenge Accepted," starring Zena Keefe, the first feature to be produced by Arden Photoplays, Inc. Edwin L. Hollywood directed the story from the original scenario by Donald Gordon Reid.

"The Challege Accepted" is the story of the natives of the Blue Ridge Mountains who knew little about the world war and understood less about why they should have their freedom taken from them for something that did not interest or, as they say it, affect them. The cast includes Chester Barnett, John Hopkins, Charles Eldridge, Warren Cook, Sidney D'Albrook, Russell Simpson and Joel Day.

World Studio Getting Busy Again.

The World Studio at Fort Lee is all agog with preparations for the renewal of activities. June Elvidge, having spent her vacation in taking on a husband will not permit her honeymoon to divorce her from her picture career, as co-star with Montagu Love in a new play.

Tom Mix Begins Work.

Completely recovered from the recent operation on his left leg which he underwent for the removal of a bullet which had been there fifteen years, Tom Mix has begun photographing a Fox Victory Picture at Hollywood.

IDEAS ON EXPLOITING "AFTER THE WAR"

Problem Play Starring Grace Cunard Offers Great Chance for "Cleaning Up" with Right Publicity

By Walter K. Hill.

BECAUSE "After the War" is the first of what will probably be a long procession of features based on events incident to the downfall of the Hun, and because of its timely interest, the World sent me to the projection room of the Argosy Film Company, 729 Seventh avenue, to see the picture screened in the form that it will go to exhibitors. Showmen who traffic in state rights will market this subject independently, and as an aid to exhibitors who finally bring "After the War" before their local public, my instructions were in effect that the films should be visioned from an exploitation standpoint.

In the proper department of this issue "After the War" has been reviewed in that spirit of fairness and justice that has always marked the World's reports on films. This review, coupled with the following exploitation matter, should guide exhibitors to a logical conclusion; should help them decide upon how they will, having contracted for the feature, exploit it from the showmanship angle.

Showmen Follow Their Own Business Bent.

Generally speaking, there are two classes of exhibitors—those who play to transient audiences and those who must look upon their business as a repeated appeal to practically the same public. For the "transient" there will be ample opportunity, in the paper and publicity furnished by the distributor, to "flash" and boom patronage sensationally. To this class of showmen and audiences "After the War" may be meant to signify whatever will get the most money in certain given localities. The paper that the distributor promises to supply will be "flash" enough to form the basis of a banner and lobby "bally-hoo" that should get the idler and transient off the street in profitable numbers.

There is neither opportunity nor inclination to lead readers through an "A, B, C" lay-out of publicity. We hold that the man who is competent to run a theatre is able to apply his ingenuity to exploitation of the film once he is given, as we propose to do, the ideas the subject presents to one who has looked at the picture. What is here presented (passing up the transient showman as generally able to get his crowds from the passer-by) is written to aid the larger and more essential element among the exhibitor body of the country who depend upon practically the same people week in and week out.

Grace Cunard
Is Star of "After the War," the First of Post-Bellum Problem Photoplays.

Don't Use the Title to Mislead.

Don't promise your audience that discussions at the peace table are to be forecasted. This picture is a problem play, carrying a theme as vital to the women of France, Italy and Belgium as may be involved in the very Peace that has at last sent is welcome rays across their path. "After the War" is a money-getting title—but get the money in a way that no one may leave your theatre complaining that they have been deceived by misrepresentation. Let it be known that "After the War" is a problem play—and a pictured problem that will appeal to the thoughtful element in all creation.

Good Play, Fine Production and Cast.

Grace Cunard should be a name to draw money if properly exploited. She is the same Grace Cunard your patrons have seen in Universal serials and sensational melodramas. But she is a different actress than she has appeared to be in previous works. The wild stunts and harum-scarum demands of serials and sensations have hitherto served to hide talents that now come to engaging fruition in "After the War."

Scene from "After the War."
The Heart of the Hun Beast Is Stilled by the Hand of His Own Wife.

Edward Cecil, her leading man; Herbert Prior, the villain; Dora Rogers, the woman who plays the vengeful wife; Gretchen Lederer, Gertrude Astor, Harry Carter and the director, Joseph De Grasse, are skillful artisans who have played prominent roles (even star parts, in some cases) in numerous photodramas. If you have not bent the credultity of your audiences through the intoxication of past superlatives, tell them that they are going to see the nearest thing to an "all-star cast" that motion pictures have shown in many moons; tell them this, and the picture will make your word good with your public.

Our Soldiers Will Know the Truth.

We have read of Hun brutalities to women and children in conquered territories. This picture is based on an act of brutality by a Hun militarist, who forces motherhood upon a girl who submits to save the life of the soldier she loves. The child afterward becomes a barrier the woman establishes between herself and the sweetheart who is home from war a hero. Amid the conflict of mother love and loathing for the child, she rises to another duty—to spare the man she loves unhappiness resulting from her helpless submission to brute force. The child lives to become the cause of retribution; to inspire the Hun's lawful wife to kill him for his perfidious conduct. And then the murderess begs that the child be given to her as her own to raise—a situation that promises to give the youngster a name in future, while it clears the way to happiness for the heroine in the love of her soldier-hero for whom she has suffered so deeply.

In the months that "After the War" is being marketed and exhibited the Yank's will be coming home and scattering themselves into "old home towns" throughout the land. They will, beyond question, be able to give first hand, upon the word of men who will gain credence, numerous instances of Hun brutality that is likely to keep the hearts of our people steeled against the wild beasts of war. Capitalize the soldiers. Watch the papers. Couple the stories that come from "over there" with the purpose of "After the War."

Bid Fearlessly for Women's Patronage.

Problems are being met face to face in our own land—where our fireside has been kept free from the heel of the Hun. Greater problems are being faced every day by women of the Allies. The fatherless child is a fact on the freed soil of Europe. Women here at home are sewing and mending, working and helping the little ones of France and Belgium whom the Hun has left in his wake. It is of these little children that "After the War" presents a pictured problem. The thought can be carried in advertising and press work straight to the sympathetic hearts of American women—what shall become of these children?

The Longer the Run the Better for You.

As the theme of the picture is its greatest asset, the discussion the first showings are bound to inspire will prove unmistakably benefical. Therefore (within reason) the longer the run the more money is likely to be gleaned from your community. Mothers will have their own opinion as to the heroine's decision to part with her child. There will be an element in every community that will maintain the girl did right; there will be some who will decry the motive of the murderess who, cleared by a court of justice, would have the fruit of her husband's perfidy in her possession.

First (that we know of) among the problem plays that are bound to follow in the wake of world-strife the exhibitor who takes on "After the War" will, by all the omens of showmanship, get a lot of money with it if he deals squarely with his public; tells the truth in advance and makes no extreme effort at sensationalism.

Grace Cunard,
Star, and Edward Cecil, Lead, in "After the War," a New Problem Play.

Producers' and Distributors' News

"Made in America" Is Unique Among War Pictures

UNIQUE among the many war pictures which have been produced is "Made in America," in that its principal motif is not the valor of the American soldier in battle, though it is not lacking in heroic incidents, but it deals more with those great constructive forces which made American valor count for victory—the selective draft and the training camp.

It is the story of three American boys; two of them, John and Jimmy Evers, are eager and willing to serve their country; the other, Joe Nelson, is a slacker who tries to dodge the draft and, when unsuccessful, yields a sulky obedience to military rules. How, under the influence of that wonderful spirit which pervades the Nation's great training camps, he gets the right perspective on things and becomes interested in his work and patriotic in his sentiments, is one of the object lessons which abound in the eight reels of "Made in America."

Joe Nelson not only develops into a splendid soldier, but, upon his return to civil life, without question will be a more useful citizen with far higher ideals of citizenship. There is a pretty love story running through the subject.

Of the two brothers, John goes to France, where he wins promotion and a war medal for valor. Mrs. Evers is a beautifully drawn character of the sacrificing American mother whose counterpart is found in thousands of American homes.

The camp scenes were all taken in one of the great army camps of the country and show every phase of the soldier's life in camp, from reveille until taps.

"Made in America" is being produced by Ashley Miller, with the co-operation of the Government, through the Division of Films, and is published and distributed by the W. W. Hodkinson Corporation.

"Musical Comedy Film" for Lee Kiddies.

"Smiles," described as "the first musical comedy of the screen," has been started in Los Angeles by Jane and Katherine Lee, the William Fox baby grands, under the direction of Arvid E. Gillstrom.

Ralph H. Spence, special writer of humorous subjects and subtitle specialist for William Fox, wrote the original story of "Smiles," and in constructing his comedy introduced several novelties which are expected to mark a radical departure in film plays. Mr. Spence has managed to fit each episode in the play to some well known musical composition. The picture is punctuated with 130 of Mr. Spence's characteristically humorous subtitles, thirty of which form definite orchestra cues. Other orchestra or piano cues are provided in an unmistakable manner by the action of certain scenes.

Red Cross Film Shows McKey.

In "First Aid on the Piave," the American Red Cross foreign relief film, is pictured the first of the American Red Cross leaders in war work to have paid the supreme sacrifice—Lieutenant Edward M. McKey. He was killed on the Piave while in command of Red Cross Rolling Canteen No. 1. He was serving Italian soldiers as they came out of the trenches at San Bernardi, when a shell of large calibre exploded near him and ended his labors of mercy.

Lieutenant McKey was a young American studying in Paris. When the Italian debacle alarmed Europe, McKey went into service there for the American Red Cross. He wore the Croix de Guerre, a recognition of France for his heroic work on the Marne. The story of this gallant spirit is told to some extent in "First Aid on the Piave," the camera having taken him in his work at its height, and several weeks before he met his death.

What Italy withstood in those memorable days on the Piave and the telling help which was rendered by the American Red Cross is thrillingly unfolded in the many activities shown in the film.

Rothapfel Directs Marines in "Too Fat to Fight"

COUNTING themselves fortunate in obtaining the co-operation of the United States Marine Corps, Rex Beach, as author of "Too Fat to Fight," and S. L. Rothapfel, who directed certain of the trench scenes, took full advantage of the aid offered them. The "soldiers of the sea" responded magnificently under command of Mr. Rothapfel, managing director of New York's Rialto and Rivoli theatres.

"Too Fat to Fight," in which Frank McIntyre is the featured player, and the scenario of which was prepared by Charles A. Logue, is in no material sense a war drama. But it is a patriotic story with thrilling trench scenes in it, and the background of battle is seldom out of the picture. It was in connection with the trench episodes that the help of the Marine Corps was sought. For days the Goldwyn studios in Fort Lee, where the production was made, resembled a barracks.

Under the direction of the Marines the trenches had been dug and all the details of the battle scenes rehearsed. They fired at the imaginary Huns with no thought of anything except their complete annihilation. Their yells and jubilant cries drowned the megaphoned directions of Lieutenant Rothapfel, and for a time the boys had things all their own way. Finally they were got under control, and the actual business of the scenes was carried out. Needless to say, the fighting scenes were invaluable and will be seen in their entirety when "Too Fat to Fight" is shown.

Among the Marines who took part were Sergeants M. F. Henderson, William Hickey, William Bird, Walter Burke, L. J. O'Brien and J. Dill.

Rosemary Theby a Triangle Star.

Rosemary Theby, widely known for her work in productions of the Universal and Vitagraph, and for her portrayal in the cast of Griffith's "The Great Love," will make her initial appearance as a Triangle star in "Love's Pay Day," to be released by Triangle December 1.

This romance of a Newfoundland fishing village tells of Judith, the daughter of a fisherman whose selfish desires are overcome by adversity. Finally she awakens to a realization of happiness in the love of an honest man.

In the cast with Miss Theby are Pete Morrison, Billy Dale, Lillian West and many Triangle favorites. The production, which was directed by E. Mason Hopper, with Clyde Cook as the cameraman, is said to picture a number of unusual sea views which were taken along the California coast. It offers Miss Theby every opportunity for the display of her emotional talents.

Scene from "The Beloved Imposter" (Vitagraph).

Pathe Signs Ruth Roland for Fifteen-Part Serial

THE vice-president of Pathe Exchange, Inc., Paul Brunet, announces that a contract has been signed with Ruth Roland for her appearance in a fifteen-episode serial which will be ready for the screen immediately at the conclusion of Pearl White's new serial, "The Lightning Raider." The new serial has been tentatively entitled "The Long Arm," and gives promise of being a record-breaker from every standpoint.

"The Long Arm" was written by Arthur Reeves, of "Craig Kennedy" fame, and Charles Logue. The scenario is by Gilson Willets, who wrote "Hands Up," Miss Roland's most recent Pathe serial.

The story is declared by the Pathe scenario department to be the strongest they have ever accepted and will offer thirty reels of sustained interest and intense climax. It deals with the theft of a tiger idol from a band of natives in Sumatra by three adventurers, and the many attempts of the band to recover the idol furnish the action and coflicting themes of the serial.

Miss Roland, as Belle Boyd, the heroine, will have one of the strongest roles in which she has ever faced the camera, and it will afford her exceptional opportunities to demonstrate her remarkable ability on the screen. The news that Pathe will present Miss Roland in another serial will undoubtedly be enthusiastically received by exhibitors and picture patrons alike, as she has made secure her place as one of the most popular serial stars.

"The Long Arm" will be the sixth Pathe serial in which Ruth Roland has been starred, those previous being "Who Pays?", "The Red Circle," "The Neglected Wife," "The Price of Folly" and "Hands Up." "The Long Arm" will be produced by Astra Film Corporation.

Ruth Roland.

Cowboys Make Up in "The Hell Cat."

Ten cowboys assisted Geraldine Farrar in "The Hell Cat," the entire production of which was made in Wyoming. The play, the diva's second Goldwyn picture, is released December 1.

The cowboys were all native sons of Wyoming and not one had ever left the prairies and mountains of that state. needless to say, the democratic diva, whose keen valuation of people is well known, delighted in the association.

Their magnificent riding in "The Hell Cat" proves them to be real men of the plains to whom the artifices of screen makeup means nothing once they mount their beloved horse.

Scene from "The Silent Mystery" (Francis Ford).

Vitagraph's Releasing Plan Aims to Aid Exhibitors

THERE is much satisfaction among the executives of the Vitagraph Distributing Organization over the fact that their new Star Series releasing plan, which went into effect on September 30, has proved its elasticity so well in the wake of the receding epidemic.

When it was announced at the beginning of the season that Vitagraph would release, during the course of the year, six series of rotating star features, totaling fifty-two five-reel productions, a serial episode for each week in the year, and, likewise, a two-reel Big "V" Special Comedy each week, it was claimed that from the standpoint of elasticity and accommodation to the individual exhibitor's requirements, the Vitagraph plan had introduced a new era in film merchandising.

Vitagraph states that in the so-called reconstruction period of the industry, following the epidemic shutdown, its releasing plan and policy is proving a big aid to exhibitors in the rebuilding of their business. Despite the shifts and readjustments made necessary throughout almost every branch of the business, with the consequent uncertainty on the part of exhibitors with regard to their booking arrangements, the Vitagraph releasing plans are enabling exhibitors to know exactly what will be available on the Vitagraph program for each week during the entire year.

Vitagraph's weekly program for the year includes three separate and distinct units of service, which, nevertheless, offer in their entirety or in a variation of combinations, a service that the company claims will fit every need of every theatre.

Each week Vitagraph releases a five-part Blue Ribbon Feature. These rotating star features may be booked in their entirety or on the basis of individual Star Series.

Vitagraph's serial service provides a serial-episode for every week in the year, giving exhibitors an unbroken chain of chapter-plays.

There is, in addition, a two-reel comedy service. Each week Vitagraph releases a Big "V" Special Comedy, and it is claimed for them that they have grown into country-wide popularity with amazing rapidity.

With these three units of service, therefore, and with the entire year's program definitely laid out, and the dates of releases given so that exhibitors may know exactly what will be available for the period of the entire twelve months, the reconstruction of the exhibitor's booking arrangements far in advance becomes a simple matter, so far as the Vitagraph program is concerned.

"Retribution" Held Up to Insert Flight of Kaiser

MR. WILLIAM HOHENZOLLERN had hardly reached Holland when mimic scenes depicting these very moments of the Kaiser's downfall were in course of filming for the six-reel feature production, "Retribution." The picture is being made under the direction of George Edwardes-Hall, scenario writer and director.

"Retribution" is a story of mystery and intrigue dealing with the war, revolving around an American girl who pluckily outwits the agents of autocracy. The production had been under way for some time, and was nearing completion when the news of the Kaiser's departure came. The scenario was immediately rewritten, and "Retribution" brought right up to the minute. The photo-feature will be ready for presentation about November 30, and the releasing plans will be announced early in December.

"Retribution" has a noteworthy cast, numbering such well known plays as John Mason, Victor Sutherland, Tefft Johnson, Donald Hall, Stanley Walpole, Peggy Shaw, Helene Hart and Eugenie Lindeman.

The author, who has been connected with both the Continental and American stage, wrote the scenario of "War Brides," Alla Nazimova's first film vehicle; "The Lone Wolf," in which Bert Lytell scored his first screen hit; "Babbling Tongues," "The Iron Hand," the historical production, "The Fall of the Romanoffs"; "The Soul of Broadway," "The Kreutzer Sonata," and many other big film successes.

"Retribution" is being produced under the supervision of George A. Rush. The photography is in the hands of Max Schneider and Walter Blakely.

The picture is said to be marked by a vigorous and interesting melodramatic story of unhalting action, by magnificent sets and excellent playing. Several hundred supernumeraries appear in "Retribution."

Scene from "Love's Pay Day" (Triangle).

Vitagraph's New Serial Meeting with Big Success

WITH the reopening of territory all over the country, Vitagraph's newest serial, "The Iron Test," is sweeping into what is indicated will culminate in a record career, judging from the enthusiastic reports of exhibitors all over the country.

For the past two weeks exhibitors' congratulations have been pouring into the Vitagraph offices, and it appears to be the unanimous opinion of representative exhibitors that the serial will eclipse its predecessors. Exhibitors who have run the previous Vitagraph serials agree that "The Iron Test," which features Antonio Moreno and Carol Holloway will, in box-office power, surpass them all.

The serial is the product of the pens of Albert E. Smith and Cyrus Townsend Brady, and they have given this serial a radically different turn and twist in theme and treatment than their earlier serials. This novelty of theme has found great favor with exhibitors.

"The Iron Test," is the second of the four-serial-a-year schedule of Vitagraph. Its stars, Antonio Moreno and Carol Holloway, will make up a permanent combination, alternating with William Duncan, who, on January 27, will be presented in another big fifteen-episode production, "The Man of Might," in which he will be supported by an all-star cast, including Edith Johnson and Joe Ryan. This, like the previous Duncan serials, will be directed by the star.

Striking Poster for Martin Johnson.

"The poster plays a vital part in the success or failure of a film," declares one of the officials of the Robertson-Cole Company. "A poster is good or bad, according to its advertising value. It goes without saying that a good poster attracts and that a bad one repels. When we secured the world releasing rights to Martin Johnson's 'Cannibals of the South Seas,' we decided to place our ideas upon posters in operation. We secured the best poster artists in the country. The result is that 'Cannibals of the South Seas' has, to our way of thinking, the most colorful, artistic and atmospheric posters of the year. We didn't merely want a graceful, eye-catching poster. We wanted something in the very spirit of Johnson's adventurous cruise through the South Pacific.

"I think our posters have caught all this. The designs are of tropical greens, yellows and blues. The atmosphere of the South Seas, with its 'azure skies, topaz seas and emerald isles,' is in these posters."

Frank Rembusch Talks About Affiliated's Plans

THE Affiliated Distributors' Corporation, which recently formed a co-operative plan of booking and distributing motion pictures whereby a group of producers and a national circuit of picture theatres are associated in merchandising good pictures on a profit-sharing basis, now have extended the principles of co-operative marketing to every part of buying and selling of pictures. Recently Messrs. Brink, Clark and Cornelius, of Grand Rapids, the prime movers in the Affiliated booking plan, took over a controlling interest in the Mutual Film Corporation and its exchange branches throughout the United States and Canada in order to insure the Affiliated a permanent distributing medium.

C. C. Pettijohn,
General Counsel, Affiliated Distributor's Corporation and Exhibitors' Mutual Distributors' Corporation.

At a meeting held in the home office of Mutual in Chicago, attended by a group of prominent exhibitors from various parts of the country and the new managers of the Mutual, the exhibitors requested that the tie-in between producer and exhibitors be extended so that exhibitors could share in the holdings of Mutual to the extent that exhibitors have a controlling interest in the Mutual exchanges of the United States and a priority franchise on all pictures distributed by Mutual exchanges.

After much deliberation, the Mutual owners agreed to turn over to exhibitors of the United States the controlling interest in Mutual on the same terms and valuation that they took over Mutual, provided that exhibitors are allotted a limited amount of holding in various sections of the country. Under this plan co-operation is complete, because one works for all and all for one. It is claimed great economy in operating expenses and better and more suitable pictures will result with protection against a speculative market. An advisory board of exhibitors is being formed to be extended throughout the country, and completed as soon as possible.

Several prominent producers are arranging to market their product through the Mutual exchanges because of this policy of co-operation with exhibitors. Both producer and exhibitor realize a great saving in the overhead, and elimination of the speculative factors in the film market will result. A plan so attractive and solidly founded cannot fail to be successful.

FRANK REMBUSCH,
Temporary Chairman.

Interstate Reports Big Business.

Interstate Films, Inc., 729 Seventh avenue, New York, which is releasing Ford Educational Weekly for its territory, is now supplying over 500 theatres with this release. The weekly has earned a place in the program of leading theatres because of its quality and the timeliness of its subject matter.

The Standard Film Service Company, 316 Sloan Building, Cleveland, which is handling the release in its territory, has among its users the following week stands: Standard Theatre, Cleveland; Crescent, Cleveland; Grand, Canton; Colonial, Akron; Park, Youngstown.

In Chicago, where the release is handled by the Bee-Hive Exchange, 207 South Wabash avenue, Mr. Weil, manager of the Castle Theatre, praises the excellence of the weekly.

Baby Marie a Climber.

Baby Marie Osborne, when it comes to climbing and second story work, is an infantile Douglas Fairbanks. She gives a remarkable exhibition of her adventurous agility in "Milady o' the Beanstalk," released as a Pathe program feature on December 10. It is to be expected in such a story that she climbs the beanstalk which reaches up into the land of the Fe-fi-fo-fum Giant, who loves broiled small boys for luncheon; but the way this talented kiddie shins up a vertical fire escape evokes admiration at her gymnastics and her courage.

Eighth "Kultur" Comes December 1.

The eighth episode of Pathe's patriotic serial, "Wolves of Kultur," featuring Leah Baird, will be released December 1, and is replete with action, sustained suspense and climatic incident from start to finish. It begins with a thrilling leap from a high cliff into the ocean by the chauffeur of Alice Grayson, the heroine. The chauffeur has been cornered by Carter, the butler of Zaremba, the master spy, and his only means of escape is by leaping into the ocean from the cliff.

A Double Exposure

Showing Harry T. Morey in a Dual Role in a Forthcoming Vitagraph Production.

Tom Moore Plays Cowboy Role.

The admirers of Tom Moore will be surprised when the Goldwyn star takes the center of the screen in his third Star Series release, "Go West, Young Man." Moore's first two Goldwyn pictures, "Just for Tonight" and "Thirty a Week," presented him in roles of a romantic young man in the surroundings of the East, but in "Go West, Young Man," Mr. Moore will greet his audiences as a westerner, fighting to win the girl of his heart, and, incidentally rescue her from the perils which usually befall beautiful girls who live among the good and bad souls of the Far West.

The subject is nearing completion in the Goldwyn studios at Los Angeles. It is a fast-moving play, and the novelty of seeing Tom Moore in cowboy attire may be relied upon to hold the "fans" spellbound with delight.

Gladys Brockwell Resumes Work.

Gladys Brockwell, her enforced influenza vacation being at an end, has begun a new picture at the William Fox studio in Hollywood. The play bears the temporary title of "The Framers," and is founded upon a story written by Charles Van Dyke. In this picture Miss Brockwell is being directed by Lynn Reynolds. The principals in the cast besides Miss Brockwell include William Scott, J. Barney Sherry and Harry Duncanson.

Famous Players-Lasky Reports December Releases

THE Famous Players-Lasky Corporation has compiled its list of new feature releases for December, presenting a most attractive array of box-office attractions. There will be nine Paramount releases next month, five Artcrafts and one Paramount-Artcraft Special, aside from the short subjects and the reissue of the Success Series. Four of the films to be offered in December were produced under the supervision of Thomas H. Ince, who has contributed many Paramount and Artcraft successes during the past year.

The first of the month witnesses the release of "Sporting Life," the picturization by Maurice Tourneur of the Drury Lane melodrama, which has been selected as the third Paramount-Artcraft Special. The same day, "Under the Greenwood Tree," an Artcraft picture, with Elsie Ferguson as star will be released. This is an adaptation by Adrian Gil-Spear of Henry V. Esmond's play in which Maxine Elliott achieved one of her greatest successes. It is directed by Emile Chautard, and contains many charming scenes of real gypsy life. On this date also is released "Fuss and Feathers," a Paramount picture from the Thomas H. Ince studios, starring Enid Bennett. This is an original story by Julien Josephson, and the production was directed by Fred Niblo under Mr. Ince's supervision.

Two noteworthy productions will be released under the Artcraft trademark on December 8. They are the D. W. Griffith production, "The Greatest Thing in Life," Douglas Fairbanks' screen version of "Arizona." The Griffith production, his second for distribution through Artcraft, is especially timely, being a distinctly after-the-war-picture, magnifying the great lesson for American manhood to be drawn from the world conflict. It was personally directed by Mr. Griffith, and the usual sterling cast of Griffith players is featured. The Paramount release for that date is "Too Many Millions," an adaptation by Gardner Hunting of Porter Emerson Browne's story, "Someone and Somebody," in which Wallace Reid is cast in the stellar role. This is the first work of James Cruze as a Paramount director.

In the trio of productions scheduled for December 15, William S. Hart will be presented in his new Artcraft picture, "Branding Broadway," a unique story by C. Gardner Sullivan, in which the Western star, after a reel or more of the typical Hart action of the frontier, transfers his activities to New York City. Mr. Hart himself directed, Thomas H. Ince supervising the production. On the same day will be released Cecil B. DeMille's new version of Edwin Milton Royle's play, "The Squaw Man," which Mr. DeMille made for Artcraft with an all-star cast. Beulah Marie Dix wrote the scenario. The third picture for December 15 release is the John Emerson-Anita Loos Production for Paramount, "Good-bye, Bill," starring Shirley Mason and Ernest Truex.

Charles Ray, the popular Thomas H. Ince star, returns to the Paramount schedule December 22, after an absence of two months, in "String Beans," by Julien Josephson. Victor L. Schertzinger directed under the supervision of Thomas H. Ince. Another Ince-supervised production is released the same day on the Paramount schedule, namely "Quicksand," starring Dorothy Dalton. The scenario is by R. Cecil Smith, from a story by John Lynch, and was also directed by Mr. Schertzinger. On this day also comes "The Mystery Girl," with Ethel Clayton starring. This is an adaptation by Marion Fairfax of George Barr McCutcheon's story, "Green Fancy," William C. DeMille directing.

Marguerite Clark is starred in "Little Miss Hoover," released on the Paramount schedule December 29. This is a story by Maria Thompson Davies, originally "The Golden Bird," which was scenarioized by Adrian Gil-Spear. John Stuart Robertson directed. Dorothy Gish appears in her second Paramount picture, "The Hope Chest," released on the same date. Elmer Clifton, who produced "Battling Jane," also directed this picture, which is an adaptation of Mark Lee Luther's book by M. M. Stearns. The third release, "The Way of a Man with a Maid," is Bryant Washburn's second Paramount starring vehicle. This comedy is the creation of Ida M. Evans, and was adapted by Edith Kennedy. Donald Crisp was the director.

Bessie Love a Vitagraph Star.

Bessie Love makes her bow as a Vitagraph star in the Blue Ribbon feature, "The Dawn of Understanding," scheduled for release the week of December 2. "The Dawn of Understanding" was produced on the stage by Frohman some years ago under the name of "Sue," and starred Annie Russell. It was adapted from Bret Harte's "The Judgment of Bolinas Plains." In this love story from the pen of the famous delineator of western life and character it is said that Bessie Love has the fullest opportunity to show her talent as a clever comedienne and a dramatic actress. The picture was made in Southern California and out on the Mohave desert. David Smith directed the feature and obtained many striking scenes. He crossed the California-Arizona line and invaded Death Valley in search of true Bret Harte atmosphere, and in this he is said to have been remarkably successful. Miss Love is fortunate also in her first feature in having a cast of unusual balance and strength, including J. Frank Glendon, G. A. Williams, Jack Gilbert, George Kunkle and Jack Abrams.

The story is a quaint romance, colorful of the West in the gold days, of pathos and near tragedy, and relieved by touches of comedy typical of Bret Harte stories. There is action at all times that commands and holds the interest.

Scenes from "The Greatest Thing in Life" (Artcraft).

Tom Santschi to Support Lewis in Select Picture

ONE of the larger announcements issued by Select Pictures Corporation recently is that this firm has acquired Mitchell Lewis as a series star, and that his first attraction would be "Code of the Yukon." Mitchell Lewis as a Select star needs no second introduction.

The cast for "Code of the Yukon" contains several names that stand out, particularly that of Tom Santschi, while the name of Vivian Rich runs a close second. The comedy end of "Code of the Yukon" is handled by Jack McDonald, familiarly known as Slapjack for his performance of that role in "The Spoilers."

In addition to acting Mr. Santschi is also a director. He commenced his career in stock on the speaking stage and then became a citizen of the film world. Since his debut on the screen he has appeared in such successes as "The Crisis," "Beware of Strangers," "The Garden of Allah," "Who Shall Take My Life?", "The Smoldering Flame," "The Still Alarm" "Little Orphan Annie." He is one of the few actors whose "bigness" on the screen is measured in two counts. Mr. Santschi is big in stature and big in importance. In "Code of the Yukon" Mr. Santschi is seen as Dan Cregan, a worthless being who maintains a dance hall and saloon in one of the mining communities of the North. Cregan is the man for whom Mitchell Lewis, as Jean, has been searching half his life. At last they come together, and the fight is one that should go down in motion picture history.

Vivian Rich's work in the Fox picture, "The Awakening," first brought her attention, and then followed strong performances in "A Branded Soul," "The Bumble Bee" and "The Bull's Eye." Vivian Rich, as Lola Crawford, becomes the wife of Jean in Mr. Lewis' first attraction. It is the sort of human role for which Miss Rich is best adapted, and her accomplished acting furnishes another cog in the wheel that is bound to spell success in this big northwoods production.

Others who have not already been mentioned are Goldie Caldwell, Margaret Landis, Franklyn Hall, William Effee and Arthur Morrison.

"Code of the Yukon," as already announced, is a story of the gold fields, in which there is a strong underlying current of love, pathos and humor. It was written by Anthony Paul Kelly, author of "Safe for Democracy," another picture in which Mitchell Lewis is now appearing, and also "The Cavell Case," the Plunkett and Carroll story of Edith Cavell, in which Julia Arthur is starred. This production was recently acquired by Select as a special and is already being presented at leading theatres throughout the country.

Much Publicity for "Infatuation."

When Pathe's big feature, "Infatuation," starring Gaby Deslys, is released on December 1, exhibitors who book this picture will have at their disposal, through Pathe branch offices, every practicable method for exploiting both star and feature.

One of the most comprehensive campaign books ever issued by Pathe has been prepared by the exploitation department. It covers a wide and varied field of publicity and advertising hints. The pictorial possibilities with this star are exceptionally fine, as there are many photographs and cuts of Miss Deslys wearing the gowns and millinery creations for which she is world-famous. In addition, Pathe has prepared a series of hand-colored show frames which may be secured from the branches at a nominal rate.

Norma Talmadge Finishes "The Heart of Wetona"

NORMA TALMADGE'S forthcoming Select picture, "The Heart of Wetona," a screen version of the famous David Belasco success, is finished, and Miss Talmadge has returned to New York with her company, including Director Sidney A. Franklin, Thomas Meighan, her leading man; Gladden James and others.

But there were times during the star's work at Idyllwild when it looked as though the snow would come and go before the picture was finished. Miss Talmadge is glad to get back home, while Director Franklin and the members of her company are entertaining their friends with blood-chilling stories of their experience in the West.

According to all reports—and there are vital statistics from the coroner's office to prove it—there were wild times at Idyllwild, an Indian reservation 6,000 feet above sea level. Chief Darkcloud, who was scheduled to play Quannah in this delightful Indian story, succumbed to the ravages of Spanish influenza. Darkcloud was the ideal type for the character, and it took several days to locate another redskin who could play the part. But at last they found one, a stalwart buck with a spine as straight as Hiawatha's arrow, and, after a deal of coaxing and prompting, he managed to get through the difficult part in a manner that called forth praise.

Another calamity occurred when the big corn dance scene was staged. The weather was so hot when the scene was put on that Miss Talmadge almost fainted, but she rallied her nerve and kept on the job. Later in the day, during a sensational ox chase, one of the Indian's horses stumbled, piling ten horses and as many redskins in a heap. Five of the Indians were seriously injured, and one was so severely cut that only Miss Talmadge's presence of mind and knowledge of bandaging kept him from bleeding to death.

"Roaring Lions on the Midnight Express" (Lehrman).

Miss Talmadge went west with the avowed purpose of making "The Heart of Wetona" the best thing she has ever done, and although it will be several days before a print can be seen the stills on hand provide evidence that the screen story of David Belasco's famous stage play is all that Miss Talmadge desired it to be.

"The Far Flung Battle Line."

A deeply impressive conception of the scope and immensity of the great war, with its herculean tasks, is given by No. 23 of the Official War Review released by Pathe December 2 and called "The Far Flung Battle Line of the Allies." It shows how, from the Persian gulf to the English Channel, on desert sands and amid Alpine snows, the armies of democracy waged the fight for humanity. And, strangest of all, it seems the fight has taken the din and tragedy of the war not only into the most sacred shrines of humanity, but up to the very portals of the Garden of Eden, the birthplace of all the nations of men; for the camera shows the British gunboats on the Tigris, near the Biblical spot, bombarding the dogged Turk.

Scenes from "Who Will Marry Me?" a Bluebird, Featuring Carmel Myers.

Independent Company to Direct Film Salesmen

CONFINING all of its activities to the actual booking of productions and operating as a separate and distinct unit from all producing companies and exchange organizations, a company which promises to attract attention in film circles has been formed under the name of Independent Sales Corporation.

As the name indicates, the problem of sales will occupy the whole attention of the new concern. From its headquarters in New York City it will direct the activities of film salesmen in every territory in the United States and Canada, and any producing company or group of producers may arrange with the Independent to book its pictures.

It is the idea of the incorporators that by specializing on sales they can overcome many of the handicaps now met by salesmen affiliated with regulation exchanges. Their system has been worked out with the idea in mind of making each picture, each series of star productions or each studio they represent stand upon its own bottom. They appreciate the advantage to producers of being in a position to check up their sales force reports with their exchange reports, each being a separate unit, and to make changes in their selling arrangements without disturbing the bookings already listed or without being forced to withdraw prints from one set of exchanges to place them in another with the attendant loss which accompanies such readjustments.

The principal advantage, however, the incorporators see in the fact that separate groups of salesmen will be detailed to give all of their attention to each set of productions placed with Independent Sales Corporation for booking.

Harry F. Mollenhauer, a director and officer of a number of sugar refineries, appears as one of the directors; G. Trowbridge Hollister, of Hollister & Barnes, bankers and brokers, is another, while Frank G. Hall and William M. Seabury are officers of the company.

Arrangements have already been completed by Independent Sales Corporation whereby it will maintain headquarters for its salesmen in every section of the country, with its main offices at 130 West Forty-sixth street, New York City. It has taken advantage of the establishment of the new system of exchanges called Film Clearing Houses, concerned only in the physical distribution of productions, to begin operations immediately.

When Miller Lost 7,000 Extras.

The declaration of peace and the consequent halting of the draft deprived one director of some seven thousand members of his cast. Ashley Miller, who is producer and director of "Made in America," is staging this patriotic series of eight one-reel pictures at one of the large cantonments in the East. Advised of the expected arrival of seven thousand draftees, Mr. Miller and his entire staff were at the depot, camera set up and all ready for the arrivel of the raw material that a few months' military education would transform into trained soldiers.

But the train never arrived. Before reaching the station it was side-tracked and sent back, and every man returned to his local board. However, Miller succeeded in getting together all the new arrivals of the few preceding days and the scenes were staged.

"Made in America" is being produced with the co-operation of the Government through the Division of Films of the Committee on Public Information. The W. W. Hodkinson Corporation is publishing and distributing the picture, which will be released one reel each week for eight weeks. Each reel is complete in itself.

Billie Rhodes in "The Girl of My Dreams."
An Affiliated Robertson-Cole, Controlling World's Rights.

December a Busy Month for William Fox Offices

DECEMBER promises to be one of the busiest months of the season in the William Fox offices, so far as releasing of new pictures is concerned—ten pictures being scheduled. Divided according to their brands, there will be one William Fox Big Timely Picture, three Standard Pictures, two Victory Pictures, three Excel Pictures and one of the Great Nine, past successes which are being reissued by Mr. Fox.

The Big Timely Picture on the December schedule is "18 to 45," R. A. Walsh's masterpiece. This play, starring Charlotte Walker, is said to tell a powerful story of an American mother's sacrifice in the Great War. The play has a large and capable cast, and has been staged in a lavish manner.

In the Standard Pictures group the first picture to be released is "The She-Devil," written by Neje Hopkins and staged by J. Gordon Edwards. It tells the story of a Spanish coquette who plays hob with the hearts of a Spanish brigand and a Parisian artist.

"I Want to Forget," second in the series of pictures which Evelyn Nesbit is producing for William Fox, is another Standard release set for December. This picture was directed by James Kirkwood.

Another of William Farnum's de luxe productions is set for December. This is "The Man Hunter." Several powerful scenes on shipboard during a storm at sea mark this film, which also contain no fewer than three big fights.

"The Strange Woman," starring Gladys Brockwell, has been heralded as one of Miss Brockwell's best. It is a picturization of the Broadway stage success of the same name.

"I'll Say So!" is George Walsh's release for December. This also is a Victory Picture, and in it the agile George performs some of his most amazing athletic stunts.

One of the best known novels written by the late Justus Miles Forman furnishes the story of "Buchanan's Wife," the Excel Picture in which Virginia Pearson will be featured. Charles J. Brabin directed the play.

Peggy Hyland will be seen in "Caught in the Act," a rapid-fire farce-comedy adapted from a magazine story, written by Fred Jackson.

The first Excel Picture starring Madlaine Traverse will be "The Danger Zone," the story of which was written by Marshall Bruce Beanington and the scenario by Dennison Clift. The picture was directed by Frank Beal.

The first of the Great Nine will be "Fighting Blood," the de luxe production in which William Farnum achieved one of his triumphs.

Viola Dana Has Big Cast in "Oh, Annice!"

A cast of favorites will surround Viola Dana in her forthcoming Metro production, "Oh, Annice!", picturized from Alexine Heyland's two-part novel, which appeared originally in the Woman's Home Companion. There are practically two leading men in "Oh, Annice!", the interest being about equally divided between young Vance Dunton, played by John McGowan, and the "uncle," who is only a few months older than himself, Michael Darcy, played by William B. Davidson.

Howard Hall plays Annice's father, Dr. Paish, Elsie MacLeod has the part of Annice's girl chum; the part of Robert Cord, the detective, is played by Fred Jones.

Franklyn Hanna plays "the other Michiel"—Michael Connors—who finally succeeds in clearing up the mystery, after having badly complicated matters without the slightest intention of doing so. Ed. Mack, Julia Hurley and George Dowling have parts of interest. This photodrama was directed and adapted by John H. Collins, being the last completed work by him before his death.

Dodge Talks to Chicagoans.

Henry Irving Dodge, author of the story, the "Yellow Dog," appeared recently in Chicago and delivered addresses to big crowds in three theatres which were showing the film version of his story. The Jewel production proved a big drawing card on its own merits, and the added attraction of Mr. Dodge's appearance provided altogether a fine entertainment. The theatres in question were the Twentieth Century, Boulevard and the Marshal Square.

"Made in America" Shows How Soldiers Are Trained

THE story of an American mother's two boys—all she had to give—who were drafted, trained and taught to fight to safeguard their civilization and all they held dear, tied together with a golden thread of a romantic love story, is a brief resume of "Made in America," an eight-reel series that will be released shortly by the W. W. Hodkinson Corporation through Pathe Exchange, Inc. This photoplay was produced with the co-operation of the Government, through the Division of Films of the Committee on Public Information.

"Made in America" is what may be truthfully termed an unusual picture. It starts from the bottom of military training, taking those who view it, step by step, from the period of isolation to the day when the Medal of Honor is pinned upon the hero's breast in a base hospital "somewhere in France." It tells adequately the story that every American wants to know—how "your boy and my boy" were treated at camp and how they were developed into most resourceful warriors.

How the physical, mental and psychological tests were made; how the man was literally taken into the bosom of his officers and put at the task for which he was best fitted; how he was taught the manual of arms is depicted. The picture contains a powerful object lesson and shows clearly that the will to win promotion is satisfied if the individual will only work. . . .

Ashley Miller, the producer and director of "Made in America," lived the life of a soldier to get the real military atmosphere that he was after to bring camp life home to American fathers and mothers.

"Made in America" will be preserved by the Government because of its historical value.

"Her Great Chance" Is a Different Brady Picture

SOMETHING different must have been Charles Maigne's watchword when he directed Alice Brady in "Her Great Chance." The picture is based on Fannie Hurst's novel, "Golden Fleece," from which Mr. Maigne adapted the scenario. Alice Brady is undeniably seen at her best.

"Her Great Chance" is a story based on the life of a clever young saleswoman in one of New York's big department stores. Miss Brady assumes the role of Lola, the shop girl. The leading man is David Powell, who will be remembered for his excellent work as Michael Thwaite in Miss Brady's "The Better Half."

In writing this role Mr. Maigne made good use of his experience as a motion picture expert, having carefully eliminated any suggestion of the "villain." Likewise, melodrama and death scenes are conspicuous by their absence. Mr. Maigne makes his debut as a director, and has, as well, written all of the titles and supervised the assembling.

Shows "Britain's Battling Bulldogs."

News describing the surrender of the great German battle fleet, which has been hiding at Wilhelmshaven, to the Allies, is declared by the Universal to throw particular interest upon the current episode of the serial, "Fighting for Freedom." The episode is the seventh of the series, and is entitled "Britain's Battling Bulldogs."

The chapter gives a complete review of the British navy, with particular attention to the huge dreadnoughts that conquered the German fleet on the famous occasion of their sally off the Skagerrak. The film shows the British fleet operating in battle order.

Locey to Have Goldwyn Week.

Another "Goldwyn Week"—and this time it will be held in Howell, Mich. Vernon Locey, proprietor of the Temple Theatre, Howell, has arranged to play seven Goldwyn first-year releases and seven Capitol comedies, starring "Smiling Bill" Parsons, beginning December 25 and ending January 1. Mr. Locey is determined to make his holiday business an event to be remembered.

Mr. Locey has announced his intention of using extra big space in two Howell newspapers to announce the list of Goldwyn attractions. Despite the fact that Howell has a population of only 2,000, Mr. Locey employs big-city advertising methods and is known among the trade as one of the most careful and intelligent users of space.

Call for "Mothers of France."

Quite some time ago World Pictures released on its program a feature entitled "Mothers of France," in which Sarah Bernhardt was the star. It not alone made a lot of money for World Pictures, but also for the exhibitors throughout the country. During the past week, that is, since the beginning of the armistice, renewed interest has been shown by the exhibitors for this picture. The reports that are coming into the World Film offices disclose that it has taken on a new lease of life; so much so that it promises as many bookings as it had when originally released.

Mexican Fiesta Shown in Metro Picture.

An irresistible combination of attractive features adds to the interest of Bert Lytell's coming Metro production, "Hitting the High Spots," written by himself and directed by Charles Swickard. A gay Mexican fiesta is shown in full progress, and this colorful scene furnishes the opportunity for a display of the star's remarkable athletic skill.

Fox Film for War Service.

"The Rainbow Trail," William Farnum's picturization of Zane Grey's novel of the same name, is listed on the War Service Bulletin of the War and Navy Departments' Commission on Training Camp Activities as having been selected for exhibition before Uncle Sam's soldiers and sailors. Another Fox picture on the schedule is "Bulling the Bolsheviki," a Mutt and Jeff Animated cartoon.

Every great man has his double. You will agree that the above likeness of Captain Joseph Morrison could easily be mistaken for Marshal Foch, commander of the Allied armies in Europe. This picture was taken from a scene in Goldwyn's all-star Liberty Loan contribution in which Captain Morrison impersonated the famous French commander.

General Pershing Sees "The Land of the Free"

IT has been given to only one man in the world to see his life portrayed before him on a motion picture screen. That man is General John J. Pershing, who, advices from Paris state, saw "The Land of the Free," the William Fox photoplay, based on Pershing's life a few days after the signing of the armistice. General Pershing, it is said, was greatly pleased with the film.

The American commander saw the film in a Y. M. C. A. hut near his headquarters. The entertainment was made a gala occasion, several French generals and their staffs also being in attendance. The glee club, formed among the members of the headquarters detachment, sang several selections and a brief speech explaining the nature of the film and the great care taken in its production by the Fox Film Corporation was made by a Y. M. C. A. official.

Several prints of "The Land of the Free," which has been described as "an epic of American opportunity and American pluck," are being used by the Y. M. C. A. for exhibition to the soldiers under General Pershing. In addition the picture is being shown in practically every camp and cantonment in this country.

Exhibitors Quick to Seek Film of Chaplin's Bride

EIGHTEEN out of twenty-five big film playhouses on Broadway, New York, made quick contracts last week for bookings of "Borrowed Clothes," the Jewel production featuring Mrs. Charlie Chaplin. This is the announcent issued by Jewel in connection with a general statement of the enormous demand wrought all over the country for films featuring Mrs. Chaplin since the announcement a short time ago of her wedding.

When she was just Miss Mildred Harris the young woman possessed great appeal on her own account, but her marriage to the greatest film comedian in the world made the bride a drawing card of the first magnitude.

In New York particularly the exhibitors were quick to see the advantage in booking a picture of the bride. Jewel Productions meantime conformed to the popular demand by changing the young star's name for all advertising purposes to that of Mrs. Charlie Chaplin.

The notice was none too quick for the exhibitors. Many in New York and elsewhere had already prepared special signs and posters proclaiming the star under her new name.

Lloyd Finishes "For Freedom."

Before leaving for Los Angeles last week Director Frank Lloyd put the final touches on William Farnum's "For Freedom," which contains numerous examples of his skill in weaving little incidents of humor or pathos into the fabric of a drama.

"Most scripts," said Mr. Lloyd, in talking of his methods, "devote themselves wholly to the main plot of the story, so that it devolves entirely upon the director to introduce 'business' into a production. Unless a director is extremely careful and watchful he is likely to make his production without putting this incidental stuff into the film. This is especially true if the director adheres religiously to the script. I have found that by planning by 'business' before beginning the film I can arrange it is that it works into the story much better than if I made up my business as the occasion arose."

Classified Advertising is the quick way to prompt action. The largest needs have been supplied through Classified. The World takes your announcement to the market where what you want is on sale.

Edna Mayo.
Star of "Hearts of Love" (American Feature Film).

Universal Brings East Great Romantic Drama

DOROTHY PHILLIPS, star of Universal Special Attractions, with Allen Holubar, her director, and Frank J. Lawrence, were expected to arrive in New York this week bringing a complete print of Miss Phillips' latest picture. The film has been the subject of discussion on the coast for some time. The filming required seven months.

The Universal arranged to have the picture exhibited at a special showing before officials of the company and others concerned. Later it is planned to put the subject on for a premiere at the Broadway Theatre.

The title has not yet been selected, but in the general discussion concerning it the picture is described as a great romantic production, with an interweaving of war as a background. The love theme is said to predominate throughout. The print brought from the coast measures twelve reels. This will be cut down to ten reels or slightly less.

Jewel officials have begun to arrange for the distribution. They expect to make the production their chief offering for several months, and to conduct a great campaign of exploitation.

Carl Laemmle, president of the Universal, witnessed fifteen reels of the picture before it was cut and edited to its present form on the coast recently. He declared that it was without exception the greatest production he had ever witnessed.

In connection with the announcement of the Phillips picture, Universal has issued notice that it will confine its production operations hereafter to the making of Special Attractions. Several stars previously featured in Bluebird pictures have been transferred from that list to Special Attractions.

The complete list of stars in this group is now Priscilla Dean, Mary MacLaren, Monroe Salisbury, Harry Carey, Edith Roberts, Dorothy Phillips and Carmel Myers.

Some of the pending specials are "Vanity Pool," featuring Mary MacLaren; "The Wildcat of Paris," featuring Priscilla Dean; "Danger, Go Slow," featuring Mae Murray, and "Roped," featuring Harry Carey.

The release dates of "The Wildcat of Paris" and "Danger, Go Slow," have been changed to put the latter out on December 16 and the first named on December 30.

Karger Evolves New Plan to Introduce Characters

A NOVELTY in screen introductions has been evolved for Emmy Wehlen's forthcoming Metro feature photodrama, "Sylvia on a Spree," by Maxwell Karger, director general of Metro and Screen Classics, Inc., productions. Mr. Karger has long been dissatisfied with the slowness with which many stories of the screen get under way. He believes that the introduction of the characters by lengthy descriptive subtitles tends to weary the spectator and lessen his interest in the picture from the start.

In this next Wehlen feature, Mr. Karger will present his characters not by talk but by action. A "flash" may tell the name of the person, but the explanation will be supplied more by deeds than by words. People will be shown in characteristic actions. One member of the dramatis personae mentions another in a brief speech; for instance, the young heroine, Sylvia. Without further parley, she is there, her own charming self, ready for a drive, and by the kind intervention of Fate, just about to meet "the" man, Jack Bradley. The principal persons of the play are made known to the audience without further ado, and "They're off!" The story is begun without interruptions, "flash-backs," or "visions," and there is nothing to clog the wheels of the action after the picture has got to "going strong."

Written by E. Forst and scenarioized by June Mathis, "Sylvia on a Spree" has been directed by Harry L. Franklin and produced under the personal supervision of Mr. Karger. Sylvia is played by Miss Wehlen. W. I. Percival plays Jack Bradley, and the cast of players includes Frank Currier, Eugene Acker, Rose Wood, Bliss Milford, Beatrice Morgan, Peggy Parr and Isabel O'Madigan.

Fanny Cogan Portrays Mother of Ex-Kaiser.

Fanny Cogan will play the important part of the Empress Victoria, mother of the ex-Kaiser, in the coming Screen Classics, Inc., superfeature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns." Miss Cogan is a well known player of "mother" parts of a stately bearing, especially appropriate to the part for which she has been chosen by Director Charles Miller in the new productions. She has played in several Metro productions.

"The Great Victory" is a seven-act superfeature written by Maxwell Karger, scenarioized by June Mathis and A. S. Le Vino and produced under the personal supervision of Mr. Karger. Against a background of world events of historical importance, it presents an absorbing romance and is a worthy successor to the former Screen Classics, Inc., offering, "To Hell with the Kaiser."

Government Buys Cameragraphs.

Things are moving in the plant at 90 Gold street. The Nicholas Power Company report the following installations:

Through the Commissions on Training Activities, War Department, Camp Humphreys, Virginia, two 6B Cameragraphs, and Camp Las Casas Liberty Ampitheatre, Camp Las Casas, Porto Rico, two 6B Cameragraphs.

The Empire Theatre, Chelsea, Mass., has installed two 6B Cameragraphs through the Boston branch, United Theatre Equipment Corporation.

The St. Louis Theatre Supply Company report that business is splendid and that machines are selling well.

Do you want a camera? Have you a camera for sale? Are you a camera man seeking a position? Do you need the services of a cameraman? The World's Classified advertising is open for your use. Why not?

"18 to 45" Changes to "Every Mother's Son"

THE secret is out. The big production upon which R. A. Walsh has been working for the last five months is "Every Mother's Son." It is a powerful story of human hearts and reconstruction and will be released by William Fox, December 8.

It is understood that it was William Fox's intention to show "Every Mother's Son" as a special road attraction. The influenza epidemic, however, interfered with this plan, so that now Mr. Fox has decided to release the production as one of his series of Big Timely Pictures, putting the subject on an independent booking basis and making it available to all exhibitors immediately.

The title of "18 to 45," by which the picture heretofore has been known, was only temporary, and was adopted and advertised merely as a protection to the producer, it is stated. This was done because the opening scenes of the picture deal with the great draft, its justice and its effect on every American home. "Every Mother's Son," however, is not a war play, it is announced, but deals chiefly with the tremendous sacrifice of American mothers and with the great economic and social problems which will arise during the period of reconstruction.

Director Walsh has been working on the picture for five months. The opening days of the big draft found the picture completed and arrangements were all made for its showing as a special attraction. During the non-release period, however, developments in the war situation were such that it was deemed advisable to make certain changes in details. Mr. Walsh had several conferences with Government officials in Washington, and it is reported that some of the reconstruction scenes are based on data which he obtained from Government sources.

Some of the most powerful scenes in the picture have to do with the war's after-effects on American life—the problems of business and industrial changes, social readjustment, employment questions and the realignment being handled in a way that is expected to make the picture one of extraordinary timeliness.

The cast is headed by Charlotte Walker. Exceptional publicity and advertising campaigns have been prepared.

Claire Whitney.
Who is a member of Metro's all-star cast making a photo version of "The Man Who Stayed at Home."

Among Independent Producers

Conducted by C. S. SEWELL

Latest Tourneur Production on State Right Basis

DEFINITE decision to release his latest production, "Woman," on the open market has been made by Maurice Tourneur. Tom Moore has purchased Maryland, Virginia, Delaware and District of Columbia rights and arranged to open his million dollar theatre, the Rialto, in Washington, early in the new year, with this production.

Tourneur has just completed his visualization of the late Jacques Futrelle's mystery romance, "My Lady's Garter," and departed for the Coast, accompanied by his executive and studio staff, numbering sixteen, to take over a portion of the big Triangle studios at Culver City, Cal., where he will film his next three productions, which will be made during the coming winter.

The decision to release "Woman," as well as his third production, "My Lady's Garter," in the open market is said to have been reached because Mr. Tourneur believes these productions require special and individual handling "Woman" is one of the unique productions of the cinema field. The production scored a hit at the New York Rivoli Theatre.

Following upon this decision, Hiller & Wilk, Inc., the selling agents of Maurice Tourneur Productions, announce they have also disposed of the New England territory to George A. Dodge, who is organizing the Paragon Pictures of Massachusetts. The sale of the territory is another link in an open releasing system for Tourneur productions.

Mr. Tourneur took the negative of "My Lady's Garter" with him when he left for the Coast this week. He will personally supervise the cutting and assembling of this production, which will shortly be ready for release.

Arrow Closes Another Big Deal.

The Arrow Film Corporation announces closing of contracts under its consolidated plan of distribution with the International Film Corporation of Denver, which call for the delivery of two productions a month for Colorado, Utah, Wyoming and New Mexico.

The attractions consist of "Her Aviator," "The Perfect Model," a reissue of "Inspiration," "My Husband's Friend," a reissue of "The House of Mirrors," "The Woman's Law," "The Sunset Princess," "The Web of Intrigue," "The Fire of Hope," "Human Shuttles" and "The Shadow of Fear." The last four are reissues starring May Allison and Harold Lockwood.

The International Film Corporation is under the management of C. John Predari, formerly general manager of the La France Feature Film Company, of Denver. Mr. Predari will shortly open an office at Salt Lake City, and will specialize in feature attractions.

"Birth" Sold for Several States.

Samuel Cummins, of Washington, has purchased another block of territory on the motion picture "Birth," from the Eugenic Film Company. The new territory is as follows: South Carolina, Kentucky, Tennessee, Georgia, Alabama, Louisiana, Florida, Arkansas, Mississippi. Mr. Cummins already controls the rights on this subject for Delaware, Maryland, Washington, D. C., Virginia and North Carolina. This picture will be sent through the territory as a road show.

Madame Alice Blache to Make "Peace" Film

MADAME ALICE BLACHE, the well-known French picture directress who at the present time is engaged in filming an as yet unnamed productions under the supervision of Leonce Perret, featuring Dolores Cassinelli and Albert Roscoe, is also, when not at work in the studio, preparing the scenario for a symbolic production on the theme of "Peace."

Says Madame Blache: "For weeks, I have jotted down every beautiful thought, and hope to be able to create a picture visualizing my conception of peace, of happiness and beauty as expressed in the one word "Peace." The moment peace is finally signed. I want to cross the ocean and take pictures in France, to visualize the rebuilding of France with the aid of America, to picture the transformation of the ruins of Rheims and Ypres and other war-ridden districts into prosperous cities, to show how the barren ground filled with shell holes where not a tree or a blade of grass has grown for the last three years will be transformed by the peasants into a rich beautiful agricultural district.

Madame Alice Blache
Directing Perret Productions.

It is announced that the preliminary work for this production will be made in this country, and that several American film players, who have as yet not been selected, will appear in prominent roles.

H. L. Dollman Visits New York.

Among the out-of-town film men who visited New York during the past week was H. L. Dollman, of the Doll-Van Feature Company, Indianapolis. Mr. Dollman witnessed the screening of a number of independent productions and announces the purchase of Illinois rights on "Wives of Men" and Indiana and Illinois rights on "The Still Alarm." Both of these feature pictures are distributed by the Pioneer Film Corporation. Mr. Dollman is also negotiating for the purchase of rights to other productions for his territory.

Paragon Pictures, Inc., Formed in New England

PARAGON PICTURES, Incorporated, is the title of the newest concern to enter the independent field in the New England States, and it is announced that they will distribute only big pictures of real box-office value. The executives of the company consist of George A. Dodge, president; Stanley W. Hand, vice-president and general manager, and Hovey Dodge, secretary and treasurer.

All of these gentlemen are well known throughout New England. George A. Dodge conceived and built Paragon Park, at Nantasket Beach, also the Georgian, at Boston, and Pemberton Inn and Hotel Pemberton, at Hull, Mass, while Stanley W. Hand was formerly affiliated with World and Pathe exchanges, which he served in important executive capacities in Cincinnati, New York and Boston. Hovey Dodge, for the past two years has been sales representative for Pathe in New England.

The office manager of the new concern, whose exchange and general offices are located at 16 Piedmont street, Boston, is E. E. Weakley, of Pathe's Boston office, while his chief assistant is Miss Dorothy Pearlman, also formerly of Pathe.

Messrs. Dodge and Hand announce that they intend to cover New England in the interests of the company, maintaining close relationship between the company and exhibitors carrying out the policies of Mr. Hand, who is known as "Billy Sunday Hand."

The first pictures announced by this company are "Stolen Orders," William A. Brady's big spectacle, which they will release December 1, and Carmen of the Klondike, the Selexart picture distributed by S. A. Lynch Enterprises, which they will offer to New England exhibitors on November 20. Negotiations are also under way for the purchase of additional feature productions for this territory.

More Sales Announced for "Mickey."

The rights to "Mickey" for the New England territory have been bought by the Boston Photoplay Company, and this feature has been sold for Wisconsin to Wisconsin Film Company, of Milwaukee, also to First National Exhibitors' Circuit of New Jersey, for New Jersey.

On November 18, "Mickey" was shown for the first time at the Regent Theatre, Paterson, N. J. In spite of unfavorable, rainy weather, the Regent is said to have done the biggest business in its history. The theatre was filled to capacity all day, and "Mickey" was shown to over eight thousand people. According to the W. H. Productions announcement this is a record that not even Chaplin productions have equaled.

Parsons Shows How He Wins 'Em.

Can live, snappy, up-to-date salesmanship methods be applied to winning the girl you want? "Smiling Bill" Parsons thinks they can, and he shows how any man can do it in his newest Capitol comedy, "Proposing Bill."

The scheme he employs with the girl who turned him down flat is just the sort of scheme that a really hustling and ingenious salesman might use to win over an unwilling prospect in business. "Smiling Bill" can speak with authority on that subject, because he knows something about salesmanship.

In "Proposing Bill," he enacts the part of an ultra-susceptible but exceedingly amiable chap who kisses every pretty girl he meets within one minute and 59 seconds from the time of the introduction.

Selig Polyscope Sells All Tom Mix Negatives

EXCLUSIVE Features, Incorporated, located at 126 West Forty-sixth street, New York, announced that they have purchased outright from the Selig Polyscope Company all negatives for the comedy-dramas in which Tom Mix appeared for this company. The first release will be "Twisted Trails," which will be followed throughout the series by two-reel productions issued at regular intervals.

An official of Exclusive states in connection with this deal: "Tom Mix is the last of those picturesque riders of the range who formerly were so necessary a part of the atmosphere of the great West. The cowboy of tradition has gradually disappeared, or so changed that he is hardly recognized in the modern product. No longer is it considered necessary to outride the daring Arab to handle a herd of cattle. Instead, the workaday overalls and omnipresent flivver have usurped their place. Tom Mix is one of the few of the band who swears by his horse and leather chaps. No one is better able to portray the real Western character familiar to romance. He is not merely an actor, but has worked for years on a range. When quite young he roamed the Canadian northwest as one of the mounted police, and later in the United States Army served in the Philippines. The result of his experiences is fully realized in his screen work. He brings the breath of the prairie and the virility of the soldier and puts his own unique screen personality into it all.

Aviator in Rapf Film Later Killed by Fall

A FEW days after he had completed a series of daring stunts for the Harry Rapf photoplay "Wanted for Murder," Allen Adams, a U. S. Army air pilot, was killed at Central Park, L. I., when his plane, became unmanagable. Some of the feats which he performed are said to be of the hair-raising order, and he was warmly complimented by Mr. Rapf and Director Frank Crane.

Elaine Hammerstein is featured in this production, which is described as dealing with an international theme, semi-military in character, but by no means propaganda. One of its chief aims is to depict the close friendship existing between the soldiers of the United States and France.

About five hundred American soldiers appear in the picture. They were filmed at the time when Irene Franklin and Burton Green were duplicating the entertainment they gave for the boys in the trenches. It is announced that the names of these boys with their home address have been procured and will be supplied to exhibitors for local publicity purposes. Aside from this feature the story is said to be a timely one, and Mr. Rapf is satisfied he has a sure fire success that will be a money-getter wherever shown.

Argosy Feature at Broadway Week of December 1

THE first public showing of the Argosy Film Corporation's timely production, "After the War," which was scheduled for the week of November 25 at Broadway Theatre, New York, has been postponed for a week. This was brought about by a conference between M. H. Hoffman, sales manager of Argosy, and M. A. Kashim, manager of the Broadway, so as to allow more time in which to conduct an advance advertising and billposting campaign in connection with this picture, and also to enable the Broadway to prepare for special effects in connection with the presentation.

As its name implies, this feature deals with events of the future, that is, some years ahead, and only refers back to occurrences during the great war. Grace Cunard is the star, while Joseph DeGrasse directed the production. Miss Cunard is well known for her work in many screen productions, especially in serials. The remainder of the characters in the picture are all portrayed by players of note, including Gertrude Aster, L. M. Wells, Harry Carter, Herbert Pryor, Edward Cecil, Dora Rogers and Gretchen Lederer. The story is the work of Kingsley Benedict.

This production is being released on state rights basis, and the Argosy Film Corporation announces that practically every conceivable form of paper can be secured for effectively advertising the feature, including regular sizes, one, three, six and twenty-four sheets, special lobby displays, heralds, window cards, cuts and mats; the twenty-four sheet being especially striking.

While dealing with the brutality of the Huns, this is not a picture of battlefields; in fact, only a small group of soldiers are shown at any one time, and the only shot fired is when the German ambassador is killed.

Dalton Issues Statement on "Beyond the Law"

FOLLOWING the announcement in our last issue that the first production of the Southern Feature Film Corporation, "Beyond the Law," is ready for release, the public premiere for the trade and press was held on Tuesday, November 26, at Wurlitzer Hall, New York. Some days preceding this showing, however, a private presentation was arranged for the officials of the company, at which there was considerable favorable comment, the officials expressing themselves as well satisfied with the work of Emmett Dalton, who not only appeared in the leading role, but also supervised the production under the direction of Theodore Marsten.

Emmett Dalton.

This picture, originally made in eight reels, has been cut to six, which has the effect of quickening the action and suspense. In connection with this production, Mr. Dalton states: "The motion picture industry has been flooded with pictures advertised as typical western features, and the public has come to regard the West in a light entirely foreign to its actual self. I have lived in the great West all of my life, and have roamed its prairies for years, so that it has become a part of my life. "Beyond the Law," which I wrote, is an accurate account of western life, and depicts something real and typical of western life. Exhibitors and state rights buyers can expect a western production which is perfect in every detail."

New State Right Company Operating in the South

THE Southeastern Pictures Corporation, lately organized, has engaged extensive quarters at 61 Walton street, Atlanta, operating an independent exchange for the Georgia, Alabama, Tennessee, North and South Carolina and Mississippi.

A. C. Bromberg, vice president and general manager, is known throughout the southern territory as one of the first exchange managers in the South. Mr. Bromberg's connection with the industry dates back eleven years, and his acquaintance with exhibitors is also built upon his active connection with the industry as an exhibitor, having built and operated the Strand Theatre, Birmingham. Later he became an exchange manager for Triangle, then Mutual, General Film and Consolidated Film Supply Company, Atlanta.

However, before his connection with General Film, Mr. Bromberg was engaged in the independent field.

Mr. Bromberg has also made a study of the technical end of production, in addition to which he took a course in publicity and advertising, and he has often been called upon by exhibitors to adjust obstacles in the management of their houses, and in several instances has taken over the management of theatres for a brief period.

Mr. A. Samuels, president of the Southwestern Pictures Corporation, is the owner of a chain of theatres in Georgia, controlling three houses in Atlanta, five in Macon, one in Valdosta, one in Griffin and one in Newnan, with a total seating capacity of over nine thousand.

The Southwestern Pictures Corporation have constituted the Arrow Film Corporation, their exclusive buying representative, and through the Arrow Film Corporation have made their initial purchases of a number of attractions listed in our last issue, and, in addition, Messrs. Romberg and Samuels, who have been in New York for the past week, have secured "The Woman's Law" and also procured from the W. H. Productions thirty (30) two-reel reissues of the Kay Bee productions and the single-reel "Keystone," "Arbuckle" and "Chaplin" reissues from W. H. Productions.

Mr. Bromberg stated: "Mr. Samuels and myself do not intend to do anything else but serve exhibitors with the best that can be secured, and to conduct an independent exchange that will do more than book a picture. We hope to be of real help and assistance to exhibitors in the six southern states."

Messrs. Bromberg and Samuels will continue to be in the market for attractions, and request that all subjects be presented to their New York buying representatives.

Unique Trade Showing for "The Spreading Evil"

THE recent pre-release showing of James Keane's production, "The Spreading Evil," which is described as a social uplift picture, created considerable attention. A novelty in connection with this presentation, which was for the press and trade generally, was that the audience was not left in doubt regarding the nature and class of the picture they were to see, for upon entering the lobby an elaborate display of posters and other advertising matter were arranged on the walls, dealing comprehensively with the subject.

An attractive twenty-four-sheet was hung on the left wall of the foyer, while two styles of six-sheets decorated another wall, and in between were one and three-sheets, all being excellent examples of high-class work. In addition there was an oil painting of Honorable Josephus Daniels, Secretary of the Navy, and James Keane, producer of "The Spreading Evil." Mr. Daniels is seen congratulating Mr. Keane upon his picture, upon which occasion he presented Mr. Keane with a strong letter of indorsement. This letter, togteher with some twenty odd other equally warm letters of indorsement from representatives and senators, were in a large frame and created a great deal of attention.

In addition there were about a dozen oil-painted enlargements of well chosen scenes from the picture, which in themselves outlined the plot. Mr. Keane announces that already he is in receipt of numerous inquiries regarding the production.

"Stolen Orders" Selling Fast.

William A. Brady announces the signing of contract with Paragon Pictures, Inc., for New England rights to "Stolen Orders." The Southwestern Film Company has also secured rights to this production for Louisiana and Mississippi, in addition to the states of Texas, Oklahoma and Arkansas, which they already control. Louisiana and Mississippi will be served from the Dallas office of the Southwestern, located at 1911½ Commerce street. Paragon Pictures are said to be planning an extensive campaign on this production throughout the New England states.

It is said that this production, interpreted by the four stars, Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge, together with many others, has shown a remarkable box office value wherever presented.

"The Kaiser's Finish" A Timely Production

ATTENTION is called by A. Warner, sales agent of the eight-reel feature production, "The Kaiser's Finish," to the excellent business enjoyed by this picture since the signing of the armistice with Germany. Says Mr. Warner: "It is an apt illustration of the value of a timely production and the support which can be expected from the public when an exhibitor visualizes for his patrons the subjects holding the uppermost place in their minds. The comments of the exhibitors who have played the picture during the last week are complimentary beyond our most sanguine expectations. It has played to capacity wherever shown, and theatres in which it was booked for two or three days have extended their contracts to a week."

Manager Lytle, of the Empire Theatre, San Antonio, ran this production for a week, commencing on "peace celebration" day, without preliminary advertising or publicity, and notwithstanding the fact that he did not receive his posters and lobby display until Wednesday, wired E. H. Hulsey, of the Dallas exchange: "It is a clean-up." According to Mr. Hulsey this is the first time that a special production has opened in Texas to a week's run without any advance preparation.

In this connection Mr. Hulsey claims to have established a new record for bookings, as he has already closed contracts by telegraph and telephone aggregating $6,000. Among the houses in Texas which will play this production are the Hippodrome, Dallas; Zoe, Houston; Hippodrome, Waco; Queen, Galveston; Majestic, Wichita Falls; Crystal, Greenville; Lyric, Longwood; Liberty, Beaumont; Pearce, Port Arthur; Liberty, Orange; also the Hauber, at Pine Bluff, Ark., and the Jewel, at Helena, Ark.

W. H. Productions to Defend Suit.

The W. H. Productions Company, in a statement issued concerning the proceedings instituted against it by the Federal Trade Commission, announces that it will make a formal defense of this suit through their attorneys, Seligsberg, Lewis & Strouse.

Art-O-Graf Company Formed in Colorado

FOR the purpose of producing and marketing state rights features the Art-O-Graf Film Company, a Colorado corporation, has been formed by Tom Gibson, Otis B. Thayer and David W. Townsend. The first production will be a six-reel feature, "Wolves in Wall Street," adapted by Tom Gibson from his story, "German Gold." A lease has been secured by the Art-O-Graf Film Company upon the Englewood Colorado studios of the National Film Corporation.

Otis B. Thayer, president and producing manager for the Art-O-Graf Film Company, is a man of many years' experience in the motion picture industry. He was formerly a director for Wm. N. Selig Chicago studios and is said to be the first man to take a company into Colorado to film "Western" stories. Since that time Mr. Thayer has been identified with pictures made in Colorado. As an independent producer he filmed "The Unborn," "The Awakening of Bess Morton," and several shorter subjects.

For the past five years Tom Gibson has been actively identified with several large companies as scenario writer and editor, including Lubin, Christie, Balboa and Universal and National Film Company. At Universal City Mr. Gibson produced sixty-seven reels in eleven months.

The production plans of the Art-O-Graf Company calls for six state rights "Western" subjects a year. They have already arranged for the first four and are negotiating for rights to popular novels. "The Last of the Open Range" is another of Tom Gibson's stories slated for early productions, and it will be a story of the early-day struggles of the sheep and cattle men. Mr. Gibson was co-author of the serial, "The Bull's Eye," made by Universal.

Special Engagements For "Romance of the Air"

CARL E. CARLTON, under whose personal supervision "A Romance of the Air," the aerial motion picture featuring Lieutenant Bert Hall and Edith Day, announces that this production, which had its premiere at the Rivoli Theatre, New York, played to the biggest receipts of any picture shown at this house for the past twelve weeks. Pending his decision as to just how this picture will be released, Mr. Carlton is arranging for special engagements in Boston, Chicago, Baltimore, Philadelphia, Buffalo, Louisville, Cincinnati, San Francisco, Los Angeles and other cities. Lieutenant Hall will appear in person as he did at the Rivoli and relate some of his exciting adventures.

Lieutenant Hall, who, with Major William Thaw, are said to be the only surviving members of the original Lafayette Escadrille, was decorated seven times and brought down eight German machines. His book, "En L'Air," has enjoyed one of the largest sales of any aviation story in connection with the war, and the production is founded largely on the book.

The next special showing of "A Romance of the Air" will be held in Boston, this City having been selected, as Edith Day, who is featured with Lieutenant Hall, is now appearing there in the prima donna role of the musical comedy "Going Up."

Herbert Standing, well known for his work in a number of screen productions, appears in the role of Major Thaw in "A Romance of the Air," and he is said to have been selected for this part not only on account of his dramatic ability, but because he also bears a marked resemblance to this well known American "Ace."

General Film Handling "Hearts of Love."

Thomas Bedding, of the American Feature Film Company, advises that he has received numerous inquiries from various buyers throughout the country who appear to have gained the impression that "Hearts of Love," the feature production being handled by this company is being distributed on a state rights basis. Mr. Bedding states that this is not the case; that this picture is not a state rights proposition, but is on the General Film program. The foreign rights, however, are being disposed of by the American Feature Film Corporation, 220 West Forty-second street, New York.

State Rights Sales Reported This Week

ARROW Film Corporation announces that under its consolidated plan of distribution it has disposed of the Utah, Wyoming and New Mexico rights to a number of productions, details of which are carried in another article in this issue.

* * *

A. Warner announces the sale of rights to "The Kaiser's Finish" to the New Grand Central Film Company, St. Louis, for Missouri, and to Central Film Company, Chicago, for Illinois.

* * *

Paul Smith Pictures Company has sold through the Arrow Film Corporation rights to "The Finger of Justice" to First National Exhibitors' Circuit of Virginia, for Virginia, North and South Carolina, Georgia, Alabama and Florida, and it is announced that this production will be exploited as a road attraction.

* * *

Paragon Pictures, Inc., 16 Piedmont street, Boston, have secured from Ernest Shipman rights to the Al Jennings production, 'The Lady of the Dugout" for the six New England states.

* * *

As announced in another article in this issue, Samuel L. Cummins has secured from Eugenic Film Company rights to the feature production "Birth" for nine Southern states.

* * *

Hiller & Wilk have disposed of the following rights on the Maurice Tourneur production, "Woman"; to Tom Moore, Washington, for Maryland, Delaware, District of Columbia and Virginia, and to Paragon Pictures, Inc, for New England.

* * *

Southwestern Film Company have secured from William A. Brady the rights to "Stolen Orders" for Louisiana and Mississippi, in addition to the territory they are already handling.

* * *

W. H. Productions Company have sold the New England rights to "Mickey" to the Boston Photoplay Company; Wisconsin rights to the Wisconsin Film Company, and New Jersey rights to the First National Exchange, Paterson, New Jersey.

Trade News Brevities

PROHIBITS SALE OF STANDING ROOM

Michigan's Fire Marshal Orders That Tickets Cannot Be Sold After Seating Capacity Is Occupied

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

SOMEBODY said the other day, "Who is the fellow putting the jinx on the motion picture theatres?", and it looks as if there was really a "nigger in the woodpile" somewhere. On Saturday, November 16, an order went forth from the state fire marshal's office in Lansing that standing room could not be sold in theatres, regular or movie, after the seating capacity was occupied, and charging the Detroit police department, as well as authorities in all other towns, with the duty of notification and enforcement. State Fire Marshal Frank H. Ellsworth says his action followed a number of complaints, especially in the smaller theatres, that undue crowding was permitted. With all due respect to the state official, theatre owners question that there have been complaints made and look upon the order as one of politics—pure and simple. First of all, there is very little crowding in theatres—as only a certain number of people are permitted to stand in accordance with the Detroit city ordinance. Then again, some standing must be permitted because people after buying their seats step into the foyer and insist upon a seat either so many rows from the stage or from the back, and if there is none vacant, they wait for one. In the regular theatres, the owners sell coupon seats, and there is probably not as much excuse for standing, but in the picture theatres there will always be the question and problem of standing. It is a part of the business. To drive away the standees is approximately the same as closing them up.

Corporation Counsel Allen H. Frazer questions very much whether the state fire marshal's order can remain in force in Detroit. City Fire Marshal Abe Goldwater, of Detroit, said, as soon as he heard the order relative to standees, that the action of the state officials was a surprise to his office, no complaints against overcrowding in Detroit theatres or violations of the Detroit ordinance had been reported to him. He said he could see no good reason for the sweeping order.

Chief Building Inspector Henry A. Dupont said the Detroit city ordinance was strict in limiting standing room space to two square feet per person in the rear of the auditorium, and that every Detroit theatre is conscientiously living up to the regulations.

Goldstein Sells His State Right Films.

Harry Goldstein, one of the original promoters of the Majestic Theatre, Detroit, and the Oakland in Pontiac, has disposed of his two state-right features, "The Struggle Everlasting" and "The Accidential Honeymoon," to Joe Horwitz, proprietor of the Joe Horwitz Productions, Film Building, Detroit. It is Mr. Goldstein's intention to devote his entire time to the building of theatres just as soon as the Government lifts the ban.

Reed Succeeds Stuart at General.

A. J. Reed has been appointed manager of the General Film Exchange, Detroit, succeeding Frank Stuart, who resigned. Mr. Reed has for the past eighteen months been in charge of the George Kleine Exchange in Detroit. Mr. Stuart has been with the General for five years, starting in as one of the clerks. He has announced no future plans as yet.

Named Manager of Film Clearing Branch Here.

W. A. Haynes has been appointed manager of the Detroit branch of the Film Clearing House, third floor, Film Building. He was formerly with the Dawn Masterplay Company, and later went with the Producers Distributing Corporation. He also operates an exchange under the name of Haynes Features.

Breezy Detroit Items.

Alvin Smith, of the Fine Arts Theatre, has adopted a new policy of continuous performances from 2 to 11 p. m. daily. The theatre has been completely redecorated and many beneficial changes made.

The new Deluxe Theatre will open November 27 with "Mrs. Leffingwell's Boots," a Select Picture.

The price of seats in the evening at Woodward No. 1 Theatre have advanced to fifteen cents.

C. E. Shurtleff, general sales manager for the W. W. Hodkinson Corporation, was a recent Detroit visitor, making final arrangements for the transfer of the physical distribution from the General to Pathe.

J. C. Fishman of the Standard announces having secured the Michigan rights to "The Kaiser's Finish." The Standard will also distribute a war picture for the Government, "Fit to Fight."

Arthur S. Hyman, of the Hyman Attractions, Owen Building, has been appointed Unit Supervisor of the Central Eastern States for the Affiliated. He will start a drive at once for new members.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Iowa Recovers from Influenza.

IOWA has completely recovered from the influenza, and film exchanges report business normal in every way again. Local exchanges have been fortunate in retaining for the most part their entire clerical force and roadmen as well. The layoff of two weeks or more was in reality a vacation to some of the boys who had not had that much time off in months.

Myers Takes Over the Cotton Theatre.

W. L. Myers, former manager of the Palace Theatre, Waterloo, and lately in charge of the Plaza in that city for J. E. Hostettler, has taken over the Cotton Theatre in Cedar Falls, renamed it The Regent, brightened the house in many ways, including a new canopy, new lighting fixtures and all-round improvements. Mr. Myers always makes a success of any theatre he handles and he is counted upon to put the Regent over with a bang. Cedar Falls is a college town of 7,000 inhabitants and has one opposition theatre.

Paramount Official Visits Des Moines.

Hiram Abrams, of Paramount, spent a day in Des Moines recently in conference with local Paramount officials. While here Mr. Abrams stated that no local changes were contemplated for the present at least.

Griffith Film Booked Well Ahead.

W. F. Jackson, Iowa representative for "Hearts of the World," is again on the job after the influenza ban and has the big Griffith picture well booked into the winter. He plans a three weeks' run in Des Moines at the close of the regular theatrical season. Frank Hurst, who was his company manager with "The Birth of a Nation," is back with the "Hearts" show.

Royal Has First-Run Program.

The Royal is now running first-run pictures at ten cents, and doing a good business. Its only opposition at this price is the Majestic, which is getting ten cents for second-run subjects, with fifteen cents on Saturdays, Sundays and holidays.

Ralph Wilk in Medical Service.

Ralph Wilk, brother of Jake Wilk, well known New York theatrical and picture man and member of the firm of Hiller & Wilk, is attached to the medical staff at Camp Dodge. Young Wilk is a former newspaper man, having done editorial work at Duluth and other towns in the iron range.

Cleveland Trade Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Exchanges Combine Quarters.

THE Union Film Company, Exclusive Features and the Ohio Ivan Company have combined their business quarters in line with the recent combination ideas which have affected other companies. These concerns are now located on the fourth floor of the Belmont Building.

Steele in West.

B. C. Steele, former Cleveland exhibitor, is now in Los Angeles, manager of the Symphony Theatre there. During the influenza closing he redecorated the house.

Reavey Goes to Metro's Chicago Office.

Harry Reavey, well known salesman who has traveled the Ohio film territory for several years, has departed from this territory to Chicago, where he will work in the future.

Harry has been with Metro for some time and will continue with that concern, working in Illinois and Indiana.

Cleveland Brevities.

Charlie Chaplin's new picture, "Shoulder Arms," opened at the Stillman Theatre, Cleveland, week of November 17, and played to a very big business.

C. D. Haskett is the new assistant manager of the Cleveland Pathe exchange.

ALLENS AGAIN EXTEND THEATRE CHAIN

Acquire the Windsor at Windsor, Ontario—Now Operate Thirty Picture Houses in Canada

By W. M. Gladish, 33 Wineva Avenue, Toronto.

MESSRS. Jule and J. J. Allen, of Toronto, have made further advances in connection with the extension of their business interests in the Dominion.

Announcement is made that the Allens have acquired the Windsor Theatre, one of the largest theatres in Windsor, Ontario. This house has had a mixed policy, but it will be the plan of the Allens to make it an exclusive moving picture theatre. The Windsor was secured from the former owner, a Windsor alderman.

George Rotsky, manager of the New Grand Theatre, St. Catherine and Stanley streets, Montreal, has been appointed general supervisor for Allen Theatres in the Province of Quebec. With this announcement comes the news that the New Grand has also been acquired by the Allens, making at least two theatres in Montreal for them, in addition to the Francais Theatre, which was leased temporarily for the showing of "Hearts of the World." It has also been reported that the Allens were negotiating for the lease of the Francais on a permanent basis.

Mr. Rotsky will be the overseer of the New Grand, Allen Theatre, of Westmount; Auditorium, of Quebec City; Royal Alexandra, of Lachine, and other houses. The New Grand is not a new theatre, the structure having been converted from a church. It is centrally located, however, and is a good proposition.

Allen's Bloor Street Theatre, Toronto, is nearing completion and will shortly be opened. Allen's Theatre, on Danforth avenue, which was held up for several weeks on account of objections from rival exhibitors and clergy of the community, has hardly been started, and it will be some time before it will be opened.

The new Allen theatres in Edmonton and Regina are progressing nicely despite labor shortage and the epidemic.

The Allens now have approximately thirty moving pictures in Canada either in operation or in course of erection.

McArdle Resigns from Shea's Hippodrome.

Announcement is made that E. A. McArdle has resigned the management of Shea's Hippodrome, Toronto. It is understood that J. Shea, manager of Shea's vaudeville theatre, Toronto, will supervise the management of the Hippodrome in the future.

Clarence Robson, manager of the Strand Theatre, Toronto, only recently returned to his post of duty after being ill for more than five weeks. His sickness started with an attack of influenza. This is the second long illness which Mr. Robson has suffered within a year.

Cloakey to Manage the Allen at Brandon.

Oral D. Cloakey, manager of the Allen Theatre, Calgary, Alberta, has been transferred to the management of the Allen Theatre at Brandon, Manitoba, in succession to A. J. McKelvie. Mr. Cloakey was in Calgary for four years and has been in charge of the Allen Theatre there for more than a year. He was formerly assistant to Ben Cronk, who is now general supervisor of Allen theatres, with headquarters at Toronto.

Ottawa May Have a Screen Club.

A movement is on foot to organize a Screen Club in Ottawa, Ontario. The matter is receiving the consideration of Will McLaughlin, moving picture editor of the Ottawa Journal.

Major Graham Buys the Strand.

An interesting change in the Canadian West has been the sale of the Strand Theatre, Saskatoon, by P. L. Sommerfeldt to Major J. Graham, of Regina, for a consideration said to have been $20,000. The Strand Theatre was formerly leased by the Groves-Walker Theatre Company, but in future it will be under the management of Harry Mee.

Toronto Operators to Nominate.

The Moving Picture Operators' Union of Toronto is scheduled to hold its annual nomination meeting on Sunday, December 1, and the annual elections will be held on Sunday, January 5, 1919. The Toronto local was unable to hold its regular November meeting because of the epidemic. The Toronto local is described as being in its strongest position since its organization.

Dominion Theatre Holds "Siberian Day."

The Dominion Theatre, Ottawa, observed Monday, November 18, as "Siberian Day," the members of the Canadian Siberian Expeditionary Force stationed in Ottawa for training purposes being the guests of Manager Hanitch at the evening performance on that date. Several members of the Force contributed special vaudeville numbers for the entertainment of their comrades. The "Siberians" turned out 250 strong.

Coliseum Theatre Beautified.

The Coliseum Theatre, Kew Beach, Toronto, looks like a new house since its renovation. The curtain windshield at the entrance has been replaced by a handsome partition of the lattice-work style. The theatre also has a big orchestra pit and a miniature stage of pleasing appearance. There is also a rather ornate frame around the screen. Added to these features are a number of mural decorations to kill the bare-wall effect. The front has also been redecorated and remodeled.

The windows in both of the stores in the Coliseum are now used for display advertising purposes, the advertisements consisting of transparent signs covering the plate glass. The spaces are used to draw attention to coming attractions.

Shows Part of Coming Attractions.

Manager Will M. Elliott, of the Regent Theatre, Toronto, has added another idea, new to Toronto, to the list of many innovations which he has adopted for the big Toronto house since he took over its management a few weeks ago. The latest stunt is to present a portion of the coming week's attraction on the screen, along with the title of the picture and a trailer, that the feature will be shown at the Regent during the coming week. Mr. Elliott is also using a special Regent title and tail-piece for the news weeklies which are being presented.

Boy Scout Picture at the Allen.

The English serial, "Boy Scouts to the Rescue," opened at the Allen Theatre, Toronto, on Monday, November 18. Local Boy Scout organizations paraded to the theatre with a bond on the first evening, and various troops were guests of the management at performances throughout the week. The serial, which comes in five chapters, is controlled in Canada by Clair Hague, of tne Canadian Universal.

Motion Pictures to Advertise Canada.

B. E. Norrish, of Ottawa, Ontario, has been given charge of the official moving picture activities of the Dominion Government, and is associated with the Department of Trade and Commerce. Mr. Norrish is a graduate in applied science at Queen's University, Kingston, Ontario. By means of moving pictures it is proposed to advertise Canada abroad quite extensively. Arrangements have already been made for the presentation of official Canadian views in the United Kingdom, Australia, New Zealand and South Africa.

Front of Moss Park Theatre Beautified.

The Moss Park Theatre, Queen Street East, Toronto, Ontario, now has a front that is a real study in art. Incidentally, the Moss Park Theatre, under another name, formerly had an appearance that was so uninviting that the house was closed for a number of months. Mural paintings now cover the curved ceiling and panels of the entrance, the scenes typifying drama and comedy as presented on the screen. The arrangement is a credit to the management.

Schreiber Still Under Ban.

On November 16, practically the only centre in the Province of Ontario which still was keeping the lid on public gatherings was Schreiber, a small town in Northern Ontario. The authorities of all other cities and towns had seen fit to life the embargo on theatre performances by that date. The result was that the Motion Picture Exhibitors' Protective Association of Ontario sent a sharp letter by special delivery to the medical officer of Schreiber to ascertain the reason for the delay in removing the ban there.

Says News Films Will Be More Valuable.

L. Ernest Ouimet, of Montreal, president and general manager of the Specialty Film Import, Ltd., Canadian distributors of Pathe releases and official British pictures, declares that news weeklies will now become more valuable than ever. This rather contradicts an impression that the "war views" will become less popular now that the war is over.

"The next six months will see many changes throughout the world," says Mr. Ouimet. "The public is hungry for news and eager for detail. The motion picture is the greatest recorder of details. The strict Government and military censorship will now be removed, as secrecy is no longer necessary. Cameramen will have more latitude. Think of the fund of information that will be released and how theatre patrons will want to see and know the inside workings of the wonderful military machine that crushed Prussianism."

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

"America's Answer" at the Strand.

A PATRIOTIC war film has quite as strong interest now as while fighting was going on, if not stronger, judging by the way the public has flocked to see "America's Answer," one of the official Government films showing the kind of army Uncle Sam raised. The picture was the first shown at the Strand after the lifting of the ban, and more than a little interest was added by reason of the fact that Ohio troops were among those shown in the picture. It was seen previously at the Grand, before the opening of the regular season, at high prices. John Needham and Raymond Harris, representing the Division of Films, Committee on Public Information, were in Cincinnati to arrange for the engagement as well as for the showing of "Under Four Flags" later on.

"Smile" Film for Cincinnati Soldiers.

A unique film, the taking of which was postponed for a month by the influenza epidemic, was finally made at the Cincinnati Zoo, under the auspices of the Cincinnati Rotary Club, and will be sent overseas as a Christmas present for Cincinnati soldiers, especially the old First Regiment. It shows views of the more than 2,000 fathers, mothers and children of the soldiers, taken in appropriate divisions, one being especially devoted to six "war babies," born since the departure of their daddies for the front. The pictures were shown downtown, and have since been forwarded so as to reach France by Christmas.

Seattle News Letter

By S. J. Anderson, 807 Leary Building,
Seattle, Wash.

Yamada and Kaita Open the Atlas.

WITH the lifting of the influenza ban a new competitor entered the ranks for some of Seattle's flourishing motion picture business. This was the Atlas Theatre, opened by Messrs. Yamada and Kaita, former owners of the Bison Theatre, both theatres being in the lower downtown section of the city. The new house, which the managers themselves own, is on Maynard avenue, in the Japanese section of the downtown district. It is a fine, well-equipped house, seating about 500. Service has been signed for from Paramount, Fox, Select, Vitagraph, Pathe and Universal. The opening feature was Theda Bara's "Cleopatra." The admission charges are 15 cents and 10 cents, the latter being the price for children. On the day of the opening, November 12, no less than fifteen large floral pieces were received by the management from their various business friends and well-wishers.

Hamrick Buys Back the Gem.

John Hamrick, manager of the Rex Theatre, has bought back the Gem Theatre, which he opened several months ago on Second avenue, just south of Yesler Way, and sold a week or two afterward.

Mr. Hamrick reports a wonderful opening business on Tuesday and Wednesday with the Douglas Fairbanks and Fatty Arbuckle reissues, "The Half Breed" and "Bright Lights," respectively. With the reopening of the Rex Mr. Hamrick has changed back to his former policy of a change only once a week, instead of twice a week, which he was trying out when the theatres closed.

Sandell Opens the Pictureland.

E. W. Sandell, manager of the Dream Theatre of Snoqualmie, and former manager of the Movies Theatre at North Bend, Washington, opened the new Pictureland on November 13. Mr. Sandell just closed the Movies when the influenza order went into effect, and he took the opportunity offered by the closing of all houses to get ready the new house, which he had contemplated opening for some time. The Pictureland is a 270-seat house, equipped with a Minusa gold fibre screen and a Power's 6A and a Simplex machine. The service to be used is Artcraft-Paramount and Fox. Mr. Sandell reports excellent business at North Bend, owing to the prosperity of the extensive lumber interests of the community.

Coliseum Installs Wurlitzer Organ.

A big new Wurlitzer organ is being installed at the Coliseum Theatre, Seattle, and the management has promised that O. G. Wallace, organist at the Liberty, will perform on the new instrument for the first few days.

Thall Sells His Interest in the Victory.

C. M. Thall has sold out his interest in the Victory Theatre, Camp Lewis, to his associates, Messrs. Cassidy and McKee; but Mr. Thall will continue to book the house. The Victory opened the latter part of this week, several days after the ban had been lifted in Seattle.

Arnold Recovers from Influenza.

J. L. Arnold, manager of the Star Theatre, Bellingham, has been seriously ill with the Spanish influenza, but has recovered sufficiently to pay a visit to Seattle exchanges. His operator died from the disease, however.

Haubrook Opens the Rex Theatre.

E. H. Haubrook has closed the Apollo Theatre in South Bellingham, Wash., and has opened a new theatre on Harris ovenue. This gives South Bellingham one of the best theatres in the Northwest. The new house will be known as Rex Theatre.

BUSINESS AGAIN BOOMING IN DAYTON

On Sunday, November 17, the Dayton Played to 10,004, Memorial Hall to 3,000 and the Strand to 7,000

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

SUNDAY, November 17, brought back the business that had been lost by the recent epidemic in great shape and one of the best days for many moons was registered on the different daily reports of local theatres. There were three openings on Sunday worthy of mention that did very good, chief among these being "The Romance of Tarzan," at the Dayton Theatre. This house played to 10,004 people on that day, making a new mark for attendance records. This beats the record set at the Dayton by "Tarzan of the Apes," which played to 9,996 patrons, making it four less than ten thousand.

"Hearts of the World" opened at Memorial Hall to about 3,000 admissions, which was very good considering the fact that only one show was given at its premier.

The Strand opened with Douglas Fairbanks in "He Comes Up Smiling," and played to capacity all day. It is thought that about 7,000 patrons passed through the turnstile at the Strand. All of the downtown houses were hurt the first few hours of the afternoon by the big peace celebration parade which was held between the hours of one and three, but were benefited at its close. Business is coming back strong in Dayton.

Thomas Back at the Dayton.

Hewit H. Thomas, who had been sick for the last three weeks, is again at his post, directing the orchestra at the Dayton Theatre here. Mr. Thomas' wife passed away several weeks ago, suffering from an attack of pneumonia contracted after having had the influenza.

Schwerin, of Success Productions, in Dayton

Charles Schwerin, of Cleveland, and who is now out for himself with several big pictures, visited Dayton last week in the interests of his productions. Mr. Schwerin has "The Devil's Playground," with Vera Michelina; "The Crucible of Life," and many other recent successes. Mr. Schwerin imparted the information that he had four road men working at this time in addition to himself and hoped to add more in the near future.

Dallas Trade Letter

By Phil Fox, Times-Herald, Dallas, Texas.

Fairbanks Addresses Big Texas Crowds.

TEXANS turned out by hundreds of thousands to greet Douglas Fairbanks, who made a tour of the state in the interest of the United War Work campaign fund during the second week in November.

Fairbanks was at San Antonio when the news broke that Germany was whipped and that fighting was over. There was an immediate celebration. The star was called upon to address a great crowd which had gathered around his car at the railroad station.

Marshal Eskridge, of San Antonio, presented Fairbanks with a bottle of Burgundy wine, which he declared was the only one in the exceedingly dry city of San Antonio.

The work done by Douglas Fairbanks in Texas proved of real value, his patriotic appeal having a marked effect in every community visited. Constant speaking caused Fairbanks to become so husky that it was hard to hear him toward the end of his tour. His work was mostly done in Southwest Texas. He did not visit Dallas or any of the large North Texas cities, although they had hoped to see him.

Must Put On Good Shows to Keep Patrons.

"If the small-town motion picture exhibitor does not want his business taken away from him, via the automobile route, by the larger cities, he must wake up and hit the ball right now," declared John C. Fanning, of the Crazy Theatre, Mineral Wells, one of the most popular of North Texas exhibitors.

"During the influenza quarantine most of the small-town theatres were closed at once, while in the larger cities the quarantine was of brief duration. Patrons of the theatres in the smaller towns got the habit of going to the city in their automobiles to take in picture shows. The motion picture exhibitor in the smaller city must not go to sleep. He must combat any such change in patronage by securing the very best features procurable. High-class stuff pays in the end and I would rather see a crowded house on a film which costs perhaps more than I feel justified in paying than a half empty theatre on a film which I got cheap. My rule is that there's nothing too good for my patrons."

Express Service Improving.

Dallas film exchange managers report that there has been a great improvement in the service rendered by the railway express company during the past few weeks. Up to the time of the influenza quarantine local managers had nothing but trouble in shipping their films.

Along came the influenza and the film exchange business with the express company suddenly stopped. The magnitude of this business possibly was in this way forcibly brought home to express officials. Anyhow, the express company is doing finely now and everyone is satisfied.

Fire Destroys the Blue Mouse Theatre.

The Blue Mouse Theatre, 1010 Main street, Forth Worth, was destroyed by fire during the second week in November with a loss of $5.000. Joe Smith, an operator, was slightly burned. The house was crowded when a film caught fire, but there was no panic or confusion.

Texas Brevities.

Miss E. Johnson of the Liberty Theatre, Houston, has remodeled her establishment and has installed a new pipe organ.

John C. Fanning has remodeled the Crazy Theatre at Mineral Wells and installed some new loges.

J. C. Cobb has joined the auditing department of Metro, Dallas.

F. K. Davis is now with the First National Exhibitors' Circuit, Dallas.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks
Building, Louisville, Ky.

Griffith Film Stopped by Mayor.

DURING a recent showing of "The Birth of a Nation," a Griffith production at the Walnut Theatre, Louisville, Mayor Smith requested the management to take the picture off, stating that while he didn't order it he felt that it was a strong reflecion on the colored race, and that the colored boys had done such excellent work in France that he felt that the old Civil War axe should be buried. The management instantly withdrew the picture.

No Shortage of Operators in Louisville.

It is interesting to note that after being down for a period of five weeks or more the Louisville theatres had plenty of operators on hand when they were ready to start again, although not a single house is known to have carried any of its operators on the payroll during the close-down period.

ALL NIGHT THEATRES PAY DIVIDENDS

The Idle Hour and the Gayoso of Kansas City, Mo., Are Operated on a Profitable Basis

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

DO ALL-NIGHT theatres pay dividends on the additional hours? They do, apparently, under conditions such as the two which keep open most of the night in Kansas City are operated. The Idle Hour was the first in Kansas City to announce its all-night program, about two years ago. It was more of an advertising stunt then than a definite move to get direct business. But experience has proved that it pays. The Idle Hour runs, with full equipment, program and music, until 4 o'clock in the morning, then suspends until 9. Between 10:30 and 2 the business is brisk—a thousand or so persons every night finding that they want to go to a theatre after it is too late to pay admission anywhere else. Between 2 and 4 the patronage is lighter—but averages quite heavy enough to be profitable. While the pictures cease at 4 o'clock, the patrons who are in the theatre at that hour are allowed to remain until 6, when the janitor routs them out so he can clean the place. These "sleepers" are not by any means riff-raff—they are usually men who have made part of a night of it, knocking around town, and take this means of passing the rest of the night and being on hand downtown for work in the morning. Care is taken that intoxicated persons are not admitted, and a much higher class of patrons spend the early morning hours in the theatre than one might offhand suppose.

The Gayoso Theatre continues its show until 5 a. m., and then resumes its day's program at 10 o'clock.

Booking Goldwyn Pictures for Holidays.

Richard Robertson, manager of Goldwyn, Kansas City, reports a big demand for Goldwyn productions by the exhibitors of the four states around Kansas City for Thanskgiving and Christmas programs.

Some exchange managers had rather expected a desire on the part of exhibitors to recoup influenza losses by economy in film bills—but this expectation has not been generally realized. The exhibitors seem willing to spend money to make money—and are not risking their business for the next few months by lowering the standard of their programs, but are rather stimulating business by taking this occasion to raise their standards.

"Mothers of Liberty" at the Gayoso.

The Gayoso Theatre is running "Mothers of Liberty" for a week, and is playing to good business. The Gayoso is one of Kansas City's two "all-night theatres," the house being closed only between 5 and 10 a. m.

Waited in Rain to See Chaplin Film.

The Twelfth Street Theatre, in Kansas City, had them standing in line in the rain Sunday, November 17, waiting to get in to see Charlie Chaplin in "Shoulder Arms." It is worth commenting upon that while Chaplin is a sure drawing card advertising was not stinted. Fair-sized newspaper space was used, and billboards also, to inform the public that Chaplin was at this theatre.

Idle Hour Builds Another Entrance.

The Idle Hour has found its second entrance on Grand avenue a distinct advantage since the removal of the ban on picture shows and resumption of business. Twelfth street is a narrow street, and there is always a crowd at Twelfth and Grand, near where the former single entrance was located. The entrance therefore used to have constantly the appearance of being crowded—and doubtless many persons abandoned their purpose of going to the show when they saw this crowd. Whatever the reason, the fact remains that the second entrance is permitting a business that keeps the enlarged capacity as full as the former capacity was. The Idle Hour has 300 more seats since remodeling and providing the Grand avenue entrance.

Van Praag Is an Energetic Manager.

The Central Garden Theatre, Fifteenth and Central streets, Kansas City, Kansas, gives ground to no theatre in energetic and successful methods to get business. The location is in the retail center of a suburban district, one of the several business districts of Kansas City, Kan. M. Van Praag, manager of the theatre, pays good prices for pictures—and gets the stuff that the people are most eager to see. And then he spends money advertising the show. He got Arthur Guy Empey for the "Over the Top" program last week for three days, used a seven-piece orchestra, got the tank corps to parade the streets, got the city officials to the theatre—and charged twenty-five cents admission. Naturally, he is "cleaning up."

How Sparks Advertised Fox "Kultur" Film.

Ted Sparks, business manager of the Empress Theatre, is an old-time theatrical manager—and here is one of his business practices that has served well many times. He always has in the back of his head ideas on advertising and business-getting, which are preserved for possible use; and in his record are the names and the data, so that he can use the ideas to best advantage when the occasion arises. Recently the Empress booked "Wolves of Kultur," a Fox production, and "click" went the machinery in Mr. Sparks' mental filing cabinet. He remembered a man who had devised a novel stunt, using a camouflage airplane which he drove backward on city streets. Sparks got into touch with this man and brought him to Kansas City to advertise the film. The stunt did prove effective. It is to be noted that while the device could have attracted attention for almost any offering, it was saved for the particular picture that its special appeal would most eloquently hook up with.

Jones Buys Carrollton Opera House.

Percy O. Jones has sold his Royal Theatre at Unionville, Mo., and has bought the opera house at Carrollton, Mo. Mr. Jones has remodeled the house, renamed it the Royal, and opened it as a picture show November 16. He was in Kansas City November 15, and attended the luncheon given by the exhibitors and exchange men on that day.

All Bans Lifted; Curtis Opens the Doric.

George W. Curtis made good on his advertisement of Sunday, November 10—he refused to reopen his theatre until the officials of the city had themselves declared that all danger of influenza from gatherings, was past. The ban on theatres had been raised November 10, but restrictions still required that patrons occupy only alternate seats. On November 17, this restriction was removed—and the Doric was opened. The "Doric News" had an accumulation of events to present, including the fire prevention parade and the celebration of the signing of the armistice. An additional feature was provided for this reopening, in "Victory Singing" by the audience—everybody joining in the singing of patriotic songs. The spirit of the times, and the habit of singing when large crowds are gathered, made this an interesting and popular feature.

Maritime Provinces News

By Alice Fairweather, Standard, St. John, New Brunswick.

Imperial Theatre Renovated.

THE Imperial has been thoroughly renovated during the period of the epidemic. The floors have been painted dove gray, new lamps have been installed on the ground floor and the stage has been decorated in olive and gold, with gold furniture.

Babineau, of Palace Theatre, Dies.

R. Babineau, for the last ten years owner and proprietor of the Palace Theatre, Chatham, N. B., died last week. He was a pioneer exhibitor, one of the first in the Province, having opened his Chatham house during the period of 1908-1909, and conducted it most successfully ever since.

His open-hearted manner made him the friend of everyone with whom he came in contact, and his integrity was unswerving.

Although his town was never considered large enough to support more than one show house, yet he was called upon at different times to fight opposition from at least four different competitors, some of whom considered themselves invincible until they had measured swords with him. To his credit be it said he always fough fair, and his ultimate success in winning out was a justification of his policy.

The Opera House, Campbellton, N. B., now owned by F. G. Spencer, of St. John, and managed by S. C. Hurley, opened recently. The picture attraction was "Patriotism," a timely subject for the peace celebration. The Opera House at Dalhousie, under the same management, has also opened.

Woodstock Still Closed.

The two theatres at Woodstock, N. B., are dark still, and there is no saying when the Board of Health will permit their being opened.

Truro Still Under Ban.

No picture houses have been allowed to open as yet in Truro, N. S.

Washington City News

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Long to Manage the Rialto.

BOB" LONG, as he is familiarly known to thousands upon thousands of theatregoers in Washington; Robert E. Long, as he is known in an official and more formal way, is to have charge of the new Rialto Theatre, now being erected for Tom Moore on Ninth street, near G street, Northwest. Mr. Long has resigned his position as assistant manager of the Keith Theatre, and has joined the staff of Mr. Moore.

Bob Long is one of the veterans of the theatrical game in the National Capitol, having a continuous record of nineteen years to his credit. He was born in Xenia, Ohio, in 1887, and came to Washington in 1900, and at the age of thirteen he began at the bottom of the theatrical world's ladder as water boy at P. B. Chase's vaudeville house, now Poli's Theatre, on Pennsylvania avenue at Fifteenth street. He went to school during the school hours, sticking to the theatrical business during the other time, and he passed successfully to the positions of card boy, usher, head usher, telephone boy in the box office, ticket seller, assistant treasurer and treasurer. When on August 29, 1912, Mr. Chase opened the theatre now known as B. F. Keith's, he was made house treasurer, and when, on November 3, 1913, Roland Robbins came here to manage the theatre for Keith interests, Mr. Long became his assistant manager.

Mr. Long is a member of the Kiwanis Club, and is a Shriner and thirty-second degree Mason. He is to be in full charge of the Rialto.

San Francisco Trade Letter

By T. A. Church, 1507 North Street, Berkeley, Cal.

Theatre Men Feature Carnival.

IN order to fittingly celebrate the close of the great war and the reopening of theatres, a monster outdoor celebration was staged in the downtown retail district on the evening of November 15. The Ferry Building was illuminated in honor of the occasion, as was the City Hall and the Path of Gold, whose lights have been dimmed for months. Ten huge trucks were fitted up with platforms, each provided with an orchestra, and these moved from place to place during the evening with their loads of performers from the various theatres, together with stars of the screen. Among the latter who added to the hilarity of the occasion were "Fatty" Arbuckle, Kolb and Dill, and Eva Tanguay. The committee which arranged the carnival included Irving Ackerman, of Ackerman & Harris; Morris Meyerfeld and H. Hertz, of the Orpheum; Edward Meyer and A. M. Jackson, of Pantages; Jack Partington, of the Imperial Theatre; E. H. Roth, of the California Theatre; Howard Sheehan, of the Rialto Theatre, and Norman Eisner, of the United Motion Picture Industries of Northern California.

Film Organization Gets New Members.

A meeting of the United Motion Picture Industries of Northern California was held recently during the luncheon hour at Tait's to ratify the action taken at a meeting of the Board of Health in reference to turning over the net receipts of the first day's performances in local moving picture houses to the United War Work campaign. At this gathering several new members were added, as follows: Verdi Theatre, Unique Theatre, Silver Palace Theatre, Odeon Theatre, Maio Bio, A. M. Bowles, representing the American Film Manufacturing Company, and the United Picture Theatres of America, represented here by William J. Citron.

Local Company Completes Film.

The Liberty Feature Films Company, 376 Sutter street, recently completed its second patriotic picture, a two-reel production, entitled "Where's Your Registration Card?" The picture was made here in its entirety and shows many locations of surpassing beauty. Work on a third patriotic production, "Unconditional Surrender," is under way. Florian Fisher is acting director of the company and manager of detail, while H. E. Wallace is director-general. The camera work is being done by Raymond A. Duhem.

Rialto Theatre Finance.

The Rialto Theatre Company has been granted permission by the Commissioner of Corporations to issue five thousand shares of stock to Howard J. Sheehan and George M. Mann, these being in exchange for a transfer of a lease to the Rialto Theatre and its equipment.

Rejuvenates Hamblen Theatre.

Several changes have been made in the management of the Hamblen Theatre at Alameda, Cal., since this house was opened about a year ago, and for a time its fortunes were at rather low ebb. Bert P. Donnellan, a pioneer exhibitor of this field, took charge last June, when Sheehan & Lurie purchased the house and when the latter disposed of their interests remained with the new owners as director-general. The house has been renovated during the period of enforced closing and has reopened with a flying start.

Trade Briefs.

The New York & Pacific Coast Amusement Company, which formerly conducted a moving picture theatre in San Francisco, has moved its principal place of business to Los Angeles.

The Lyric Theatre at Tulare, Cal., has been reopened under new management, the new owners being Lloyd Miller, Earl Brown and Forrest Kyle.

BLUEJACKETS HONOR "DADDY" STRONG

Operator at Universal's Minneapolis Exchange Given Gold Watch by Dunwoody Sailors—Is Civil War Veteran

By U. E. Mulligan, Minneapolis Journal, Minneapolis, Minn.

GEORGE D. ("DADDY") STRONG, sailor on a Mississippi gunboat in the Civil War and friend of the present-day bluejackets, is the possessor of a gold watch and chain, presented to him by the sailors of Dunwoody Institute in Minneapolis last week. The presentation was made after the regular Dunwoody battalion band's concert at the Elgin Hotel.

"Daddy" Strong, who is 76 years old, has saluted the boys every morning, rain or shine, sleet or snow, as they passed by on Hennepin avenue at 6 a. m., from their quarters in the Radisson and Elgin hotels to Dunwoody Institute.

As a veteran motion picture operator now serving at the Minneapolis Universal Exchange, he has provided many entertainments for them during their stay here. He has not missed a single concert given for the sailors, and he was in attendance as usual when he was surprised by the gift.

With the armistice signed and peace seemingly assured, "Daddy" states that he will continue to exchange "military courtesies" with the bluejackets in Minneapolis as long as they stay here.

The 1,500 sailors stationed in Minneapolis all know "Daddy" and are prompt to smile and salute when they see him.

Metropolitan Gets "Hearts of World."

Following the lifting of the influenza ban the Metropolitan Theatre reopened Sunday, November 17, with "Hearts of the World," which has been booked for a two weeks' showing.

The Griffith picture was making a sensational run at the Shubert Theatre prior to the advent of the epidemic. Theda Bara, in "Salome," will be the opening bill at the Shubert when redecoration work carried on by the new Fox management is finished.

Two Big Jewel Pictures Released Here.

"The Yellow Dog" and "Borrowed Clothes," two big Jewel special productions, were released in Northwest territory November 16 through the Minneapolis Universal Exchange. L. H. Coen, manager of the Minneapolis Exchange, expects to give the two pictures a wide distribution in this region.

Many exhibitors viewed "Borrowed Clothes" at a private showing in the Universal projection rooms and expressed themselves as being greatly pleased with the story, the acting and direction of the film.

Raynor New Shubert Manager.

W. H. Raynor has been appointed house manager for the Minneapolis Shubert Theatre, which has been taken over by the Fox film interests of New York City. The house is still in the process of being remodeled and redecorated.

Keough Manages Chicago House.

James Keough, former manager of the Strand and more recently of the New Lyric in Minneapolis, is now manager of the New Pantheon Theatre, a Chicago house with a seating capacity of 3,000.

Tom Kress with Fox.

D. Leo Dennison, manager of the Fox film exchange in Minneapolis, has appointed Tom Kress as Minnesota representative for the Fox Corporation.

American Gets Meyer.

Fred S. Meyer has been appointed as representative of the American Film Corporation in Minneapolis territory, succeeding E. S. Flynn, who resigned several weeks ago and left for New York. Mr. Meyer has for several years been prominent in Northwest moving picture circles. He left Minneapolis a year ago to manage the Milwaukee Universal Exchange.

Northwest News Brevities.

Thomas Furniss, manager of the Lyric Theatre at Duluth, will reopen his house when the influenza ban is lifted, with Dorothy Phillips' latest Universal attraction, "The Talk of the Town."

Manager Hobson, of the Unique Theatre at Litchfield, Minn., reopened his theatre after a four weeks' closed period, due to influenza, showing "The Kaiser, the Beast of Berlin," at increased admission prices.

Crookston, Minn., where the influenza ban was raised recently after a shutdown period of several weeks, is a closed town again. The influenza epidemic has broken out and is raging worse than ever, according to reports just received from that town.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Business Good in Philadelphia.

BUSINESS among the theatres and exchanges has been restored to a normal degree. The familiar nightly crowds have returned to see their favorites of the screen, and the hustling managers once again can be seen eagerly booking up the big screen hits at the numerous exchanges. All the exhibitors are wearing that happy "box office expression of delight," while the silver lining of these beclouded days appears more brighter than ever. While the busy machines hum in the booths, the operators more than ever realize their importance, as being a cog in the wheel of the successful turn of events, and keep a vigilant eye towards the screen, not even a "ghost" can get by now. At the exchanges time-tables have been piled high in anticipation of the many trips to be made by the salesmen.

Buhler Has Tonsilitis.

Frank W. Buhler, managing director of the Stanley theatres, has been confined to his bed with tonsilitis and has been greatly missed along the rialto. His many friends wish his speedy recovery.

Uses Victrola with Caruso Film.

Alexander R. Boyd, of the Arcadia Theatre, at Sixteenth and Chestnut, created additional interest last week during the presentation of Enrico Caruso in "My Cousin," which was shown here for the first time in this city. The novel scheme, which was successfully carried out, consisted of having a Victrola installed near the screen so that when the part in which Caruso appears as Pagliacci is shown, the voice comes from the record in well-timed accord with the facial movements while rendering this beautiful solo. This production has made a big hit from the start and will be continued during the week of November 18.

Abrams Joins Select Sales Force.

Ben Abrams, formerly manager of Warners' Feature Exchange, which was one of the first exchanges to open in this city, is back again with the boys and announces that he has joined the sales force of the Select Feature Exchange. Mr. Abrams arrived from Baltimore last month, where he successfully conducted one of the leading exchanges of that city.

Buck Is with Goldwyn Exchange.

A. J. Buck, formerly manager of the Perfection Pictures Exchange, has returned to this city after a short leave of absence and has become associated with the Goldwyn Exchange.

BUILDS THEATRE FOR ITS EMPLOYES

Atlas Powder Company Opens 600 Seat Picture House at Perrys Point, Md.—Proceeds to go to Red Cross

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

THE new up-to-date theatre with a seating capacity of 600 which has been constructed at Perrys Point, Md., by the Atlas Powder Company, in which the employes of the plant may find amusement, was opened on Victory Day, November 11, and was patronized by large crowds. This playhouse has been christened the New Theatre and is under the management of J. S. Maffitt, who has formerly been in the theatrical business. The Atlas Powder Company does not wish to realize anything on the investment and built it solely for the amusement of the workers engaged at this plant. The profits will go to the benefit of the Red Cross.

The theatre is thoroughly modern. The front is of stucco and the doors are brass trimmed. There is a cement sidewalk in front. The projection room is fireproof and built of concrete and the doors are metal covered. It is equipped with two of the latest make Power's machines. There is a rewinder. The throw to the screen is estimated at 110 feet. The color scheme throughout is gray and old ivory. The wainscoting is mahogany color. It has the inverted lighting system. The chairs are mahogany. There is an orchestra pit and the stage is built so that vaudeville attractions can be given. The curtain is of black velvet and the floor covering is of linoleum. Dressing rooms are located under the stage. The music is now furnished by a player piano.

At the present time only night shows are being given, and they have the services of a soldier operator. The lobby has inset panels for three 3-sheet holders and one 1-sheet holder. These will probably be used for photos of the stars. On the exterior there are located two 3-sheet holders, one on each side of the doors, and photo frames.

The program booked at the present time is: Two days Goldwyn, two days Paramount, one day Fox, one day World and the Mutual-Strand, Arbuckle-Sennett, Goldwyn-Capitol and Sunshine comedies.

Premiere of "When Men Betray."

A premiere showing of "When Men Betray," which is being handled in this territory by the Variety Pictures Corporation, was given at the New Theatre, 210 West Lexington street, through the courtesy of Manager L. A. DeHoff, and arrangements made by Milton Caplon, president of the Variety. The screening of this feature was a private one for the Baltimore exhibitors and their families and friends. About 200 attended.

Two Parkway Benefits.

The Parkway Theatre Company has given permission to the Daughters of the American Revolution and the Western High School Girl Scouts of Baltimore, through arrangements made with Bernard Depkin, Jr., the supervising manager of all the theatres in their chain, for benefit performances. The benefit for the Girl Scouts was held on Wednesday and Thursday, November 20 and 21, at the matinees at the Parkway, Peabody, Strand and Wizard theatres. Through Mrs. Oscar Leser, chairman of the state entertainment committee of the D. A. R. in Baltimore, a benefit will be held on the afternoons of Tuesday and Wednesday, December 10 and 11, and the proceeds will be used for the work of the state society.

Memorial Service at the New Theatre.

A joint memorial serve is being planned by the Patriotic Order Sons of America and its auxiliary, the Patriotic Order of Americans, to be held at the New Theatre, 210 West Lexington street, through the courtesy of Manager L. A. DeHoff, on Sunday evening, December 15. This service will be a memorial for the deceased members who have died since December 1, 1917.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Wounded Soldiers Entertained.

COMPLETE motion picture outfit has been installed by the Government in the atrium of the former West Baden Springs Hotel—now a big military hospital—at West Baden, Ind., for the entertainment of wounded soldiers. A rolled screen is used which rolls down in the inner court, and a projector is placed in the parlors opposite it and about 200 feet away. There is always good music and the up-patients sit at ease around the tables and enjoy the show. The screen is arranged so that the in-bed ones can view the pictures from their rooms without even raising their heads.

Mishawaka's Two Theatres Reopen.

After an enforced darkness of five weeks because of the influenza epidemic Mishawaka's two motion picture theatres, the Lincoln and Temple, reopened Saturday night, November 16, to enormous crowds of film-starved fans. Both houses were thoroughly overhauled during the closing period and special attention was paid to the matter of ventilation.

Auditorium Theatre Opens.

The Auditorium Theatre, the new motion picture house which has been erected at Calumet avenue and Hoffman street, in Hammond, Ind., was opened this week with William S. Hart in "The Lone Stranger," and Catharine Calvert in "A Romance of the Underworld." The theatre, which is under the management of Max Helfer, is said to be one of the coziest and most up-to-date in that section of the state.

Parade Boosts Showing of "America's Answer."

A big street parade, headed by the Regimental Band and followed by the Terre Haute Liberty Guards, was held in Terre Haute Monday night, November 18, in connection with the presentation at the American Theatre of the official Government war film, "America's Answer." On Tuesday night a large part of the theatre was reserved for employees of the Root department store, and on Wednesday night—the last night of the exhibition—employees of the Columbia Enameling Company occupied the theatre.

A Busy Man Is Exhibitor O'Donnell.

Hugh O'Donnell, proprietor of the Grand Theatre, at Washington, Ind., is one busy man. In addition to operating the motion picture theatre, running his big hardware store and serving as a director at a couple of banks, this Hoosier exhibitor has entered the newspaper field by writing a column of news notes concerning motion picture stars for the Washington Herald, one of the daily newspapers there. The column, which contains breezy and up-to-date news items, appears about twice a week and is eagerly devoured by Washington film fans.

Dollman Makes State Right Purchases.

Henry Dollman, president of the Doll-Van Film Company, of Indianapolis, has returned from a business trip throughout the East. While in New York he purchased "Wives of Men" for the state of Illinois and also bought "The Still Alarm" for Indianapolis and Illinois.

CELEBRATES SIXTH ANNIVERSARY

Lyndhurst Theatre, Rochester, Commemorates November 26 With a Special Program—I. M. Salyerds, Manager

By L. E. Skeffington, 61 Main Street, East, Rochester, New York.

ON TUESDAY, November 26 the Lyndhurst celebrated its sixth anniversary. Manager Irving M. Salyerds arranged a special bill for that day and issued a general invitation to the public to attend the birthday party. Mr. Salyerds has been manager of the house since it opened and was in charge of the affairs of the theatre three months before it was completed, so the success which has come to the Lyndhurst is entirely due to him.

The Lyndhurst is situated on the corner of North avenue and Lyndhurst street, and today is considered one of the most successful theatre ventures in Rochester. It has built up a large clientele of regular patrons which is constantly on the increase. Not only does it draw patronage from its own immediate neighborhood, but the excellence of its program attracts lovers of the silent art from all over the city.

The Lyndhurst as a purely business institution is a valuable one to the section in which it is located. In a part of the town that might be called the border between the business and residential sections, it has in many ways added to the prosperity of the section. The first of several handsome, modern buildings to be erected in the neighborhood, it has become a sort of an institution. Around its brightly lighted front many stores and other business places have sprung up. The business men of the section attribute a large part of their prosperity to Mr. Salyerd's theatre and his active interest in the community affairs, and heartily joined in with him in observing the anniversary event.

Strand Has a Kiddies' Day.

Saturday, November 16, was kiddies' day at the Strand Theatre. It was all originated and planned out by Miss Florence Fennyvessey, the manager of that house. In connection with a special showing of the Fox kiddies she promised a present to every kid who attended the show. The kids came early, and they continued to come until it was soon seen that the supply of toys which she had on hand for presents was altogether too small. In order that none of the kids would be disappointed she got a big automobile and, with a couple of ushers, made a "raid" on the toy department of a five and ten-cent store.

Miss Fennyvessey is the daughter of Albert A. Fennyvessey, general manager of the Theatres Operating Company. She has several brothers who are successful theatre managers. She succeeded her brother, Paul, at the Strand, when he accepted an appointment to the management of a Liberty theatre, which job he later resigned to go across as a private in the combatant forces.

Taylor Visits Rochester.

Charles A. Taylor, perhaps better known as "Buck," was in town last week visiting his customers. Buck is the manager of the Pathe exchange at Buffalo, which serves western and central New York, as well as the Southern Tier counties. He reports that he has no kick to make and that business is booming.

Critical Reviews and Comments

Concerning Current Productions

"FAN FAN."

Pretty Screen Fantasy, Typically Japanese, Produced by William Fox.

Reviewed by Walter K. Hill.

WANT something new, Mr. Exhibitor? Do you seek that novelty which every season of entertainment needs to make the public sit up and take notice? If you do; if you would spice your offerings with an unusually delightful photoplay—"Fan Fan" and "Ali Baba" (two screen extravaganzas Fox has just prepared for release) deserve a place in your plans and will reward you in a box-office way, as well as bringing your house into high esteem. "Ali Baba" is referred to elsewhere in this issue; these lines apply to "Fan Fan."

Mr. Fox, in the first place, has accomplished something little short of wonderful in bringing the "atmosphere" of Japan to the screen. Our visions from books, pictures and screen-educationals is fulfilled in the scenes and people, customs and costumes, involved in the presentation of "Fan Fan." There is not a moment when the illusion is missed—it's all we have been led to believe Japan may be in tropical beauty, architecture and quaintness.

Next mention should be given to the selection of the cast and the skill in direction. There are six principals and the queen of them all is Virginia Lee Corbin, in the present opinion the daintiest, sweetest, cleverest and altogether most lovable little girl the screen has brought to view. As Fan Fan she is always a delight. Francis Carpenter, as Hanki Pan, the hero, is a brave and manly lad who commands admiration for everything he does. Of course, we must despise the villain (played by Violet Radcliffe), and in recording our detestation of her villainous conduct toward sweet little Fan Fan and the courtly Hanki Pan we pay her highest compliment—for what's the use of playing a villain if no one hisses?

How Hanki Pan, Prince of Japan, beheld with delight the lovely face of Fan Fan, and how he resolved to possess her despite parental opposition or the laws of caste, starts the pretty entertainment delightfully. In these opening scenes we are lulled into admiration that never for an instant leave us as we follow the tribulation of the gracious little couple unto the very moment of their triumphant happiness. The Emperor has decreed that Hanki Pan shall marry Honorable Lady Shoo—and when we see Carmen De Rue in her unsightly make-up we cannot help admiring Hanki Pan's determination to fly to the arms of Fan Fan; to the sweet little girl Virginia Lee Corbin has created as a screen classic in juvenile expression and histronic artisty.

The Chief Executioner, after doing his worst and meanest to prevent the happiness of the hero and heroine, is ultimately saved from his own snickery-snee by the unsightly Lady Shoo, who makes him her husband. The plot matters little while the beauties of photography and scenic environment pass in review; while these clever little women and little men entertain us by their own personalities, and delight us with their efforts.

IN THIS ISSUE.

Fan Fan (Fox).
Ali Baba (Fox).
All Night (Bluebird).
Borrowed Clothes (Jewel).
Branding Broadway (Artcraft).
The Lure of the Circus (Universal).
The Liberator (Harry Raver).
The Mystery Girl (Paramount).
The Goose Girl (Paramount).
Miss Ambition (Vitagraph).
Love's Pay Day (Triangle).
The Prodigal Wife (Screencraft).
The One Woman (Select).
The Narrow Path (Pathe).
After the War (Argosy).
The Hell Cat (Goldwyn).
The Man of Bronze (World).
Five Thousand an Hour (Metro).
Once to Every Man (Frohman).
My Cousin (Paramount).

The exhibitor who plays "Fan Fan" (and "Ali Baba" as well) will have nine-tenths of his audience compliment him on his good judgment. The other tenth will be just as well pleased—but they may, perchance, forget to say so. There is the best of joyful entertainment for the kiddies—and for grown ups "Fan Fan" (and "Ali Baba") will be a genuine treat in every foot of its display.

"ALI BABA."

Dashing Melodrama Acted by Clever Children Reflects "The Forty Thieves" in Fox Extravaganza.

Reviewed by Walter K. Hill.

THIS delightful serio-comic melodrama should be coupled in the booking with "Fan Fan," mentioned in detail elsewhere in this issue. The story of Ala Baba, the wood-gatherer, who found his way, by stealth, into the cave of the Forty Thieves, and all that subsequently transpired as an attendant result, is told by a company of youthful players that do individual credit to themselves and to their director.

William Fox has brought the "Open Sesame" of fiction to swing wide the faculties of photo-play enjoyment; to gladden the observer of this pretty fantasy with every detail of its production and artistic presentation. Followers of the screen will thank their lucky stars that they have had opportunity for such rare enjoyment as "Ali Baba" (and "Fan Fan") afford—and the exhibitor who does not capitalize his opportunity to book both extravaganzas is overlooking, in foolish laxness of good showmanship, a chance to make an immense hit with his public and fatten his bank roll.

Gertrude Messinger and George Stone play the leads—the boy impersonating Ali Baba and the bright, intelligent and gifted little girl doing Morgainna, the greatly suffering slave-girl who won Ali Baba's sympathy and love. Buddie Messinger is a deep-dyed and grasping piece of selfishness who does himself credit in one of the leading roles—and there are a lot of boys and girls who enter into the scenes with pleasing result. Only a few of the roles are played by grown-ups; the children carry off the honors.

Because of the juvenile cast, get no idea that this is a play especially for children. It's a treat for both the little ones and their elders; a bit of screen blending of tragedy, serio-comic and dramatic revelations that will make a session before the screen a period of pure delight.

"ALL NIGHT"

Five-Reel Bluebird Offering Presents Mixture of Comedy and Farce.

Reviewed by Robert C. McElravy.

THIS subject in five reels, entitled "All Night," was adapted from a short story by Edgar Franklin and directed by Paul Powell. It never quite loses its short-story character, as much of the plot is told in subtitles. The action at the beginning is slow and leisurely, and the situations are like those found in polite comedy, but in the last two reels things take a farcical turn. The production as a whole fails to live up to its possibilities for some reason that is difficult to understand. It contains good material for a breezy farce, but there is a certain vagueness in the opening reels and a lack of reality that is never quite overcome as the piece develops.

Carmel Myers is cast in the role of Elizabeth Lane, the heroine. She is supported by a cast which includes M. Rodolpho De Valentina, Charles Dorian, Mary Warren, William Dyer, Wadsworth Harris and Jack Hull.

The plot concerns a young financier named Harcourt, who is in bad straits, although he has constant prospects of making a fortune. He loses his temper one night and discharges all of his servants, just as his wife has invited Elizabeth Lane and Richard Thayer to dinner. The guests arrive and also an eccentric millionaire from Montana, named Bradford, with whom Harcourt hopes to close an important deal. Before Bradford comes the Harcourts plan to act as maid and butler and pass off their guests as themselves. This brings up a number of complications which promise greater humor than is developed. William Dyer, as Bradford, struggles hard to put the character over, but it never quite reaches the point of conviction.

"BORROWED CLOTHES"

Jewel Presents Six-Reel Lois Weber Production Featuring Mildred Harris.

Reviewed by Robert C. McElravy.

A STRONG example of the strictly emotional type of subject is this six-reel production, adapted and produced by Lois Weber from the original by Marion Orth. It gives Mildred Harris, now the wife of Charlie Chaplin, the best opportunity she has yet had to demonstrate her abilities at emotional acting. In the subjects in which the reviewer has seen her heretofore, she has revealed more than passing personal charm, but in this number she does some very creditable bits of difficult work as well. She makes a very real and suffering individual out of Mary Kirts, the heroine, but the character is too weak to command admiration, and the story hardly worth six reels.

The central character of the story,

Mary, is a girl living happily with her sister and parents. The sister, Louise, is a manicure, and Mary is employed by some young florists, one of whom desires to marry her. Mary is happy with the love of George Weston until Stuart Furth crosses her path. Furth induces her to go home with him, attired in her bathing suit, during a fire in the bath houses at the beach. The girl, bewildered by her situation, goes with him, and Furth loans her some finery recently left in his apartments by his discarded friend, Rita. The mere wearing of these borrowed garments wrecks Mary's contentment with her former lot, and she gives up Weston to her sister and pines for more of Furth's society. In the end it almost costs her her honor, but Furth's rooms are raided by the police at the behest of Rita just in time to save Mary. Later Furth reforms and declares his desire to wed Mary just as she is about to return to Weston.

This theme, which can hardly be called one of first importance, since it leaves the observer in a state of uncertainty, has been given a skillful delineation. The deft hands of Lois Weber, and her husband, Phillips Smalley, are everyhere in evidence, and even while the plot does not confer the greatest degree of enjoyment, it is a pleasure to watch the technical unfolding of this story. The delicate values are brought out carefully, there is never an awkward moment in the continuity and every situation is made real and life-like. The disturbed condition of the Kirk family is excellently pictured. The speedy reform of Furth seems overdrawn, but that and the weakness of the heroine is about the only lapse in characterization.

Others in the cast are Lewis J. Cody, Edward J. Peel, Helen Rosson, Fantine LaRue, George Nichols and Edythe Chapman.

"BRANDING BROADWAY"

Artcraft Presents William S. Hart in an Interesting and Strikingly Original Comedy by Gardner Sullivan.

Reviewed by Louis Reeves Harrison.,

WHAT a pleasure to see Hart in an entirely new role, though it be on the lines of his preference, and what a pleasure to watch the delightful comedy, with its brilliant subtitles by a man who knows how to write them! What a difference in an original play by an author of abundant resources who knows how to compose for the screen and the stale old stuff adapted from products which rarely provide entertainment for moving picture audiences! It is the difference between imperishable gold and easily-tarnished gilt, of genuine quality and its feeble imitation. Hart plays his old role of border tough until thrown out of a newly civilized community, hog-tied and placed in the express car of an eastbound train. He had been celebrating a recent inheritance, and has a wad with him when released from bondage on the train. He is out for adventure, and a newspaper account of a wild spirit in New York, a young blood who has to have an athletic guardian to keep him out of scraps, serves to arouse a new impulse. Hart goes to New York, visits the Riverside home of the young blood, and secures an appointment as his physical guardian or "nurse."

The New Yorker is an athlete and a game fighter, as is proven by some wild escapades immediately following, and he has become involved in an entanglement obnoxious to his family by writing letters to a young lady who runs a restaurant famous for its wheat cakes. Hart is delegated to recover the letters, but falls in love with the expert in wheat cakes, and weakens about asking for her private letters. He decides that the young New Yorker has won the girl's heart, and it shall not be broken. From this moment the fun is fast and furious. Extravagant almost to the verge of farce, the story is so logically developed that it seems entirely possible, a fine art growing out of unity of purpose on the part of author, director and actor. The comedy is largely "physical" in its development, full of the athletic spirit of the times, but it sparkles with bright humor, and will prove a big winner with any audience.

"THE LURE OF THE CIRCUS"

New Universal Serial Features Eddie Polo in a Story of the Tented Ring.

Reviewed by Robert C. McElravy.

THIS new Universal serial, of which the reviewer has seen ten installments out of the eighteen promised, is well named. It has from the very first the atmosphere of the circus in good measure, and by using his imagination the observer can almost smell the animals.

The story features as its hero Eddie Polo, who will be remembered for his work in "Liberty" and "The Bull's Eye." He is provided with plenty of opportunities in this present offering to delight his admirers, and performs a great many acrobatic feats of more than ordinary interest. Eddie Polo is perhaps as skillful in his daring stunts as any screen performer essaying this dangerous class of work, and he rarely, if ever, resorts to subterfuge of any sort. His fans have a perfect right to their admiration for his efforts, and will, no doubt, follow this serial with great enthusiasm.

What we particularly like about this serial is the fact that it begins with the circus, of which Eddie is part owner with the villain of the piece, Richard Van Norman, and remains with it. In other words, while the action occasionally leads the characters far afield, they always return to the picturesque canvas tops, where most of the events take place. Molly Malone and Eileen Sedgwick take the roles of two girls employed by the circus, and each has important work to do. Others in the cast are Charles Hill Mailes, Frederick Starr, Fred Montague, Duke R. Lee, Harry Carter and James Gorden.

The story, which was written by William Wing, adapted by Hope Loring, and produced by J. P. McGowan, has no very strong imaginative qualities, but there is plenty of well-ordered action, and ample provision has been made for the special stunts that appeal so strongly to followers of serials.

"THE LIBERATOR"

Twenty-Four Reel Serial Starring "Maciste" Contains Many Stunts for the Big Fellow.

Reviewed by Edward Weitzel.

NO ONE who saw Maciste, the giant slave of "Cabiria" and the amazing hero of "The Warrior," is ever going to forget him. He is being featured in a new picture called "The Liberator," a twenty-four reel serial that is to be released in twelve two-reel episodes by Harry Raver, on the state rights plan. The story is credited to Agnes Fletcher Bain. Giovani Pastrone, producer of "Cabiria," directed the picture, which was made in Italy.

"The Liberator" is difficult to classify. It is called a continued story by its promotors, and no effort has been made to give each episode the regulation serial ending. The biggest drawing card connected with it is the presence of "Maciste" at the head of the cast. He is such a magnificent, not to say, overwhelming, specimen of manhood and goes through his stunts with so much ingenuous zeal and self-satisfaction that it is impossible not to enjoy and applaud everything he does.

His support is also of excellent quality, and the production is one of unusual thoroughness and strict conformity to the actual scene. Imposing exteriors of palaces, quaint village streets, massive architectural effects, lofty and impressive interiors, old stone bridges, inside views of an Italian circus—glimpes of life in the land of Garibaldi are reproduced by the man who created "Cabiria" with a fidelity that makes this feature of the picture a constant delight.

Neither is there any lack of incident in the story. It abounds with characters that are always acted with skill, Mark Albro, Anatole Froyez, Dorian Gerain, Julian Bernard, Italia Manzini and Eduarde Davesnes being among the more prominent. The variety of its theatrical fare is quite astonishing. Melodroma, emotional drama, comedy, farce, comic and bewildering stunts are all introduced. In fact, it gives the impression of three stories rolled into one in order that "Maciste" may have as many opportunities as possible to escape from traps, toss strong men about like tenpins, lift heavy weights as if they were a baby's toys, punish the rogues and succor the weak and innocent and amuse the spectator with his prodigious strength and his ingratiating smile.

One of the things to be said against the picture is that it does not contain enough of the big fellow. The other is that the plot is too much involved to obtain the best results for a story told in twelve numbers. On the other hand, its novelty, foreign atmosphere, fine acting and "Maciste" may more than counterbalance any want of constructive perfection. Ernest Pagano is "Maciste's" right name.

"THE MYSTERY GIRL"

Ethel Clayton in Paramount Screen Version of a George Barr McCutcheon Romance.

Reviewed by Edward Weitzel.

ADMIRERS of the George Barr McCutcheon school of romance, in which a manly young American woos and weds a titled beauty of some mythical kingdom in Europe, will find "The Mystery Girl" to their liking. This five-part Paramount production of McCutcheon's "Green Fancy" was adapted to the screen by Marion Fairfax and directed by William C. DeMille, with Ethel Clayton as the heroine.

Matters get under way rapidly. The mystery girl is the Countess Therese, who is engaged in driving an ambulance on the French front and is known as "Driver 477," Prince Sebastian, her uncle, ruler of Lurania, has defied the Kaiser and is now in hiding. Therese has the crown jewels, and the prince sends her word by pigeon post that he has completed his plans to escape to America, and for her to join him there with the gems. Prince Ugo, a pretender to Sebastian's throne, also wants to get hold of the jewels and Therese. He strikes a bargain with Chester Naismith, known as the cleverest thief in Europe. Naismith agrees to help him get the girl, but is to keep the jewels for himself.

Captain Barnes, an American officer who has a "tobacco heart," falls in love with "Driver 477," and when she arrives in America he turns up at the right time to help her out of serious trouble. Sebastian goes to "Green Fancy," Spanish Falls, Me., and occupies an old mansion on the outskirts of the village. The adventures that take place here after Ugo and his followers arrive include the murder of Sebastian's equerry, the stealing of the jewels by Naismith and the introduction of a troupe of stranded actors to assist Captain Barnes defeat the rogues. Ugo is killed while trying to kidnap the Countess, the gems are recovered and Therese and her American husband go back to France and take up their old work for the cause of the Allies.

"The Mystery Girl" is not a perfect example of a moving picture story. There are too many threads to the plot and the continuity skips a few stitches. It is well produced and acted, however, and Ethel Clayton is entirely satisfactory as the Countess. Henry Woodward as Captain Barnes, Clarence Burton as Prince Ugo, Charles Wets as Chester Naismith, Maym Kelso as Mercedes and Parks Jones as Ferdussi are the other members of the cast.

"THE GOOSE GIRL"

Paramount Reissues Old Release with Marguerite Clark in the Title Role.

Reviewed by Louis Reeves Harrison.

THE story of a king in this day of no kings who marries a "goose girl," really a princess who has been abducted during infancy by stage gypsies, has a decidedly theatrical and artificial aspect in this day of splendid realities, the subject matter out of tune with the spirit of our people, who are looking forward rather than backward, and no challenge to present-day intelligence at that. It may please a few children and those of childish minds, but unless the supply is far below the demand for pictures, these reissues should be confined to stories whose subject matter is still vital, in which there is at least a trace of logic and common sense. They will certainly not add to the reputation of the star, nor to that of a house whose standard has advanced far beyond these products of other days.

"MISS AMBITION"

Corinne Griffith's Acting Is Great Help to Vitagraph Five-Part Picture.

Reviewed by Edward Weitzel.

REX TAYLOR, the author of "Miss Ambition," a five-part Vitagraph picture starring Corinne Griffith, has not made a very profound study of life. His heroine displays little depth of character, but learns before the end of the story that riches alone can not bring happiness. The incidents are fairly well put together, but several of them are not at all convincing. The picture is a safe one for a family theatre. Corinne Griffith as the heroine is a great help to the story. Her sympathetic personality and the sincerity of her acting win the spectator from the start. A brief flash of her in scanty drapery, as she recalls the time she posed for a statue of Ambition, is out of place in this picture.

"Miss Ambition" is the romance of a poor young girl. Marta earns her living with a sewing machine and is content to love Larry Boyle, who is just starting to make his way in the world, until she is offered a situation as maid in a wealthy family. Here she meets a sculptor and is prevailed upon to pose for him. This leads to an introduction to a wealthy old man, who offers her marriage. Marta accepts. She and her husband soon find out the mistake they have made. The husband is killed by being crushed under the statute for which his wife posed, and Marta commences to think again of the man she once loved. Larry is a contractor now, and Marta secretly turns over to him all the money she has left from her husband's fortune, so that her old lover can complete an important piece of work. When Larry discovers this he repays her by making her Mrs. Boyle.

Henry Houry has directed the picture with good judgment. Walter McGrail as Larry, Betty Blythe as Edith Webster and Templer Saxe as Dudley Kelland are the leading members of a capable cast.

"LOVE'S PAY DAY"

Rosemary Theby Is Miscast in Triangle Picture of New England Fisher-Folk Life.

Reviewed by Edward Weitzel.

THERE is considerable new material in "Love's Pay Day," a Triangle picture written by L. V. Jefferson and directed by Mason Hopper, but the selection of Rosemary Theby for the part of the heroine was a mistake. She is a clever actress, and her work in several releases of recent date prove the truth of the statement. As the female spy in "The Great Love" and the revengeful East Indian Princess in "The Silent Mystery," she shows her mastery of this line of parts. Judith, the simple village girl of "Love's Pay Day," is not suited to her personality. Quiet intensity is Rosemary Theby's forte. The portrayal of so unsophisticated a heroine as Judith Bretans requires a different class of acting. Understanding and earnestness are not sufficient to score a success.

The story of "Love's Pay Day" is melodramatic. Its characters are mostly primitive types, and there is no lack of physical action as the plot is unfolded. The scenes along the coast are often strikingly picturesque, and Mason Hopper has kept the tempo of the acting from lagging behind. Judith is engaged to Jean Laroque, the owner of the only packing plant in the village. She is not contented with her prospects in life, however, and on the night of the wedding runs away from the feast with papers intrusted to her by her husband and goes to George Wilton, the representative of a New York fish concern that wants to buy out Jean. The newly-made wife turns her husband's business over to Wilton, and he is trying to embrace Judith when Jean enters the room. He almost kills Wilton, casts off his wife and leaves the village to start life over again. The rest of the story is devoted to the punishment of Wilton and the final reconciliation of Judith and Jean.

Pete Morrison has the build and the strength of mind for the character of Jean. He is the rough, but honest-hearted, fisherman at all times. Other parts are well played by Billy Dale, Lillian West, Alberta Lee, John Lince and Hervey Clarke.

"THE PRODIGAL WIFE"

Screencraft Picture Featuring Mary Boland and Lucy Cotton Has Strong Emotional Appeal.

Reviewed by Edward Weitzel.

NO MOVING PICTURE has ever been produced that so well deserves to be called the "East Lynne" of the screen as does "The Prodigal Wife." This Screencraft Pictures production, adapted from Edith Barnard Delano's story, "Flaming Ramparts," by Eve Unsell, and directed by Frank Richter, has the strong emotional appeal which gave long life to the celebrated stage drama and made so many actresses anxious to attempt the role of the unhappy heroine. Marion Farnham is another Lady Isabel, and the fatal error made by both women leads to the same harvest of tears and vain regrets.

Thanks to the intelligent and always adequate efforts of Mary Boland, Lucy Cotton, Director Richter, and their associates, the story of "The Prodigal Wife" is told on the screen with perfect clearness and compelling emotional power. It has the upward sweep of genuine drama, and no footage is wasted in wandering off into picturesque but diverting side tracks. Its story has often been repeated in fiction and in real life, but its theme will never lose its interest or its moral influence.

The woman who deserts her husband and child through fancied neglect, and learns, too late, the terrible consequences of her mistake, is shown in "The Prodigal Wife" with as much originality as the many versions of the theme will permit. Marion Fairfax, the wife of a struggling young physician, leaves her husband and her four-year-old daughter and runs away with Thomas Byrne, because he promises her the love and attention she fancies is denied her. For the next fourteen years she lives the life of a social outcast, sinking lower and lower as she is forced to accept the companionship of the different men who are attracted to her.

In the meantime her husband has become famous and wealthy, and has brought up his daughter to believe her mother died and to revere her memory. When the girl, Mona, is married and about to make the same mistake which wrecked her mother's happiness, the prodigal wife, who has put her past behind her and, unknown, is employed as a nurse in her daughter's home, saves the young mother from deserting her husband and child. The doctors learns of this and his heart softens toward the repentant woman. He offers to give her back her old place in his home. Marion will not accept. Mona must never know the truth; she must retain her ideal of her mother. Husband and wife part forever.

"THE ONE WOMAN"

Photoplay by Thomas Dixon and Harry Chandlee Is a Deftly Constructed Sex Drama.

Reviewed by Edward Weitzel.

SEX and not Socialism is the foundation of "The One Woman," a five-part story by Thomas Dixon and Harry Chandlee, scenario by E. Richard Schayer. Reginald Barker directed the production. It has more than average commercial merit. The material is developed cleverly and there are many worthy people who care only for emotional appeal of moving picture fiction with whom the overdrawn sentiment and weak-kneed logic will pass for the real thing. Excellent acting by the entire cast, artistic direction by Reginald Barker and the employment of several sure-fire situations of the dramatist will insure the picture an interested following.

Its appearance in any theatre is bound to excite discussion. The admirers of the Thomas Dixon novels will be among its strongest supporters. Friends of Socialism will condemn it for its one-sided arguments; the man who cares to look beneath its surface will find only a sex drama in which the chief character, fortunately for the good of humanity, is of an extremely rare type.

A little religion is a dangerous thing for a minister of the gospel. The Rev. Frank Gordon mistakes animalism for inspiration and proves by his acts that a badly balanced brain which panders to sensationalism and theatric display can work a power of harm in the pulpit. Blessed by being the possessor of a devoted wife and two beautiful children, he permits a belief in Socialism to bring him the disfavor of the trustees of his church. When publicly rebuked for preaching his newly acquired doctrine from the pulpit he strips off his vestments, casts them at the foot of the alter and completes his denouncement of the present social order in his shirtsleeves.

Forced to resign his charge, he persuades his wife to divorce him, enters into a common law marriage with a woman who gives him a million dollars with which to build a Temple of Man, finds out that his socialistic followers are as difficult to manage as a cage of howling hyenas and that it is as easy for his soul mate to tire of him and throw him over for a new lover as it was for him to abandon his wife and children.

The minister comes upon a passionate embracing scene just after he has been thrown out of his Temple by his flock. He sails into the dispoiler of his honor and ends by choking him to death. He is tried and convicted of murder and is pardoned by the governor at the earnest entreaty of his former wife, who has lived with the conviction that the man she has never ceased to love will one day come back to her. The last scene shows him kneeling at his wife's feet and embracing the children. In a moment of righteous indignation the forgiving woman called him a common cur. It would be interesting to know the son's opinion of his father if the boy grows up and learns the truth.

The story is lightened by the presence of the minister's two children, who are delightfully played by Ben Alexander and Mary Jane Irving. Lawson Butt as the Rev. Frank Gordon, Clara Williams as Kate Ransom, Herschel Mayall as Mark Overman, Adda Gleason as Ruth Gordon, and Thurston Hall as Governor Morrison are the adult members of the exceptionally able cast. The photographic work of Clyde De Vinna is finely executed.

"THE NARROW PATH"

Five-Reel Astra-Pathe Extra Selected Photoplay Features Fannie Ward.

Reviewed by Robert C. McElravy.

THIS five-reel subject, adapted for the screen by Ouida Bergere and Jack Cunningham from A. H. Woods' play of the same name, is a well-made offering with strong dramatic moments. The subtitles have a slightly melodramatic flavor, but the action and presentation are in line with straight drama and very effective throughout. The story has a strong sex interest, but is one of the best of its kind and will no doubt appeal to almost any audience.

Fannie Ward is cast in the role of Marion Clark, a pretty manicurist in a large barber's shop with modern appointments. She is in love with a newspaper man, Dick Strong, impersonated by W. E. Lawrence. She and Dick live at the same boarding house, where the latter's invalid mother and sister, Gladys, also live. The latter plays an important part in the story and the role has been cleverly handled by Irene Aldwyn.

There is considerable novelty in the situations in this number, which gets entirely away from the conventional treatment usually found in this type of story. The young manicurist finds her name heavily involved in a public scandal, not through her own actions, but in trying to save the reputation of Gladys, the sister of her lover. Gladys has fallen in with a fast girl at the boarding house, who leads her into bad company. Gladys is victimized by a married man, and it is while trying to get justice for the girl that the heroine herself becomes entangled in the scandal. There are numerous moments of high interest and the number on the whole reflects careful attention to details.

Others in the cast are Sam De Grasse, Mary Alden and Antrim Short.

"AFTER THE WAR"

Grace Cunard Star of a Problem Drama That Reflects Woman's Greatest War Burden.

Review by Walter K. Hill.

HERE will very likely be scores of pictures approaching, from many angles, the theme advanced by "After the War," but the feature in which Grace Cunard is starred is the first of the procession and has that much of an advantage for exhibitors. Make no mistake as a result of the title. "After the War" solves no diplomatic problems, disposes of no class or faction in the aftermath of war. It is simply a problem found in the back-wash of war.

Grace Cunard plays the role of a woman who has gained fame in foreign opera. The war is over. The singer moves in aristocratic Parisian circles where meet the diplomats and men and women of artistic tastes. There is a whisper of her past, and this "suspicion" moves from vagueness to reality when the cry of a babe is heard in the singer's home where nobility and society has assembled at a reception.

The German ambassador has awakened his wife's jealousy because of his open attentions addressed to the singer. The wife carries her jealousies into the singer's home, accusing the girl of unwomanly conduct. The singer lets the wife listen while the German husband pleads to be accepted, and when the parentage of the singer's child is disclosed during the conversation the wife shoots her spouse dead in his tracks.

There has come into the singer's life the love of her youth, back from war and famed for his valor. The singer tells him their lives may never be blended into happy reunion—because of the Hun child she must support and cherish. When the father of the child is shot the wife who killed him comes to the singer and begs that she may be permitted to adopt the nameless child. Thus is removed the principal excuse for the singer's reluctance to wed her first love. The man contemplates the wreck of war, considers how the singer surrendered to save his own life—and the fade-out visions a happy future for the pair.

Shorn of the many interesting details and scenes that supply the completed action of the plot, there is the story of "After the War." The child born of brute force lives to torture its mother; its presence on earth causes the death of its father. No matter how the picture would end there will be a certain element that will not be satisfied with the outcome. The problem is there, skillfully handled, and presented as the issue that is torturing the lives of thousands of French and Belgian women to-day. The problem will live while present generations last; it will be met in real life by those who have suffered and who will bear their burden.

Grace Cunard gives a remarkably fine performance in the leading role. Exhibitors and picture patrons who know her best as a dare-devil queen of Universal serials, or as the prime mover in melodramas from the same source, will be surprised at the transition in the art of acting that totals such a fine portrayal. Edward Cecil makes a manly and sincere hero; Herbert Prior plays the villain in the case with credit to himself, and the acting of Dora Rogers in the heavy role results in splendid conclusions. Gertrude Aster, Harry Carter, L. M. Wells and Gretchen Lederer are players of prominence in their profession who fill in the details of an excellent cast. The production is made in good taste and with completeness of detail.

"THE HELL CAT"

Geraldine Farrar Shows Artistic Advancement as Western Heroine of Goldwyn Production.

Reviewed by Edward Weitzel.

IN many respects Geraldine Farrar's impersonation of Panchita O'Brien in "The Hell Cat" is the finest achievement of her screen career. Willard Mack has taken her measure accurately and furnished the versatile opera-screen star with a story that gives her a new character for her list of moving picture creations and permits her to add a fresh face to the types of Western heroines. The doings of the men and women that people "The Hell Cat" depart but little from a familiar and well-tested trail, but they are guided by a keen dramatic sense and a resourcefulness that knows how to avoid every pitfall along the way.

No Goldwyn production has been more completely satisfying. Taken in Wyoming, the locations are impressively authentic, most of the exteriors having great pictorial beauty. There are stretches of fertile valley and vistas of towering mountain and distant sky that stamp themselves on the memory by reason of their broad sweep of line and grandeur of composition.

Primitive passion is the keynote of the plot. An untamed savage of a man, swayed by animal instincts, powerful of build and proud of his strength, conceives an intense desire for a young woman, the daughter of a neighboring ranchman. When she spurns his bold advances he murders her father, takes her to his own home and subjects her to the deepest indignity against womanhood. She leads him to believe she is ready to accept her fate. At the first opportunity she buries a dagger in his heart.

Told briefly, the story seems repellent. Willard Macks' skill as a dramatist and the deft efforts of the director, Reginald Barker, supplemented by the fine acting of Geraldine Farrar and Tom Santschi, lift the scenes of the girl's abasement and revenge beyond any possibility of offense. The art of suggestion, and also the art of omission, are employed with the utmost effectiveness. The killing of Jim Dyke is a lesson in efficient surprise and the value of utilizing the spectator's sense of imagination. A tender and steadfast love motive leaves the sorely tried girl in the arms of the man whose devotion will help her to forget the past.

In order to bestow upon Panchita O'Brien the fierce desire to avenge her own wrongs, the author has given her a Spanish mother and an Irish father. Geraldine Farrar has taken advantage of this condition of birth to dress the part in an unconventional but picturesque fashion. All through her performance she presents a figure that is pleasing to the eye and out of the ordinary.

Reference must once more be made to the Jim Dyke of Tom Santschi. Its artistic truth cannot be discredited in any particular. Milton Sills as Sheriff Jack Webb demonstrates his right to be in such goodly company. William W. Black as the father of Panchita, and Evelyn Axzell as Wan-e-mee, complete a cast in which there is no jarring note. Percy Hilburn was the cameraman.

"The Hell Cat" is melodrama raised to the Belasco standard.

"THE MAN OF BRONZE"

Five-Reel World-Picture Presents Lewis S. Stone in Story of East and West.

Reviewed by Robert C. McElravy.

THIS five-reel story, "The Man of Bronze," might almost be classed as a Western production, since most of the action occurs on the plains of Arizona. There are some scenes in the East, whence the girl heroine comes to study art, but the main events occur on the plains. The story itself, which was written by Karl K. Coolidge and directed by David M. Hartford, contains more and better plot material than the average of its type, but the development of the number is not what it might have been to bring out the full interest.

Lewis S. Stone gives an adequate and convincing portrayal of the cattleman-hero, John Adams. He makes the most of the two best dramatic opportunities afforded, one where he goes East to bring back Mary and finds her preoccupied and uncertain in her love, the other where he succumbs to bitter disappointement and burns up the new home he had built for her. It is seldom that stories of the Western type develop situations with so much real feeling in them, and it is too bad the production as a whole was permitted to drag so much in its general action. On the whole it is a simple picture narrative, without the suspense it might have had.

Briefly, the plot concerns a young cattleman very much in love with the daughter of his partner. She goes East to pursue her art studies, and when the hero goes for her she fails to return with him. Later, when she finds out the truth about the sculptor, who made a bronze statue of the hero and then stole the girl's affections, Mary does return West, just in time to help save the hero's land from others. In the meantime she had another offer of marriage from a widower who also figures in the general plot. The ending is of a semi-humorous nature and quite pleasing.

Others in the cast are Marguerite Clayton, Richard Cummings, Harry Von Meter and May Gaston.

"FIVE THOUSAND AN HOUR"

Hale Hamilton Makes Initial Appearance as Metro Star in Pleasing Comedy.

Reviewed by C. S. Sewell.

AS Johnny Gamble, a chap who lives up to his name, Hale Hamilton makes his initial appearance as a Metro star in "Five Thousand an Hour," released November 25. He has a pleasing screen personality and is an excellent comedian. The production, which is based on George Randolph Chester's novel of the same title, is an enjoyable one and provides excellent entertainment, particularly for those who are familiar with the Chester stories. This is not Mr. Hamilton's first appearance in this author's works, as he has previously appeared in the stage version of "Get Rich Quick Wallingford."

The production, which is a rapid fire one, has been skillfully directed by Ralph Ince, and deals with a young man who is almost down to his last dollar through the crooked work of a former associate. He wins $5,000 on a long shot at a race track, meets a girl with whom he falls in love, and on learning that she will lose a fortune of one million dollars unless she marries a business rival of his within six weeks, determines to make a million in that time, at the rate of $5,000 for each working hour. The manner in which he accomplishes this feat and wins the girl has been well handled, and although the story lacks in plausibility a rapid pace is kept up throughout.

The leading role fits Mr. Hamilton well, and not only in the lighter moments, but throughout the production his work is fine. Lucille Lee Stewart is attractive as Constance Joy, and the remainder of the large cast, including Florence Short, Isabel O'Madigan, Gilbert Douglas, Robert Whittier and others are satisfactory in their respective roles.

"ONCE TO EVERY MAN"

Jack Sherrill and Mabel Withee Are Co-Stars in Stirring Drama of Good Purpose.

Reviewed by Walter K. Hill.

THE Frohman Amusement Company, of which William L. Sherrill is the alpha and omega, has constructed a fine piece of moving picture property in "Once to Every Man," a feature in which Jack Sherrill is co-starred with Mabel Withee. Of Mr. Sherrill much in his favor is known in film circles; but a word of introduction for Miss Withee is necessary in bringing her to screen prominence. She has been for a long time prominently concerned in Al Jolson's Winter Garden productions, and has won favor on the road as Mr. Jolson's leading woman.

Miss Withee is seen for the first time upon the screen in "Once to Every Man" and may be credited with an artistic and thoroughly adequate performance in a role that serves as the inspiration for Jack Sherrill's character of a youth who fought a moral and physical fight and won hands down. The opportunity that is credited with knocking once at every man's door is the basis of a plain and straightforward plot that builds into an interesting and rugged entertainment.

The young hero has been left the heritage of an appetite for drink. The lumber camp where most of the action takes place is the scene of the young man's fight against the craving for rum, and the girl who helps the youth to fight his battles is directly responsible for his ultimate triumph, not alone over his inherent weakness, but over the fistic champion, whom he downs in a stirring ring battle.

It is this prize fight that climaxes a series of red-blooded episodes and stand-up fights the young hero engages in while hewing his way through adversity in the rugged surroundings of the lumber camp. Despite his efforts to fight off the cravings for drink, the young man's sweetheart is not utterly convinced of his success. When news comes to the camp that a local "scrapper" has won fame as a prize fighter, our hero decides to go to New York, chaperoned by an interested sporting writer, and wrest the championship from the new title-holder. This he does, and at the instant of his wavering in the ring comes a message of cheer from his sweetheart back in the lumber camp. This settles it; our hero takes new courage and strength, goes into the final round and wallops his way to victory. Little remains to be done after the final punch—the reunion of loving hearts makes the happy ending so much desired.

There is an interesting story, told in interesting detail without any questionable angle or ultra-sensational effects. It's a stand-up-and-fight picture; a type of entertainment that will interest every class of screen follower. For all the world loves a lover who fights and wins the girl of his choice. Walkovers in love affairs don't amount to much in anybody's estimation.

T. Hayes Hunter has directed the picture with fine vision. He tells his story without delaying details or needless trips across the side-lines. The plot is unfolded in a speedy and direct forcefulness that leads to the best possible measure of entertainment. The titles have been done by Joe Farnham, and splendidly done. They are among the delights of the occasion.

"MY COUSIN"

Paramount Presents Enrico Caruso in Dual Roles, Himself and His Cousin, Both Interpreted with the Skill of a Remarkable Actor.

Reviewed by Louis Reeves Harrison.

WHEN Caruso appears on the screen he must be judged according to its art, not that of grand opera, and he scores an unqualified success within the narrow limitations of a mere vehicle. The story is that of a poor cousin of a great opera singer who brags of the relation and is ridiculed on that account in "Little Italy" until the great tenor comes there during a festa and proves it is true. There is a slender thread of love story, but practically no dramatic opportunity except that created by the artist in a revelation of his many-sided temperament. Magnificence of treatment helps materially in the matter of convincing atmosphere, some of the scenes of a grand opera audience being presented on a superb scale. Then an admirable choice of types rounds out and completes a satisfactory presentation. When to this is added the skill of a Rothapfel in enhancing effects, there is small wonder that the Rivoli audience warmly approved.

The most interesting feature of Caruso's two impersonations is the view he gives of what is known as "temperamental" in human nature, himself one of the most illustrious examples on earth. His strenuosity, its emotionalized support, his weakness of purpose under slight discouragement, his lapses into gloom and indifference, then the reactions with their tremendous appeal of ardour, native feeling and strength, these constitute a revelation well worth watching, for they are plainly true of the great artist himself. As the poor cousin, he is his weaker and more charming self, sensitive, impressionable, impetuous, a man easily moved by sympathy, jealousy and anger, amiable and magnanimous one moment, suspicious, hostile and despairing another, and all this is most carefully maintained in contrast to the great artist at the zenith of success, cynically humorous, bored by those who come to him for help in their hopeless attempts at a "career," weary of empty plaudits, yet of unspoiled dignity and sweetness, the whole constituting one of the most remarkable revelations of character ever shown on the screen.

COMMENTS

Bluebird Photoplays, Inc.

ALL NIGHT (Bluebird).—A five-reel subject, based on a story by Edgar Franklin, and directed by Paul Powell. Carmel Myers, William Dyer and others are in the cast. This number contains a mixture of straight comedy and farce, but though the plot ingredients are promising, it fails to develop much humor. The production is below the Bluebird standard. Reviewed at length elsewhere.

Famous Players-Lasky Corporation.

THE MYSTERY GIRL (Paramount).—Ethel Clayton is the heroine of this screen version of a George Barr McCutcheon novel. As the Countess Therese the star is first discovered driving an ambulance on the French front. An American officer falls in love with her and helps defeat her enemies, when the action is transferred to this country. The picture is well acted. A longer review is printed in this issue.

CAPRICE (Paramount).—A Success Series reissue, this five-part picture was one of Mary Pickford's early hits. It was made four years ago, and Owen Moore is a member of the cast. As Mercy Baxter the star portrays an awkward little country girl who marries a city chap and finds his love grows cold when he realizes how uneducated and shy his wife is before strangers. Mercy leaves her husband, goes off to boarding school, acquires a polish and comes back and dazzles her own lord and master. The trouble is patched up and Mercy goes back home with her husband. "Caprice" is a simple little story and an interesting example of a 1915 best seller, and of how the moving picture has improved since it was made.

Fox Film Corporation.

FAN FAN (Fox).—Promoted as an extravaganza, "Fan Fan" is really a delightful dramatic entertainment, largely acted by children, with Virginia Lee Corbin, a dainty and artistic leading lady, and Francis Carpenter, a manly and admirable leading male. There is the best of entertainment here for both children and grow-ups. The atmosphere of Japan is pleasingly conveyed to the screen, and in every scene and incident there is delightful entertainmnt. Book it and rejoice—for your patron will hail you as a benefactor and your house will advance in their esteem.

ALI BABA (Fox).—Save for mentioning George Stone and Gertrude Messinger as the leading players, this play by children for both children and grown-ups may be equally coupled with the comment above, as applying to "Fan Fan." William Fox has done the screen a great service in picturing these two delightful little romances. In production and presentation both "Ali Baba" and "Fan Fan" are flawless. They are each a rare treat in a screen way.

Greater Vitagraph, Inc.

THE TIDE OF DEATH (Vitagraph).—The finish of this number of the Vitagraph serial, "The Iron Test," is a real thriller. Bert and Edith are bound together and lowered over a high cliff into the water. The tide is racing in, and the water climbs up slowly but surely around them as they hang there helpless. The events leading up to this situation keep the interest tense.

MISS AMBITION (Vitagraph).—Corinne Griffith is a tower of strength to this five-part picture, written by Rex Tayler. The plot is faulty in places, but the acting helps to bridge this over. Henry Houry was the director. A longer review is printed in this issue.

Jewel Productions, Inc.

BORROWED CLOTHES (Jewel-Lois Weber).—A six-reel emotional story, featuring Mildred Harris, now the wife of Charlie Chaplin. The production, which was made by Lois Weber and Phillips Smalley from a story by Marion Orth, is a strong one of its kind. The theme is not altogether pleasant, but the presentation is delicate and forceful and the cast shows much acting ability. Reviewed at length elsewhere.

Mutual Film Corporation.

PEAKS, PARKS AND PINES (Rothacker).—This is the best thus far of the Outdoors series being released by the Mutual Film Corporation. It takes the spectator through Ranier National Park, the camera following at times the automobile road through the forest past waterfalls and other beauties of the park. A nice view of the Tatoosh range is included and also views of a glacier well up toward the peak of old Mount Ranier.

SCREEN TELEGRAM NO. 75 (Mutual).—This issue contains interesting material, including a brief illustration of the binder twine industry. The usual series of current events is presented, including scenes of patriotic interest with Uncle Sam's soldiers.

JUST HOME MAID (Strand).—This little comedy, featuring Elinor Field, is not a fair sample. It is perfectly harmless in type, but fails to present situations either comic or consistent. The story is of a young couple who lived in a small California flat. The wife, wishing to earn some money to help get a larger home, goes to an employment bureau and is immediately engaged as cook. The house she is sent to happens to be one in which her husband is entertaining some western friends.

Pathe Exchange, Inc.

ALL THE WORLD TO NOTHING (American-Pathe).—A six-part comedy number, written by Wyndham Martyn and directed by Henry King. William Russell plays the role of a profligate young man who loses his fortune in a poker game and later makes good. This contains considerable humor and is on the whole an entertaining subject. Reviewed at length in last week's issue.

OFFICIAL WAR REVIEW, NO. 22 (Pathe).—This number opens with views of Britain's batteries speeding forward over French roads. It pictures also transportation by canals in Flanders. Quizzing captives for information is an interesting subject; also the big tank feature at the close.

THE ORACLE'S DECREE (Pathe).—Episode No. 14 of "Hands Up." A strong feature of this installment is Echo being rescued from the den of lions, she having been separated from the beats only by the burning oil. As the day of the prophecy approaches, she is again captured by the Incas and taken to the temple. In the latter there is a general fight between the various conflicting forces, during which Two-Gun Carter shoots Killman and puts an end to his career.

IN THE HANDS OF THE HUN (Pathe).—Episode No. 8 of "Wolves of Kultur." This number is full of action, but contains no big scenes, until toward the close when Alice is suspended over the edge of a cliff by Zaremba. The opening part shows the rescue of Barclay by his assitant, Helen, and pictures the manner in which Alice once more fell into the power of the chief spy.

HEAR 'EM RAVE (Rolin-Pathe).—A comic number, featuring Harold Lloyd, assisted by Harry Pollard and Bebe Daniels. The action in this number occurs in a beauty shop, where Harold performs some amazing stunts at rejuvenating customers. This is characteristic and has some laughs in it.

Harry Raver.

THE LIBERATOR (Raver).—A twelve-episode, two-reel continued story with the Italian giant "Maciste" as the star, this picture is splendidly acted and produced and contains a long list of the big fellow's stunts. An extended review is printed on another page of this issue.

Screencraft Pictures Corporation.

THE PRODIGAL WIFE (Screencraft).—Mary Boland and Lucy Cotton are the stars of this five-part picture founded on Edith Barnard Delano's story, "Flaming Ramparts." It is full of emotional power and should have a marked success. A longer review is printed on another page of this issue.

Triangle Film Corporation.

LOVE'S PAY DAY (Triangle).—New England fisher folk are the principal characters in this five-part picture. It is melodramatic and full of action. Rosemary Theby plays the leading part. A longer review appears in this issue.

Universal Film Company.

THE FICKLE BLACKSMITH (Nester).—A character comedy, by W. Warren Schoene, enacted in burlesque style. Ralph McComas, Eileen Sedgwick and Doley Ohnet appear. The story centers about the love affairs of a young blacksmith, who deserts his own sweetheart for an artist's model. The latter turns out to be married. The subject runs along in a fairly entertaining manner, though none of it rises above the average.

THE HUSBAND HUNTED (Western).—A splendid three-reel ranch comedy, by W. A. Lathrop, featuring Neal Hart, Ann Kronan, Joe Rickson, Countess Du Cello and Caroline Vaughn. This contains a wealth of clear photography and an abundance of picturesque scenes. The plot itself is slow in movement, but well above the average and the presentation is unusually good. This sets a new record for this type of comedy and is certain to please.

EVIL WATERS (Universal), Oct. 19.—Episode No. 11 of "The Brass Bullet." This is one of the strongest installments yet made. It contains many exciting incidents, all directed in fine style. This serial has not the imaginative interest of certain others, but is strong in melodramatic action. This winds up with Rosalind in danger of death from drowning.

ON TRIAL FOR HIS LIFE (Universal), Nov. 9.—Episode No. 14 of "Brass Bullet." This installment is a gripping one. Rosalind makes her escape from the blackmailers' headquarters, but Jack is taken prisoner and held for the murder of Homer Joy. There is good suspense over the effort to bring "Pop" Bates to the trial as a witness, and the burning of the bridge over the gap by the gang.

.THE SHADOW OF THE SCAFFOLD (Universal), Nov. 16.—Episode No. 15 of "The Brass Bullet." After the leap over the gap in an automobile, "Pop" Bates is brought to the court to testify. Some good melodramatic scenes follow, in which Pop's testimony is rendered worthless by his exhibition of animus against Gilbert. The trial scenes in this and the preceding installment are very well done.

THE BRASS BULLET, No. 16 (Universal Serial), Nov. 23.—This opens with a struggle between "Pop" Bates and the aviator, and Mrs. Strang's remorse over her testimony, which resulted in sending Jack to the chair. The principal scenes picture the chase to catch the train on which the governor is speeding, in order to hold up the execution. Jack is shown on the scaffold at the close.

THE MYSTERIOUS AVENGER (Universal), Nov. 30.—Episode No. 17 of "The Brass Bullet." This is a very strong installment, in fact one of the best seen in serials for a long time. It shows the rescue of Jack from the gallows by the mysterious aviator and his subsequent drop in a parachute. The aeroplane is brought to earth by a long-range gun. All this is splendidly handled and very effective.

World Pictures Corporation.

HITTING THE TRAIL (World Picture).—A five-reel subject, written by Roy Summerville and directed by Dell Henderson. The cast includes Carlyle Blackwell, Evelyn Greeley, Muriel Ostriche and Joseph Smiley. The story is a melodrama of the East Side and deals with real slum life. The melodramatic incidents are well-handled, but there is not much suspense on the whole. It makes an offering of about average strength. Reviewed at length elsewhere.

Picture Theatres Projected

SILOAM SPRINGS, ARK.—Edward McCulloh will probably rebuild business block, including Lyric Theatre, which was damaged by fire.

UNION SPRINGS, ALA.—Criterion Theatre has changed hands.

OAKLAND, CAL.—Kinema Theatre will be remodeled, organ and new projection machines installed.

AUGUSTA, GA.—Princess Company has been incorporated with $5,000 capital by E. J. Sperks, G. Lloyd Preacher and H. D. Hearn.

CARLINVILLE, ILL. — Nathan wool house has been purchased by Daley & Devit as site for new moving picture theatre.

LITCHFIELD, ILL.—Gem Theatre has been completed. It is a fireproof structure.

BURLINGTON, IA.—Jewel Moving Picture Theatre will be remodeled. Joseph Miller is manager.

FORT MADISON, IA.—W. C. Marsh has contract for improvements to Orpheum Theatre, to cost $2,000.

BOSTON, MASS.—Waldorff Amusement Company has been incorporated with $50,000 capital by F. A. Smith, Boston; Harry A. Kelsey, Lexington, and others. New company purposes erecting and operating moving picture theatres.

EVELETH, MINN.—Virginia Builders Supply & Contracting Company, Virginia, Minn., has the contract to erect one-story and balcony moving picture theatre, 25 by 125 feet, for Frank Robinowitz, Empress and Strand Theatre, Duluth, to cost $12,000.

BROOKLYN, N. Y.—J. & M. Levin, Inc., 118 E. 28th street, New York, has contract for an extension to Peerless Moving Picture Theatre for William Wharton, to cost $6,500. Lessee, A. F. Beyer, Inc., 223 Fulton street.

NEW YORK, N. Y.—J. Krapp is preparing plans for new theatre to be erected at 3819-27 Broadway.

NEW YORK, N. Y.—Greenwich Theatre Company has been incorporated with $10,000 capital for purpose conducting theatres. N. Frankel, 1485 Fifth avenue, is interested.

BLACKFORT, O.—Cambria Clay Products Company has plans by De Voss & Donaldson, 38 First National Building, Portsmouth, O., for modern fireproof moving picture theatre.

PORTLAND, ORE.—M. McCarthy, 812 Lombard street, will remodel moving picture theatre.

PORTLAND, ORE.—Improvements will be made to Pantages Theatre, 133 Broadway.

ERIE, PA.—A. P. Weschler has plans by F. Swirsky, 402 Marine Bank Building, for moving picture theatre.

PHILADELPHIA, PA.—John Romayne will remodel moving picture theatre at 4910 Wayne avenue.

EAST NITRO, W. VA.—Moving picture theatre is planned by Baker-Myer Realty Company.

ASHLAND, WIS.—Royal Theatre, owned by Latts Brothers, will be remodeled.

CHILTON, WIS.—E. Korte has purchased Princess Theatre from Matthew Franzen.

MILWAUKEE, WIS.—Merrill Theatre Company has taken over Strand Theatre and will conduct it under management of E. C. Bostick.

TWO RIVERS, WIS.—Edward Noquette has taken over the opera house.

STAUNTON, VA.—Staunton Amusement Corporation has been incorporated with $20,000 capital for purpose of erecting and operating theatre here.

MINOCQUA, WIS.—David L. Johnson plans to erect moving picture theatre here at an early date.

RACINE, WIS.—Dr. George E. Mason will remodel building at 610 Wisconsin street for amusement purposes. Moving pictures most likely will be main attraction.

WASHBURN, WIS.—Building on East Bayfield street has been rented by Benjamin Ward and R. H. Freeman. They will remodel it for moving picture theatre.

Advertising Aids for Busy Managers

"MILADY O' THE BEANSTALK"

Pathe Presents Baby Marie Osborne in the Story of a Little Tot Who Used a Fire-escape for a Modern Beanstalk.

Cast

Baby Marie Tompkins	Baby Marie Osborne
Dora Tompkins, her mother	Ellen Cassity
Giant Jim Walton	Jack Connolly
The Janitor's Son	Sambo

Directed by William Bertram.

The Story: Dora Tompkins divorces her husband for cruelty and drunkenness. Her country neighbors do not approve of divorce and ostracize her. She seeks to earn a living in the city and is helped to a position by Jim Walton, a former acquaintance, now a prize fighter. In time they become engaged upon Jim's promise to give up the ring. Baby Marie, Dora's daughter, dreams of Jack and the beanstalk. Having no beans handy she utilizes the fire-escape as a stalk. The first time she climbs to happiness, for she reaches Jim's apartment and he takes her to the beach, but a second climb results disastrously. The baby falls and Jim goes back into the ring to earn the money that will pay for the operation to save Marie from lifelong lameness, but his broken promise is forgiven and they live happily ever-after.

Feature Baby Marie Osborne as Baby Tompkins and Jack Connelly as Giant Jim Walton.

Program and Advertising Phrases: How a Child's Version of Jack and the Beanstalk Worked for Her Mother's Happiness.

Using a Fire-escape as "Beanstalk" Little Girl Climbs to Happiness.

Oddly Contrived Photo Romance Makes for Brilliant Entertainment.

Photoplay of Thrills and Sensations Rest on Happiest of Endings.

Delightful Photo Story Told by Cast of Skillful Players.

Advertising Angles: Boom the kiddie and tell that as a part of the play she enacts the story of Jack and the Beanstalk. Play for the children and they will bring their parents. Use artificial vines and dolls for window dressings with a collection of stills, and repeat in the lobby.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"BORROWED CLOTHES."

Jewel Presents Mildred Harris in Her Newest and Greatest Production Under the Direction of the Smalleys.

Cast.

Mary Kirk	Mildred Harris
George Weston	Edward J. Peel
Louise Kirk	Helen Rosson
Stuart Furth	Lewis J. Cody
Rita Morris	Fantine LaRue
Mary's Father	George Nichols
Mrs. Kirk	Edythe Chapman

Directed by Lois Weber and Phillips Smalley.

The Story: Mary Kirk, urged by her family, consents to marry George Weston, member of the firm for which she works. She is interested in Stuart Furth, whom she has never met. Furth maintains Rita Morris in an expensive apartment. Mary goes to the beach and the bath-house burns while she is in the water. Stuart takes her in his car to Rita's apartment and provides her with one of Rita's dresses. The vampire protests and is turned out. She persuades the police to raid the place. Mary escapes, but her appearance at her home in borrowed finery is misjudged, and her father beats her. Her engagement is broken and life seems dark, but all comes out right in the end.

IN THIS ISSUE.

- **All Night (Bluebird).**
- **Ali Baba and the Forty Thieves (Fox).**
- **Borrowed Clothes (Jewel).**
- **Fan Fan (Fox).**
- **The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns (Screen Classic).**
- **Hitting the High Spots (Metro).**
- **Love's Pay Day (Triangle).**
- **Milady 'o the Beanstalk (Pathe).**
- **The Midnight Patrol (Select).**
- **The Reckoning Day (Triangle).**
- **The Strange Woman (Fox).**
- **Under the Greenwood Tree (Famous Players-Lasky).**
- **The Vanity Pool (Universal).**
- **What Becomes of the Children (Film Market, Inc.).**

Feature Mildred Harris as Mary Kirk and Lewis J. Cody as Stuart Furth.

Program and Advertising Phrases: The Bride of Charlie Chaplin Starred in Brilliant Photodrama.

See Mildred Harris, Bride of Charlie Chaplin, on Her Film Honeymoon.

How a Girl Willingly Sacrificed Herself for Her Family's Ambitions.

How a Beautiful Gown of Happiness Covered a Heart of Misery.

Advertising Angles: Quite apart from her excellent work in previous productions, Miss Harris has a new interest as the wife of Charles Chaplin. Work on both angles. Also get the credit that lies to the uniformly good work of these producers. Use the newspaper ads shown in the press sheet, or type ads along those lines.

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

"LOVE'S PAY DAY."

Triangle Presents Rosemary Theby in the Story of a Love That Was the Stronger for Coming Late.

Cast.

Jean Laroque	Pete Morrison
Judith	Rosemary Theby
Antone Brauzard	Billy Dale
Marie Brauzard	Lillian West

Directed by E. Mason Hopper.

The Story: For generations the fortunes of the little fishing village of Hearts Desire have lain in the hands of the Laroques, owners of the packing plant, and well have they fulfilled their trust. Jean, last of his race, loves Judith Bretains, but Judith longs for the life of the city, and resents his openly expressed desire for an heir. However, she promises to marry him and the day is set. The packing trust seeks to purchase the plant. Jean will not sell when he learns the tactics they will pursue, but Judith gains title to the plant and sells to Wilton, the trust agent. Jean, broken-hearted, goes away. Judith, too late, realizes that she loves him. The trust, through their oppression, drives the villagers to rebellion. Jean returns, and finds not only that Judith loves him but that the sale of the plant was illegal. It is once more in his possession and he marries the repentant Judith.

Feature Pete Morrison as Jean Laroque and Rosemary Theby as Judith.

Program and Advertising Phrases: Romance and Adventure Blend in Simple Story of Sea and Shore Brought to Happiest of Endings.

When Tinsel Ambition Is Swept Away True Love Opens New Life.

Brilliant Photoplay Acted by Selected Cast of Screen Artists.

Scenic Beauties and Camera Trickery Blend in Delightful Photoplay.

Sensations and Thrills Give Stirring "Punch" to Screen Romance.

Advertising Angles: Work on the trust angle for your main appeal but work also from the angle of the girl who learned almost too late. Tell that it shows a phase of life known to few, and offers quaint habits and strange customs as well as beautiful scenic backgrounds.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released December 1.

"THE GREAT VICTORY, WILSON OR THE KAISER? THE FALL OF THE HOHENZOLLERNS"

Screen Classics Presents the Seven-Act Feature of the Hour Dealing with the One Question Which Interests the Whole World.

Cast.

Conrad Le Brett	Creighton Hale
Vilma, his sister	Florence Billings
President Woodrow Wilson	Fred C. Truesdell
Nurse Edith Cavell	Margaret McWade
Kaiser Wilhelm II	Henry Kolker
General Von Bissing	Joseph Kilgour
Lieut. Ober	Earl Schenck
Elaine	Florence Short
Elaine's Child	Baby Ivy Ward
Frederick III	Leo Delaney
William Gordon	Frank Currier
Robert Lansing	Charles Arling
Japanese Ambassador	T. Tamamato
Sergeant Gross	Fred R. Stanton

Together with forty-three other characters, representing prominent personages among the Allies and Central Powers.

Directed by Charles Miller.

The Story: This is the story of the great wrong done by Germany, told through the story of German outrages. Vilma Le Brett comes under the notice of Lieut.

Ober, of the Prussian Army, stationed in Alsace. Her brother, Conrad, has just completed his compulsory military training when he is called to the colors. He is wounded and in Belgium is nursed by Amy Gordon, an American, who works as nurse in the hospital in which Edith Cavell is matron. Nurse Cavell saved Amy from the German Governor and aids her to escape. In revenge von Bissing causes her to be tried as a spy and she is executed by a firing squad under Ober. Ober learns of the order of the Kaiser that all widows and unmarried German women are to submit to the soldiers to repopulate the country and goes to claim Vilma. Her brother returns to find her dying and promises her to escape to America and set the Alsatians right in the eyes of America. He comes to this country and obtains a position with Amy's father. When war breaks out he seeks to enlist but is classed as an enemy alien until he takes an appeal to the President and proves that Alsatians are not a part of the Prussian war machine. He is one of the first to go overseas and in a hand-to-hand fight avenges Vilma by killing Ober. Then comes the downfall of the Hun and Conrad returns to America, now the land of his adoption, to claim his bride.

Feature Creighton Hale as Conrad Le Brett, Florence Billings as Vilma and Henry Kolker as Kaiser Wilhelm II.

Program and Advertising Phrases: Picture Story of Historic Fact Blends with Screen Vision of Humanity's Peaceful Future.

Great Men of All Nations Impersonated in Historic Photo-Forecast.

The Triumph of Democracy and the Fall of Autocracy Signalized in Stirring Scenes.

Humanity Blessed by Boon of Peace Rises in Triumphant Realities.

Advertising Angles: Play up the title for all that it is worth. Circus it. For side angles play up the cast, which includes Creighton Hale, Florence Billings, E. J. Connelley, Henry Kolker, Joseph Kilgour, Charles Arling and other well known players. Describe some of the scenes and hook up the story with the Prussian cruelty, the Cavell murder and the Alsatian revolt against Germany. Make all the noise you can, for this will directly influence the receipts.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

"WHAT BECOMES OF THE CHILDREN"

The Regal Photoplay Company Presents Corra Beach's Powerful Plea for Home Life for the Unfortunate Children of the Rich.

Cast.

Howard Trayne	Walter Shumway
Mrs. Trayne	Corra Beach
Lawyer	Morgan Jones
The Son	Billy Sullivan
The Daughter	Gladys Dore
Nurse	Louise Westner
Friend	Grace Stevens

The Story: Howard Trayne and his wife are too busy to give any attention to their three beautiful children. Trayne is engrossed in business forgetful of his home ties, and his wife has turned to society for diversion, leaving the children to the care of a governess. The death of the younger child, due to the carelessness of the nurse, leads to divorce, the father taking the boy, Fred, and Mrs. Trayne keeping Marion. Fred is sent to college and Marion to boarding school while their parents each seek their own engrossment. Fred is expelled for a saloon brawl and is disowned by his father. Marion makes a runaway match and is deserted by her husband. Fred finds her just as she is about to commit suicide as an alternative to a life of shame, and together they seek to begin life anew. Trayne and his wife are reunited through the efforts of friends, but they never regain their lost ones.

Feature Walter Shumway as Howard Trayne and Corra Beach as Mrs. Trayne.

Program and Advertising Aids: Great Sociological Problem Photoplay Brilliantly Acted by All-Star Cast.

A Powerful Plea for the Betterment of Child Life in Great Cities.

Women and Welfare Societies Will See Their Mission Pictured.

Powerful Scenes, Brilliantly Acted Present Great Moral Lesson.

Problems in Social Betterment Woven Into Intensely Interesting Photodrama.

Advertising Angles: Work this as a propaganda proposition. Interest women and welfare societies in the presentation and endeavor to arrange for attendance by delegations. Get the indorsement of the clergy and if possible get the leading ministers to comment on the story in your advance advertising. If you work it carefully you can even get them to use the play as the basis for a sermon the Sunday prior to showing.

Advertising Aids: Three one-sheets, two three-sheets, one six-sheet. Slides. Heralds. Lobby displays. Three sizes of photos, cuts and mats.

Released by Film Market, Inc.

"UNDER THE GREENWOOD TREE"

Adolph Zukor Presents Elsie Ferguson in Henry V. Esmond's Stage Success of the Same Title.

Cast.

Mary Hamilton	Elsie Ferguson
Jack Hutton	Eugene O'Brien
Sir Kenneth Graham	Edward Burns
Peggy Ingledew	Mildred Havens
Kari	John Ardizoni
Pete	Robert Milach
Griggs	Robert Vivian
Hurrell Hutton	Charles Craig
Earl of Hexham	Henry Warwick
Sinclair	James Fury

The Story: Mary Hamilton, a wealthy society belle, tires of the life she leads and with her secretary takes to the road in a caravan purchased from a tribe of gypsies. Jack Hutton, owner of the ground on which Mary is encamped, comes to drive off the gypsies, but remains to worship. Mary explains the richness of her camp equipment by telling that it is from a house in Park Lane, without adding that it is her own house. Jack rescues her from an attack by gypsies, but is beaten insensible, and Mary's tender care of him leads to a proposal and to her eventual unmasking.

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through
R. D. Marson Attraction Co.
26 Piedmont St. BOSTON, MASS.

Feature Elsie Ferguson as Mary Hamilton and Eugene O'Brien as Jack Hutton.

Program and Advertising Phrases: Elsie Ferguson Star in Beautiful Picturization of Famous Stage Success.

Leaving Wealth and Social Supremacy to Wander Like a Gypsy.

Masquerading for Novelty's Sake Brings Society Girl Into Strange Adventures.

Woman of Wealth Quits Society Life to Become Gypsy Queen.

Famous London and New York Stage Success Becomes Screen Attraction.

Advertising Angles: Play up Miss Ferguson and pave the way for an understanding of the story by explaining in your press work that for a time the gypsy caravan was a popular fad for the English smart set. Get a gypsy camp fire for a lobby display and on a card announce "Mary Hamilton had an income of $250,000 a year, but she cooked dinner over a fire like this Under the Greenwood Tree. See it (date)." Hook up with the war with "Our English Allies are now camping on the German frontier. See how they used to camp before the war in Under the Greenwood Tree."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"ALI BABA AND THE FORTY THIEVES."

William Fox Presents His Kiddie Comedians in a Sumptuous Production of the Immortal Story of the Forty Thieves.

Cast.

Ali Baba	George Stone
Morgianna	Gertrude Messinger
Khaujeh Haussain	Lewis Seargent
Kasim	Buddie Messinger
Abdoollah	G. Raymond Nye
Also Talib	Raymond Lee
Aasif Azaar	Charles Hincus
Kasim's Servant	Marie Messinger
Jameel	Jack Hull

The Story: Ali Baba, a poor Turkish wood chopper, discovers the treasure cave of a band of bandits. He enriches himself with their ill-gotten gains, but his avaricious brother wrests his secret from him and is killed by the robbers in their cave. They suspect Ali of knowing their secret and the chief of the band conceals his men in oil jars, taking them to the inn that they may dispose of Ali, but Morgianna, a dancing girl, and Ali's beloved, discovers the ruse and kills the robbers. Ali and Morgianna, now heirs to the robbers' treasure, find no bar to their marriage.

Feature George Stone as Ali Baba and Gertrude Messinger as Morgianna.

Program and Advertising Aids: Fantastic Melodrama Telling the Story of Ali Baba and the Forty Thieves in Gripping Scenes.

Children Enact the Details of Famous Legend of Adventure.

An Ideal Entertainment for the Little Ones and Their Elders.

Beautiful Scenery Blends with Skillful Acting by Child Artists.

Bring the Little Ones and Come Prepared for Ideal Entertainment.

Advertising Angles: Every child knows the story of Ali Baba, and will be eager to see it. Their elders will also come if you work to all ages. Go strong on pictorial display. Get extra sets of stills for window displays. If possible have scene slides made and run a couple of weeks in advance. Be careful that the short subjects on your program are well chosen. Don't spoil the effect with a crude slapstick comedy. Use scenics and the news weeklies instead.

Advertising Aids: One, three, six and twenty-four sheets. Lobby displays 8x10, 11x12, 22x28, stills and gelatins, 1-column, two 2-columns, one 3-column cuts, type advertisements. Slides. Music cues.

Released November 24.

"THE STRANGE WOMAN"

William Fox Presents Gladys Brockwell in a Screen Version of William J. Hurlburt's Striking Stage Play of Free Love and What It Meant in a Small Town.

Cast.

Inez de Pierrefond	Gladys Brockwell
The Baron	Charles Clary
John Hemingway	William Scott
Charles Abbey	Harry Depp
Mrs. Hemingway, John's mother	Ruby LaFayette
Walter Hemingway	G. Raymond Nye
Mrs. Abbey	Ada Beecher
Kate McMasters	Eunice Moore
Clara Hemingway	Grace Wood
Cora Whitman	Margaret Cullington
Molly McGuire	Lucy Donahue
May Armstrong	Miss Billy Arnst
Henry McMasters	William Hutchinson
The Princess	Miss Gerard Grassby
The Professor	Louis Fitzroy

Directed by Edward J. LeSaint.

The Story: The town of Delphi, Ia., is provincial and contains diversified types. The son of the house of Hemingway, a manly and ambitious young fellow, has been abroad studying architecture. There he meets Inez de Pierrefond, a girl who, though born in America, has spent most of her life in Europe. The young couple find they have much in common and their engagement follows. Inez is a woman of intellect, charm and brilliance. She is the apostle of the newest views of life, particularly where marriage is concerned. She is not a "new woman," but is opposed to taking a life-long marriage vow. To Delphi John Hemingway brings Inez and introduces her as his intended bride. The play results from this woman and her ideas being landed in the narrow community, and the outcome is entirely unexpected.

Feature Gladys Brockwell as Inez de Pierrefond, and William Scott as John Hemingway.

Program and Advertising Aids: How a Touch of Parisian High Society Raised Hob with the Old Folks at Home.

Paris Fashions Strangely Contrast with the Ginghams of Iowa.

Rural Community Greatly Upset by Imported Theories on Morals.

Gladys Bockwell Star of Sensational Morality Photodrama.

Bringing a Touch of Parisian High Life Into a Country Town.

Advertising Angles: Play up the star and give plenty of space to the fact that the play ran for nearly a season in New York. To open the campaign use liners hitting the high lights in the story. These can also be used for snipes or throwaways. Make it plain that the story is sensational but clean.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released December 8.

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.
PRICES
Five Thousand..........$1.50
Ten Thousand.......... 3.00
Fifteen Thousand.......... 4.00
Twenty-five Thousand.......... 6.00
Fifty Thousand.......... 8.00
One Hundred Thousand..........12.00
National Ticket Co., Shamokin, Pa.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

"THE RECKONING DAY"

Triangle Presents Belle Bennett in a Rousing Story of German Graft and Propaganda in America, and Shows How It Was Unearthed.

Cast.

Jane	Belle Bennett
Kube	Jack Richardson
Senator	J. Barney Sherry
Frank Wheeler	Tom Buckingham
Lola Schram	Lenore Fair
Mrs. Schram	Louise Lester
Jimmy Ware	Lee Phelps
Tilly Ware	Lucile Desmond
District Attorney	Sidney DeGrey

Directed by Harry Pollard.

The Story: Jane Whiting, "the Underworld Portia," is persuaded to defer her marriage to Senator Wheeler to clear up a spurious charity scheme. She connects the Ambulance Sanitaire with Kube, a suspected German agent. Lola Schram and her mother are workers for the ambulance. Frank, Senator Wheeler's son, is in love with Lola. The coils tighten, and Kube forbids the girl to marry Frank, shooting her when she starts to confess her share in the affair. Frank is arrested for the crime, and circumstantial evidence is strong against him, but in the end Jane brings the real offender to book and clears up the entire matter.

Feature Belle Bennett as Jane and Tom Buckingham as Frank Wheeler.

Program and Advertising Phrases: How Nation Wide Hun Intrigue Was Unmasked When Its Guise of Charity Crumbled.

Exposing Ingenious Scheme of the Hun to Promote Fake Charities.

Charity Covers a Multitude of Hun Schemes and Intrigues.

How a Woman Lawyer Crumbled the Villainous Structure of German Schemes.

Photoplay Exposes Enemy Schemes on Basis of Discovered Facts.

Splendid Photo-entertainment Provided by Gripping Spy Story.

Advertising Angles: This story is based upon a recent scandal in New York in which many wealthy girls were induced to enter an ambulance service, a heavy fee being demanded of them. It was shown that the money went into the pockets of the organizer. Your editor can probably locate the story in his files, and you can use this as the basis of press work. For another angle warn against indiscriminate war charity, and refer them to the play as a reason why. You can make a small sensation by first running an advertisement against war charities (carefully worded), and in a following advertisement tell why.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released November 17.

"ALL NIGHT"

Bluebird Presents Carmel Myers in the Sportive Story of a Married Couple Who Were Not Married and Had to Pretend They Were.

Cast.

Elizabeth Lane	Carmel Myers
Richard Thayer	M. Rodolpho de Valentina
William Harcourt	Charles Dorian
Maud Harcourt	Mary Warren
Bradford	William Dyer
Colonel Lane	Wadsworth Harris
Butler	Jack Hull

Directed by Paul Powell.

The Story: Dick Thayer loves Elizabeth Lane, but never can get her alone to tell

"WE NEVER DISAPPOINT" TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

her so. He prevails upon the Harcourts to invite them to dinner, that he may get his chance. Harcourt gets word that a millionaire is coming to see him about supplying capital for a new scheme. He has just fired the servants in a fit of temper and the guest, Bradford, has declared that he never loans money until he sees how a man manages his own household. Dick and Bess do not know the house, so Harcourt prevails upon them to pose as the hosts while he and his wife impersonate the butler and the maid. Bradford likes the pseudo Harcourts so well he decides to stay all night. Worse that that he insists upon escorting his hosts to their room, and when he catches Dick trying to slip out again makes him go back. Bess' fire-eating father comes after her and to save the situation Dick tells Bradford that the newcomer is crazy and then tells Col. Lane that the visitor must be humored. It is all straightened out in the morning, but it was a night to be remembered.

Feature Carmel Myers as Elizabeth Lane and Rudolpho de Valentina as Richard Thayer.

Program and Advertising Phrases: Carmel Myers Star of Sensational Photoplay of Love and Adventure.

Thrills and Sensations Abound in Gripping Photodrama.

Beautiful Actress Leads Skillful Company in Stirring Romance.

Screen Story of Brilliant Plot Finds Expression Through Skillful Playing.

One Night of Remarkable Adventure Leads to Lifetime of Happiness.

Advertising Angles: Here is a farce that is spicy in story without being vulgar. Play up the points and work them for all they are worth. Do not tell the full story. Just pick out the incidents and advertise them singly, both in your newspaper work and on your lobby boards. If you do not use the latter regularly, use them for this, anyway. Be careful not to get the lines too loud, but make them startling and appealing.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released November 30.

"THE VANITY POOL"

Universal Presents Mary MacLaren in a Powerfully Told Story of Political Intrigue and the Effect It Had Upon the Life of a Girl of the Slums.

Cast.

Marna Royal	Mary MacLaren
Gerald Harper	Thomas Holding
Carol Harper	Annie Q. Nillson
Drew Garrett	Franklyn Farnum
Uncle Penny	Winter Hall
Jarvis Flint	Frank Brownlee
Diana Casper	Marin Sais
Mrs. Royal	Virginia Chester
Mr. Royal	Willis Marks
Miss Key	Mary Talbot

Directed by Ida May Park.

The Story: Carol Harper is ambitious to become the wife of the Governor and seeks to procure the nomination for her husband through the good offices of Diana, who is friendly with Flint, the political boss. While Carol is pulling wires Gerald is looking after her welfare work for her, and becomes interested in Marna Royal, who misconstrues his good natured interest and thinks he wishes to marry her. Diana discovers what she supposes to be an affair and seeks to compel Garrett, Gerald's friend, to marry her as the price of her silence. When he refuses she informs Flint, who works Gerald's political undoing. Gerald and Carol leave to start life anew without the clog of vanity, and Marna finds in Garrett the man she thought Gerald was.

Feature Mary MacLaren as Marna Royal and Thomas Holding as Gerald Harper.

Program and Advertising Phrases: Mary MacLaren, the Screen's Dresden Lady, Leads Skillful Company in Gripping Photodrama.

Heroine of "Shoes" and Other Remarkable Photoplays Here Again.

Gripping Society Drama Told in Beautiful Scenes by Brilliant Cast.

The Screen Put to Its Best Uses in Telling This Gripping Story.

Mary MacLaren, Prettiest Girl in Pictures, Star of Engaging Play.

Advertising Angles: Miss MacLaren's appearances have been made in a series of really human stories. Recall this fact and add that this is a worthy companion to earlier productions. Sketch the plot briefly, laying stress upon the girl's innocent belief that a kiss is equivalent to a proposal and to the action of Carol, whose vanity leads her to take into her home the girl she believes to be her husband's mistress.

Advertising Aids: One design, each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released December 7.

"THE MIDNIGHT PATROL"

Select Pictures Presents Thomas H. Ince's Masterly Production of a Story of Chinese Life in a Western Metropolis.

Cast.

Patrolman Terrence Shannon	Thurston Hall
Patsy O'Connell	Rosemary Theby
Wu Fang	Kino
Jim Murdock	Charles French
Minnie	Marjorie Bennett
Officer Michael O'Shea	Harold Holland
"Chink" Ross	William Musgrave
Sing Bok	Yamamatto
Sergt. Joe Duncan	Harold Johnstone

Directed by Thomas H. Ince.

The Story: Wu Fang rules the destinies of the Chinese underworld of a Western city. Jim Murdock, a political boss, shields his operations and shares his profits. Sergt. Duncan, of the police force, is killed during a raid and his assistant, Shannon, is charged with seeing that the Chinese do not transgress. Shannon not only wants to make a reputation, but he has Duncan's death to avenge and Wu Fang fears him. He is planning a smuggled shipment of opium and warns Shannon that if there is any interference Patsy O'Connell, in whom Shannon is interested, will suffer. She is held in Wu's den. Shannon puts law before personal feeling and is captured by Wu's people and he and Patsy are about to be thrown into a rat-infested den when the reserves break in. The raid cleans up Chinatown and Shannon is advanced to the position of Chief. Patsy shares his title.

Feature Thornton Hall as Patrolman Shannon and Rosemary Theby as Patsy O'Connell.

Program and Advertising Phrases; Here's The Question—Would Duty Impel You to Risk the Life of the Girl You Love?

"NEWMAN" Brass Frames and Rails

DO YOU KNOW

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMANS"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN."

Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal Canada

Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City

Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ...., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME..

ADDRESS..

BY THE WAY

Have you ever stopped to consider the many advantages to be found in EVANS' SERVICE, Mr. Producer? We are convinced no one turns out a better quality of DEVELOPING and PRINTING than EVANS turns out and a trial will convince you if you have any doubt.

We are convinced we can meet all reasonable demands when it comes to delivery.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

Thrills and Sensations Abound in Gripping Photodrama.
Stirring Story of Love, Intrigue and Lawless Adventure.
Here's a Police Department Story Filled with Thrills.
Honest Valor of the American Police Figures in Gripping Photo Story.

Advertising Angles: Play up the Ince name for all it is worth. For the rest tell that it is a smashing big melodrama of the Chinese underworld. Present Shannon's problem for one talk.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

"FAN FAN."

William Fox Presents His Famous Juvenile Company in a Kiddie Comedy of Richly Oriental Type.

Cast.

Fan Fan..............Virginia Lee Corbin
Hanki Pan..............Francis Carpenter
The Ancient and Honorable Lady Shoo, Carmen DeRue
The Chief Executioner....Violet Radcliffe
Head Collector..............Bud Messinger
The Emperor................Joe Singleton

The Story: Hanki Pan, prince of old Japan, is scheduled to wed the ancient and honorably Lady Shoo, but he elopes with the adorable little Fan Fan, who has been promised to the Chief Executioner. They seek to earn a living as entertainers in the Wustaria Tea Gardens, but the ardent Lady Shoo and the inexorable executioner are on their tracks and it looks as though Hanki would have to bare his neck when his royal father turns up and solves the problem by giving the executioner the choice of his own sword or the Lady Shoo—and the executioner very foolishly takes the Lady Shoo to be his bride and live unhappily ever after.

Feature Virginia Lee Corbin as Fan Fan and Francis Carpenter as Hanki Pan.

Program and Advertising Phrases: Beautiful Photodrama of Japanese Life Acted by a Cast of Clever Children.
Serio-Comic Tragedy of Love and Adventure in Cherry Blossom Land.
Beautiful Settings and Ideal Cast Present Prettiest of Photoplays.
Dainty Little Girls and Manly Boys Give Ideal Photo Entertainment.
Here's an Ideal Entertainment for Both Children and Grown-Ups.

Advertising Angles: The previous work of these clever child comedians should have paved the way to the easy sale of this feature. Tell that this is a dainty Japanese idyl, somewhat suggestive of The Mikado. Make your most direct play to the children, but remember that the grown-ups also enjoy these delightful performances, so do not advertise it solely as an attraction for children. Get them all in. You can. Have a special matinee at which children in Japanese costume will be admitted free. Have a flash-light made of the costumed kiddies. Make this into a slide and sell prints to the parents, splitting the profits with the photographer.

Advertising Aids: Two one sheets, one three, six and twenty-four sheets. Lobby displays, 8x10, 11x12 and 22x28 stills and gelatines. One, two and three-column cuts. Type advertisements, slides and music cues.

Released November 17.

Would you sell a second-hand machine? Would you like to buy one? The World's Classified advertising is a prompt means of business action.

"HITTING THE HIGH SPOTS"

Metro Presents Bert Lytell in an Action Comedy of an American Engineer Who Fooled the Mexican Plotters and Won a Mine for His Father-in-Law Elect.

Cast.

Bob Burland..................Bert Lytell
Alice Randolph..............Eileen Percy
Morgan Randolph, Alice's father Winter Hall
Mrs. Randolph.............Helen Dunbar
Jack Randolph............Gordon Griffith
Harold Blake..............Fred Goodwins
Tonia ....Ilean Hume
Von Holke..................Stanton Heck
Lopez.......................Al Edmundson
Jose...................Willian Eagle Eye
Felipe.................William Courtright

Directed by George D. Baker.

The Story: Morgan Randolph, president of the Balboa Oil Company, is told by his engineer that it will be impossible to work his Mexican concessions the two additional months required by the contract. It looks as though Randolph would be bankrupt, but Bob Burland, who is in love with Alice Randolph, offers to take the place of the former engineer. He dares Harold Blake, his rival, to go as his assistant. Blake takes the dare, but things grow too hot for him and he escapes to America. Bob sticks it out, gets the concession and returns to America just in time to beat up Blake, who has traduced him and who is about to marry Alice, who believes Bob dead and who is willing to marry Blake to save her father's failing fortunes.

Feature Bert Lytell as Bob Durland and Eileen Percy as Alice Randolph.

Program and Advertising Phrases: How Love Foiled Intrigue in a Great Adventure in the Oil Fields of Mexico.
American Grit and Will Power Foil Hun Plotters in Mexico.
Thrilling Drama of Intrigue and Plotting Filled with Sensations.
Sensational Drama Made Intensely Interesting Through Love Plot.
Baffled Intrigue Turned to Advantage by Strange Trick of Fate.

Advertising Angles: Play up the rapid action of the story, and in your advertising select his high spots suggested by the title and told in the full synopsis for individual comment, playing up, especially, the defeat of the German agent, with such lines as "Daring American defeats German commercial agent in Mexico."

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released December 9.

Want anything? Wouldst sell anything? Seek a prompt market through The World's Classified advertising. These small ads have made many a dollar for showmen.

"OTHERS"
The late General Booth's message to his Officers all over the world: "OTHERS"

There are numbers of poor folk in all our big cities who depend upon The Salvation Army for assistance during the long Winter months.

Will You Help Us

Help "Others" less fortunate than yourself?

Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill, 108 N. Dearborn Street, Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
HE C KEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
The Helping Hand of Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 26—Screen Telegram (Topical)—69-T-1.
Oct. 29—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.

Oct. 6—A Tropic Melting Pot—15-0-1.

OUTDOOR-ROTHACKER PICTURES.

Oct. 13—Black Feet and Flat Heads—16-O-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.

The Bells (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 6—"Trails of Treachery"—Two Parts—Drama—Astra).
Far Flung Battle Line No. 12—"British Flying Ships"—One Reel—Topical).
Hands Up (Episode No. 14—"The Oracle's Decree"—Two Parts—Drama—Astra).
Official War Review (No. 21—"Under the Masterly Leadership of Marshal Foch"—Topical).
Post Travel Series (No. 19—"Caribbean Lapped Shores"—Topical).
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 96 (Topical).
Hearst-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Winning the War Series No. 2.
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 1—18 to 45.

FOX STANDARD PICTURES.

Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—The Man Hunter (William Farnum)
Jan. 12—The Siren's Sons (Theda Bara).

EXCEL PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).

VICTORY PICTURES.

Nov. 24—Fame and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladys Brockwell).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Treat 'em Rough (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—5,000 Miles on a Gallon of Gas.
Dec. 22—Hitting the High Spots.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 25—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?
The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama)

(Triangle Releases Continued on Following Page)

Classified Advertisements

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MANAGER AT LIBERTY—Fourteen years' experience picture or vaudeville theatre; will put your theatre on paying basis; sober, reliable, go anywhere. Address Expert, c/o M. P. World, N. Y. City.

HELP WANTED.

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THEATRES WANTED.

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CAMERAS, $60, with F:3.5 lenses; tripods, $50; printers, $15; home projector, $25; twin arc lamps half price. Ray, 326 Fifth Ave., N. Y. City.

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List of Current Film Release Dates

(Trinagle Releases Continued from Preceding Page)

Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).

Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).

Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).

Nov. 11—Everybodys' Girl (Alice Joyce—Five Parts—Drama).

Nov. 18—Miss Ambition (Corinne Griffith—Five Parts—Drama).

Nov. 25—The Dawn of Understanding (Bessie Love—Five Parts—Drama).

Dec. 2—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).

Dec. 9—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).

Dec. 16—Hoarded Assets (Harry T. Morey—Five Parts—Drama).

Dec. 23—The Captain's Captain (Alice Joyce—Five Parts—Drama).

Dec. 30—The Adventure Shop (Corinne Griffith—Five Parts—Drama).

Jan. 6—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).

Sept. 30—Hula Hulas and Hocus Pocus.

Sept. 30—Roofs and Riots (Two Parts).

Oct. 7—Bears and Bad Men (Two Parts).

Nov. 11—Frauds and Frenzies (Lawrence Semon—Two Parts).

Nov. 18—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).

Nov. 25—Husbands and Humbugs (Lawrence Semon—Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama)

Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).

Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).

Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Nov. 4—The Blade of Hate.

Nov. 11—The Noose.

Nov. 18—The Tide of Death.

Nov. 25—Fiery Fate.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 28—No. 48 (Topical)—03239.
Nov. 6—No. 49 (Topical)—03242.
Nov. 13—No. 50 (Topical)—03247.
Nov. 20—No. 51 (Topical)—03252.
Nov. 27—No. 52 (Topical)—03263.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

Nov. 20—Scars and Bars (Helen Lynch and Dick Smith—Two Parts—Comedy).

Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy)—03262.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.
Nov. 18—The Love Craze (Florence Lawrence—Comedy).
Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.
Nov. 23—Issue No. 93 (Educational)—03253.
Nov. 28—Issue No. 94 (Educational)—03264.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.

Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03232.

Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.

Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward" — Two Parts — Drama)—03241.

Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.

Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.

Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.

Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.

UNIVERSAL CURRENT EVENTS.

Nov. 2—Issue No. 77 (Topical)—03240.
Nov. 9—Issue No. 78 (Topical)—03243.
Nov. 16—Issue No. 79 (Topical)—03248.
Nov. 23—Issue No. 80 (Topical)—03254.
Nov. 30—Issue No. 81 (Topical)—03263.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03234.
Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.

Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255

Nov. 30—The Dead Shot (Helen Gibson—Two Parts)—03266.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).

Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).

Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).

Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).

Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).

Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).

For the Freedom of the World (Seven Parts—Drama).

Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).

For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 17—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).

Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).

Nov. 17—The Make-Believe Wife (Billie Burke).
Nov. 17—The Gypsy Trail (Bryant Washburn).
Nov. 24—Women's Weapons (Ethel Clayton).

Nov. 24—A Daughter of the Old South (Pauline Frederick).

Nov. 24—Mirandy Smiles (Vivian Martin).

Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).

Nov. 17—My Cousin (Enrico Caruso).

Nov. 24—Under the Greenwood Trees (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

Nov. 24—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

(Paramount Releases Continued on Following Page)

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List of Current Film Release Dates

(Paramount Releases Continued from Preceding Page)

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 17—Snobs (Victor Moore).
Nov. 24—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Nov. 17—Fiji Does Its Bit.
Nov. 24—Fire Walkers of Bequa.
Dec. 1—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

Nov. 10—A Modern Miracle Worker; Our Newest Possessions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Dec. 1—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 11—America's Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

Together (Violet Merserau—Five Parts—Drama)—03233.

Nov. 23—Hugon the Mighty (Monroe Salisbury—Five Parts—Drama).

Nov. 30—All Night (Carmel Myers—Five Parts Drama).

CHRISTIE FILM COMPANY.

Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.
Nov. 18—Why Husbands Flirt.
Nov. 25—Two's Company.
Dec. 3—All Mixed Up.
Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

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FORD EDUCATIONAL WEEKLY.

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

Sept. 30—Heart of Rachel (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).

HOPP HADLEY.

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The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

ROBERTSON-COLE, INC.

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Among the Cannibal Isles of the South Pacific (Educational—Martin Johnson Film Co., Inc.)

LEONACE PERRET PRODUCTIONS.

1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Boots (Constance Talmadge).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

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Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

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Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
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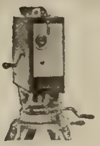
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
(The Following Are Norma Talmadge Productions.)
The Social Secretary.
Fifty Fifty.



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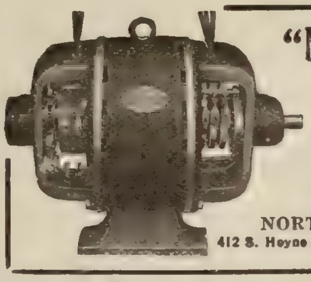

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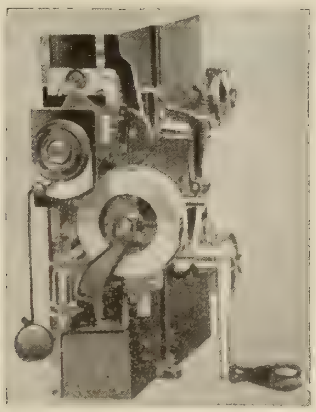

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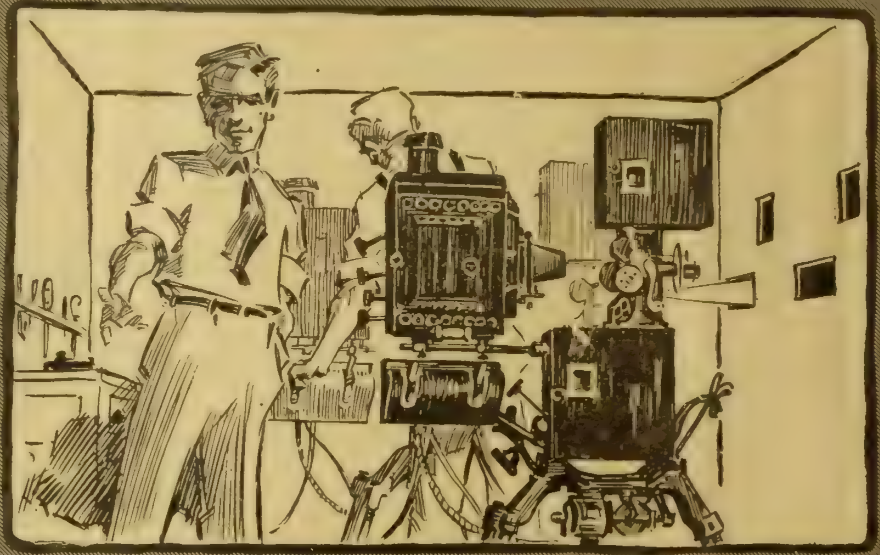

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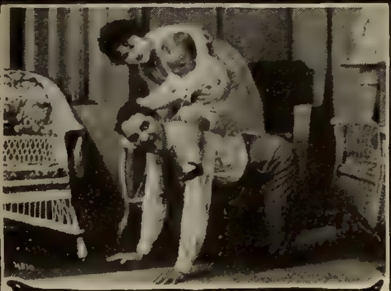

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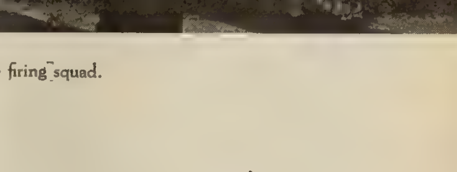

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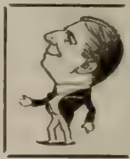


And they'll be, of course, vastly funnier, vastly better than the ones they made in a hurry.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky *presents*

Ethel Clayton

in

"Women's Weapons"

A Paramount Picture

Story and Scenario by Beulah Marie Dix. Directed by Robert G. Vignola.

The Vampire Couldn't Stand the Breakfast Table Test!

SHE was stealing a husband from his wife until Ethel Clayton, the wife, thought of a way to win him back.

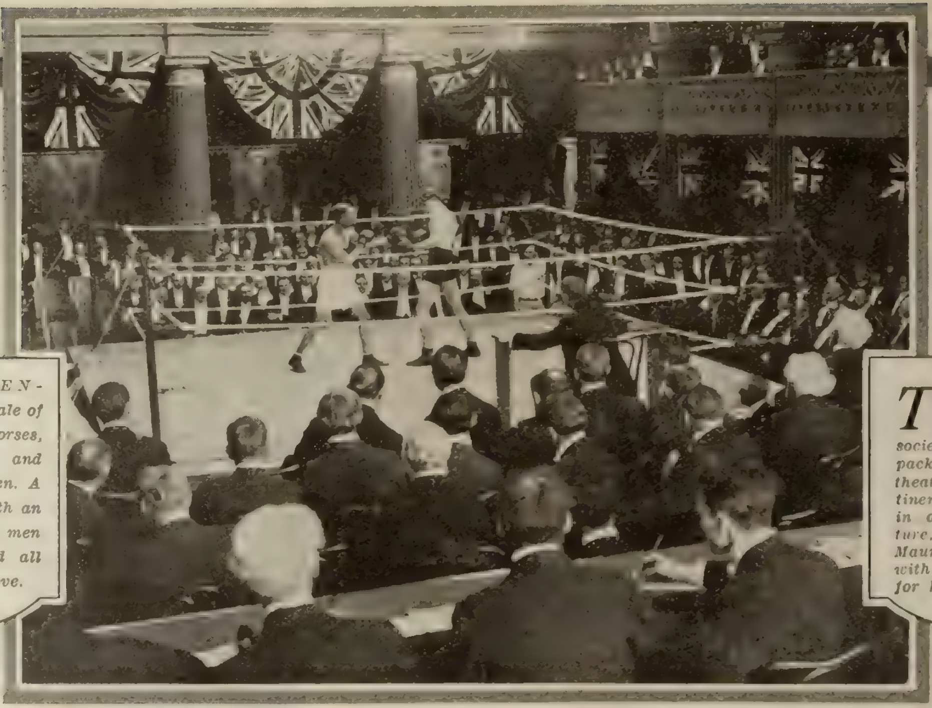
"Come and stay with us," the wife told the vampire and the trap was sprung!

Hubby had a chance to compare the two women right in his own home—cooking, washing dishes and mending sox.

Vamps are all right in a restaurant where the lights are low, but in the *morning!* It's some different!

A picture for every husband and every wife.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK



A TREMENDOUS tale of fast horses, flying fists and beautiful women. A melodrama with an appeal to all men who play and all women who love.

THIS great Drury Lane melodrama of society out-of-doors packed the biggest theatres of two continents. Now it's in a moving picture, produced by Maurice Tourneur, with all the world for his stage.

MAURICE TOURNEUR presents "SPORTING LIFE"

FOR one of those weeks on your schedule that you have reserved for "something unusually big."

A Paramount-Artcraft Special

Will It Draw Crowds?

THAT'S what you're anxious to know about Maurice Tourneur's "Sporting Life." Well —

Have the people in your town emotions—do they love and laugh and gasp?

Do the women like to see beautiful gowns, society folk enjoying Derby Day or at week ends in the country? Do the men like racing and fighting and thrills?

Do you know how to advertise a big production when you have it?

Yes? Then Sporting Life's a clean up for you.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky *presents*

Cecil B. De Mille's Production

"The Squaw Man"

An ARTCRAFT Picture

By EDWIN MILTON ROYLE

A modern version of Edwin Milton Royle's famous play, "The Squaw Man." Adapted for the screen by Beulah Marie Dix.

You Believe in Names

SO DO your patrons. The name of your theatre is a guarantee of quality—if you try conscientiously

The name of Cecil B. De Mille means a production of distinctive merit.

Edwin Milton Royle's "The Squaw Man" is a play the name of which is internationally famous.

And the cast! Look at these names:

Elliott Dexter	Jack Holt
Ann Little	Thurston Hall
Katherine MacDonald	Tully Marshall
Theodore Roberts	Herbert Standing

Edwin Stevens

From Cecil B. De Mille down, a list of guarantors of exceptional entertainment as dependable as the list of directors of the National City Bank.

DON'T forget to tell your people that "The Squaw Man" is another production by the man who gave them "Till I Come Back to You," "We Can't Have Everything," "Old Wives For New" and "The Whispering Chorus."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

A PRODUCTION

PIONEER FILM CORPORATION
Presents

"Little ORPHANT

WITH
COLEEN MOORE
AND
THOS. SANTCHI

THE PATHETIC STORY
OF THIS LITTLE ORPHAN
GIRL MAKES A MOST
REMARKABLE 6 REEL
SCREEN MASTERPIECE

*FOR STATE AND
FOREIGN RIGHTS
APPLY TO*

THAT IS DIFFERENT

A SCREEN ADAPTATION OF
JAMES WHITCOMB RILEY'S
BEAUTIFUL POEM

"ANNIE"

A STORY FOR
YOUNG FOLKS
AND YOUNG
OLD FOLKS

AT Wm. A. BRADY'S PLAYHOUSE
NEW YORK, THE STAGE PORTRAYALS OF RILEY'S POEMS ARE
SCORING A TREMENDOUS HIT.

PIONEER FILM CORPORATION, 130 WEST 46 ST. N.Y.C.
Producers of "WIVES OF MEN" with FLORENCE REED

BURLINGHAM TRAVEL PICTURES

Released by the
SHERRY SERVICE
729 Seventh Ave. New York

THRU
GENERAL FILM EXCHANGES

SCRAMBLES IN THE HIGH ALPS

Herbert Lubin

Presents

E.K. LINCOLN

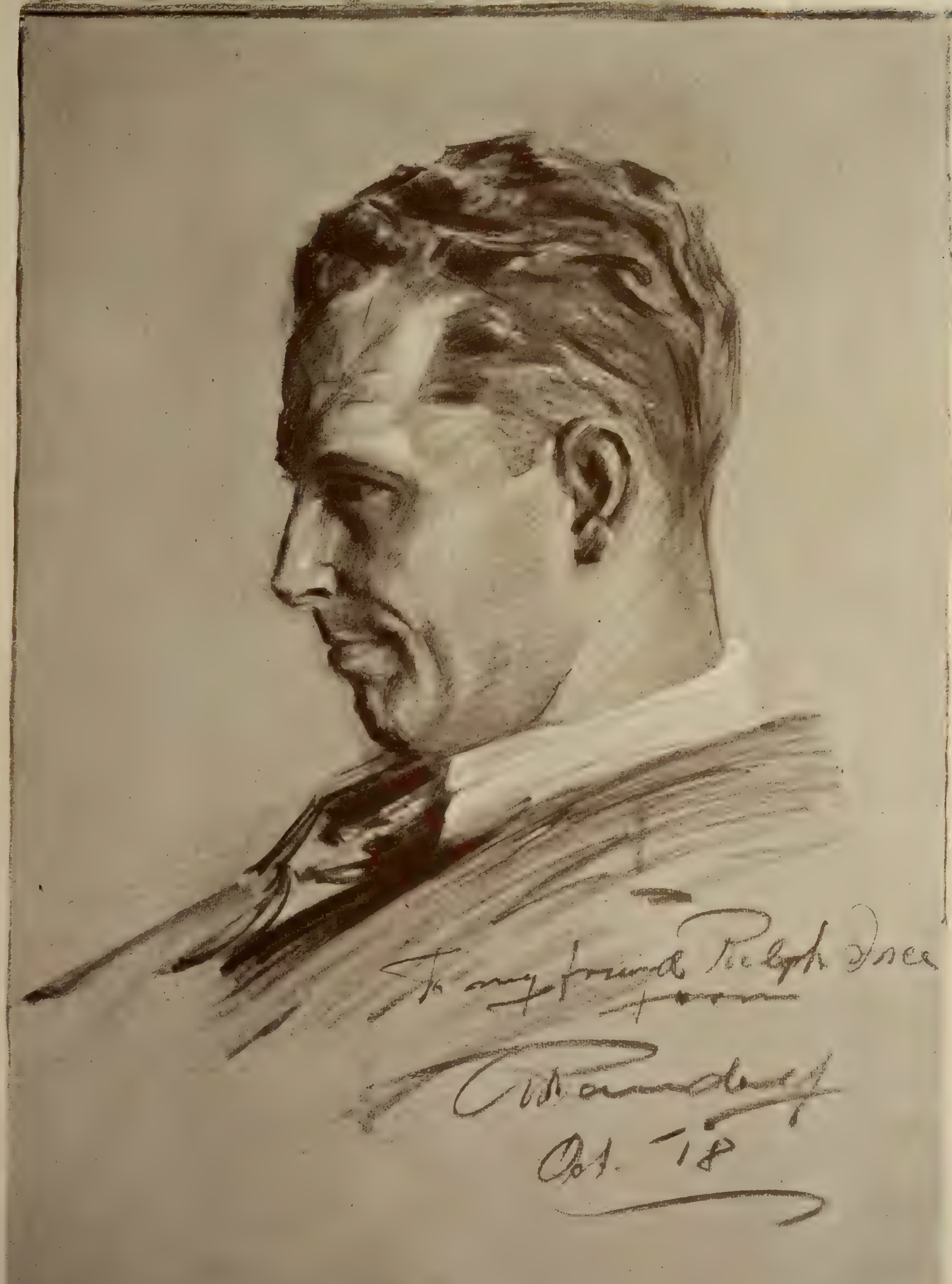
in a series of

Special Film Attractions

PICTURES

1476 Broadway
New York

E. K. Lincoln as "Bob Stokes" in the first Ralph Ince Film Attraction



To my friend Ralph Ince
from

Oct. '18

SL PICTURES

Announce

E. K. LINCOLN

as the Star of the first

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer SL Herbert Lubin

1476 Broadway
New York

BRENTWOOD
FILM CORPORATION

Presents

THE TURN IN THE ROAD

Story and Direction by King W. Vidor

All Star Cast Including=
Helen Jerome Eddy
Winter Hall
Pauline Curley
Lloyd Hughes
Charles Arling
George O. Nicholls
and little Ben Alexander

"As Staple and Wholesome as Sugar and Wheat"

A Picture that'll Grip and Charm *every* member of *every* American Family

For Release Information

BRENTWOOD FILM CORPORATION
4811 Fountain Ave. Los Angeles Cal.

Goldwyn Pictures

Another Tremendous Goldwyn-Farrar Success is "THE HELL CAT"

THE growth of an organization in *power* and *exhibitor-confidence* is based directly upon the proved power and popularity of a producer's *released productions.* Prestige is built on what you have *delivered;* not on your promises to deliver.

Following up her nationally-popular first Goldwyn production, "The Turn of the Wheel," Geraldine Farrar now is filling the theatres of America with capacity patronage in what the critics boldly declare to be "the greatest motion picture she has ever made—THE HELL CAT."

These dynamic reviews point the way to those exhibitors who want to know *what to do* to help their box-offices:

N. Y. MAIL: The best motion picture Geraldine Farrar has ever had is "The Hell Cat." It is also the best Goldwyn; packed with elemental drama and passions.

MOVING PICTURE WORLD: "The Hell Cat" is melodrama as David Belasco does it; a big picture of the year and the best and most powerful story Geraldine Farrar has ever had.

N. Y. HERALD: Geraldine Farrar thrilled the Strand audiences in "The Hell Cat," the strongest dramatic role this remarkable actress has ever had.

N. Y. AMERICAN: It was a clever idea to put Geraldine Farrar in a big outdoor picture of the west. A strong Willard Mack melodrama is "The Hell Cat" filled with thrilling incidents and elemental romance.

N. Y. EVE. SUN: Miss Farrar has never had a stronger picture than "The Hell Cat." Her most wonderful emotional role since she entered motion pictures.

N. Y. POST: A magnificent picture and Miss Farrar makes the most of the most suitable role of her career.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

Capacity Business All Week—A Line Always At the Box-Office

THAT'S the story of GERALDINE FARRAR in her great Goldwyn success, "THE HELL CAT," at the New York Strand—with its 3,500 seats. It takes *a whale of a picture* to fill this tremendous institution from pit to ceiling for a week; it takes a great production that sets the people of New York talking, and a personality of unparalleled drawing power.

All week outside the Strand a giant uniformed sentinel has been crying while keeping the block-long crowds in line: "*All tickets purchased are subject to delay.*" This is the personal report of the Managing Director of the Strand.

Here, in additional reviews, are more reasons for the great success of "THE HELL CAT":

NEW YORK WORLD: A lively, dramatic story in which Miss Farrar delights the fans with her energetic impersonation of Pancha O'Brien.

EVENING TELEGRAM: Intensely thrilling and brimful of action is "The Hell Cat." The most powerful play in which Miss Farrar has ever appeared.

MORNING TELEGRAPH: A daring, absorbing story. Farrar is superb in this superfine production. In photography it surpasses any production in months.

EX. TRADE REVIEW: "The Hell Cat" is the strongest screen vehicle in which Geraldine Farrar has yet appeared. It is well directed, beautifully photographed and of intense melodramatic interest.

JOURNAL OF COMMERCE: The Hell Cat" affords plenty of thrills. A picture as big as Farrar's reputation.

TOLEDO BLADE: Do not miss seeing "The Hell Cat." It is the most unusual production of the season. Equal honors for Miss Farrar and Goldwyn.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Here's What They'll All Say About Louis Bennison:

A BRAND new, likable, wholesome personality on the screen who is destined to gain instant popularity.

"Louis Bennison is just wonderful," will be the verdict of women fans.

"O, what a smile; what a boy he is! There's no one else like him," the men will say approvingly.

Your public will be watching for the first screen appearance, on December 22 and thereafter, in the first of his Betzwood Film Company's Star Series of

LOUIS BENNISON in *Oh, Johnny!*

By Wilson Bayley
Directed by Ira M. Lowry

All over America he has been welcomed on the stage. In the theatres of the country he was the biggest individual hit of two seasons in "*Johnny Get Your Gun.*"

At the end of a show patrons will stop you in the lobby to say: "Well, I'm glad to see you get this new star. He brings new life to the screen."

All Goldwyn offices have prints of "Oh, Johnny!" and are holding trade showings and signing contracts for the star who is immediately going to capture the fancy of the country.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Always "A Garden of Girls"

American audiences admire feminine beauty. They buy millions of magazines with "pretty girl" covers. They flock to the musical shows with beautiful choruses. They demand beauty in their motion pictures.

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

knows this, which accounts for the bevies of lovely youngsters always in his pictures. Besides the basically funny stories, he has selected the next biggest element of screen popularity.

We invite exhibitors to view at once "The Jelly-Fish," released everywhere December 15. It's another winner.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

ALBERT E. SMITH
presents

EARLE WILLIAMS in

"THE MAN WHO WOULDN'T TELL"

SECOND RELEASE OF THE EARLE WILLIAMS STAR SERIES

Written by Bess Meredyth
Directed by James Young

A SILENT hero in this day of silent heroism---that is the enviable role portrayed by Earle Williams in this romantic drama of secret service.

There seemed no reason why Hawtrey Burke should not have been in khaki when his country called. And yet he chose the polo field instead of the battle field, the cozy country clubhouse instead of the damp dugout.

But was there a reason why he risked even the greatest prize of all---the girl he loved, and who loved him but could not respect him? Was he taking greater chances fighting the enemy at home than the enemy abroad?

TENSION throughout---action---love interest---mystery---suspense---these essential elements, all well blended, make "The Man Who Wouldn't Tell" one of the most powerful features in which this premier box-office star has ever appeared.

EARLE WILLIAMS STAR SERIES SCHEDULE

(Current Releases)
"A Diplomatic Mission"
"The Man Who Wouldn't Tell"
to be followed by six additional features on these dates:

January	20, 1919	May	26, 1919
March	3, 1919	July	7, 1919
April	14, 1919	September	29, 1919

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

J. STUART BLACKTON

Presents

His Latest Film Production

The Story With a Laugh, a Thrill and a Throb

"THE COMMON CAUSE"

With an All-Star Cast Including

Herbert Rawlinson—Sylvia Breamer

Lawrence Grossmith,
Charles and Violet Blackton
Huntley Gordon Louis Dean
Mlle. Marcel and Philip Van Loan
and in the Prologue and Epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon
and Violet Heming

Story by
J. HARTLEY MANNERS and IAN HAY BEITH

Scenario by ANTHONY P. KELLY

Musical Score by MANUEL KLEIN

VITAGRAPH

ALBERT E. SMITH *President*

PERRET PRODUCTIONS

Present

The
Italian
Cameo Girl

DOLORES CASSINELLI

Directed by
Alice Blache
Supervised by
Leonce Perret
Story by
Leonce Perret

In a series of productions

Perret Productions Inc.
220 WEST 42ND ST., NEW YORK

GABY DESLYS

in a special feature directed by one of the world's greatest photoplay directors, Louis Mercanton.

INFATUATION

An enthralling story by Marcel L'Herbier, superbly acted, with Harry Pilcer and M. Signoret in the cast. "He lifted her from the very gutter; gave her fame, fortune and love; yet through a conscienceless infatuation she was willing to put him where she once had been."

Six Parts, Released Dec. 1

Produced by Eclipse Film Co.

PATHÉ
DISTRIBUTORS

A.H.Woods presents

FANNIE WARD

in the photoplay
adapted from the stage success of the name

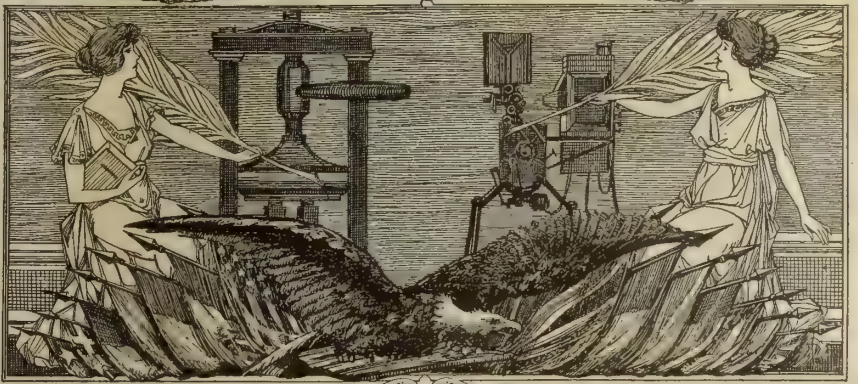
THE NARROW PATH

a striking story based on man's eternal injustice to woman through the double standard, showing how the woman must pay, even though innocent.

Produced by ASTRA
Directed by Geo. Fitzmaurice

Scenario by Jack Cunningham
and Ouida Bergere

PATHÉ
DISTRIBUTORS



THE SURRENDER OF THE GERMAN FLEET—ONE OF THE MOST TREMENDOUSLY SPECTACULAR EVENTS IN HISTORY, will be shown in an early number of

OFFICIAL WAR REVIEW

The Division of Films is advised that official cameramen of the British Government secured a full reel of scenes of this surrender, which in importance and in the size of the fleet given over by the Germans exceeds anything in history.

This one reel picture would bring very large prices as a "special". It will be issued in a regular number of the Official War Review.

This picture, together with many other exclusive and intensely interesting pictures, assure to exhibitors showing the Review that it will continue to be an unexcelled box office attraction. The French, British, Italian and American Governments are still taking pictures which will be found only in the Official War Review.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

It's good for you to read this, Mr. Exhibitor!

"The only single reel comedies worth running in our house," says the Gem Theatre of Peoria, Ill., of the

HAROLD LLOYD COMEDIES

"In our opinion these are the only single reel slapsticks on the market worth running in our house. They surely cannot be beaten for quality, as each one seems to be better than the preceding one. If Lloyd has any rival at all it may be Chaplin, but we doubt if Charlie surpasses him."

The Gem Theatre, Peoria, Ill., in
Exhibitors Herald of Nov. 23rd.

One One Reel Comedy Every Other Week.

Produced by Rolin

PATHÉ
DISTRIBUTORS

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCE THE SALE OF

NORTHERN NEW JERSEY

To

FRANK GERSTEN, Inc.

130 West 46th Street, N. Y. C.

For

The Film World's Most Unusual Picture

"WOMAN"

Directed by Maurice Tourneur

Negotiations Pending for All Territories

For information regarding distribution, apply to

MAURICE TOURNEUR PRODUCTIONS
STUDIOS—FORT LEE, N. J.
SELLING AGENTS, HILLER & WILK, Inc.
Longacre Bldg., 42nd and Broadway, New York City

Louis Burston

Francis

"The

Read these Success Reviews

From The MOTION PICTURE WORLD:

"Packed with Thrills and Creepy Doings."

"The new Francis Ford Serial lives up to its title. * * * The Silent Mystery is packed with melodramatic thrills and creepy doings. * * * Francis Ford directed the story and he also plays the hero detective. * * * Everyone in the cast follows the pace set by the director. * * * The regular following of the serial will get a run for its money."

The EXHIBITOR'S TRADE REVIEW:

"Starts With a Francis Ford Wallop."

"Mystery has come to be the keynote of serial pictures, and if The Silent Mystery doesn't make your hair stand on end, and cold shivers take possession of your spinal cord, then probably you have died of fright. Sets are lavish and picturesque. The cast keeps the plot humming. It is impossible not to keep one's eyes glued to the screen. It is doubtful if an audience which is following The Silent Mystery would leave the theatre if it started to burn down around them. Such is the power of The Silent Mystery."

WID'S DAILY SAYS:

"A Full Limit of Stuff to Advertise."

"Has enough novelty, action, creepiness and kick to register as a very good serial. They certainly hand you a full limit of stuff to advertise. * * * Certainly has wild action that will cause gasps, giggles and gulps."

From THE MORNING TELEGRAPH:

"Cannot Fail to Find Favor."

"There is an atmosphere of mystery and suspense about The Silent Mystery which cannot fail to find favor with the eager and enthusiastic followers of serial productions. * * * This latest Francis Ford effort is replete with excitement and action. It would be unwise to attempt to steal forty winks during the course of the production because during that few minutes so much would have taken place that it would be difficult to take up the thread of the story again. The Silent Mystery is indeed cramfull of happenings."

From the BILLBOARD:

"The First Episode Presages Success."

"Packed with punch, a thrill to every minute, Francis Ford's latest serial, The Silent Mystery, has gone its predecessors one better of originality, continuity and gripping interest. * * * The synopsis does not convey an idea of the marvelous stunts indulged in by a company of superlative merit. The very first episode presages success, for it has a tense grip upon the emotions, and is withal logical and convincing."

From the MOVING PICTURE NEWS:

"Should Please Mightily."

"This should please mightily in every theatre that makes a practice of running serials—and especially in those localities where Francis Ford has a good following. Every episode is full of fist fights to bring the average fan to his feet many times, and the continuity is easy to follow. * * * Francis Ford is not alone in passing out the wallops. * * * It has the sustained mystery so necessary to serials."

The Greatest Money-Maker Produced This Year!

presents

Ford

in his Newest and Greatest Serial

SILENT MYSTERY"

Handle Through the Open Market the Same as All Other Unusual Productions

Productions that are too large to be handled on programs or through releasing organizations—especially huge productions like "The Silent Mystery" with its great Box-Office value—are properly sold on the open market—therefore Francis Ford's greatest serial will be handled the same way.

My first announcement of a new and greater Ford Serial brought a flood of inquiries from Program and Releasing organizations. They didn't even wait for the splendid reviews shown on the opposite page.

They Knew the Box-Office Value of a Francis Ford Serial.

Some had novel propositions to offer. There were so many that distribution was held up till they could be analyzed. But, as my associates pointed out *none of them considered the Exhibitor.*

After mature deliberation my associates and myself determined the most advantageous way for all was to handle this notable serial.

In the Open Market—

In this we found the Exhibitors' and State Rights buyers' views identical.

I have insisted from the first that since the fans demanded this big picture that ALL EXHIBITORS should have an equal chance to book it. And I knew then and know now that the best way to insure this was to handle it in the big way it deserves—through State Rights Buyers.

Hiller & Wilk, selling agents for the serial wish to thank the Exhibitors and State Rights men for their kindly interest. As the various territories are sold announcement of the buyers will be made through the trade papers. Watch for them.

Louis Burston, President. Silent Mystery Company.

HILLER & WILK, (Inc.)

Selling Agents

42d and Broadway **912 Longacre Building** **New York City**

HENRY B. WALTHALL

in

"AND A STILL SMALL VOICE"

First of a series of eight big dramatic pictures produced by the National Film Corporation of America

Released by the

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

Scenes from
"AND A STILL
SMALL VOICE"

No Star in the Screen world is better known or has a greater following than HENRY B. WALTHALL.

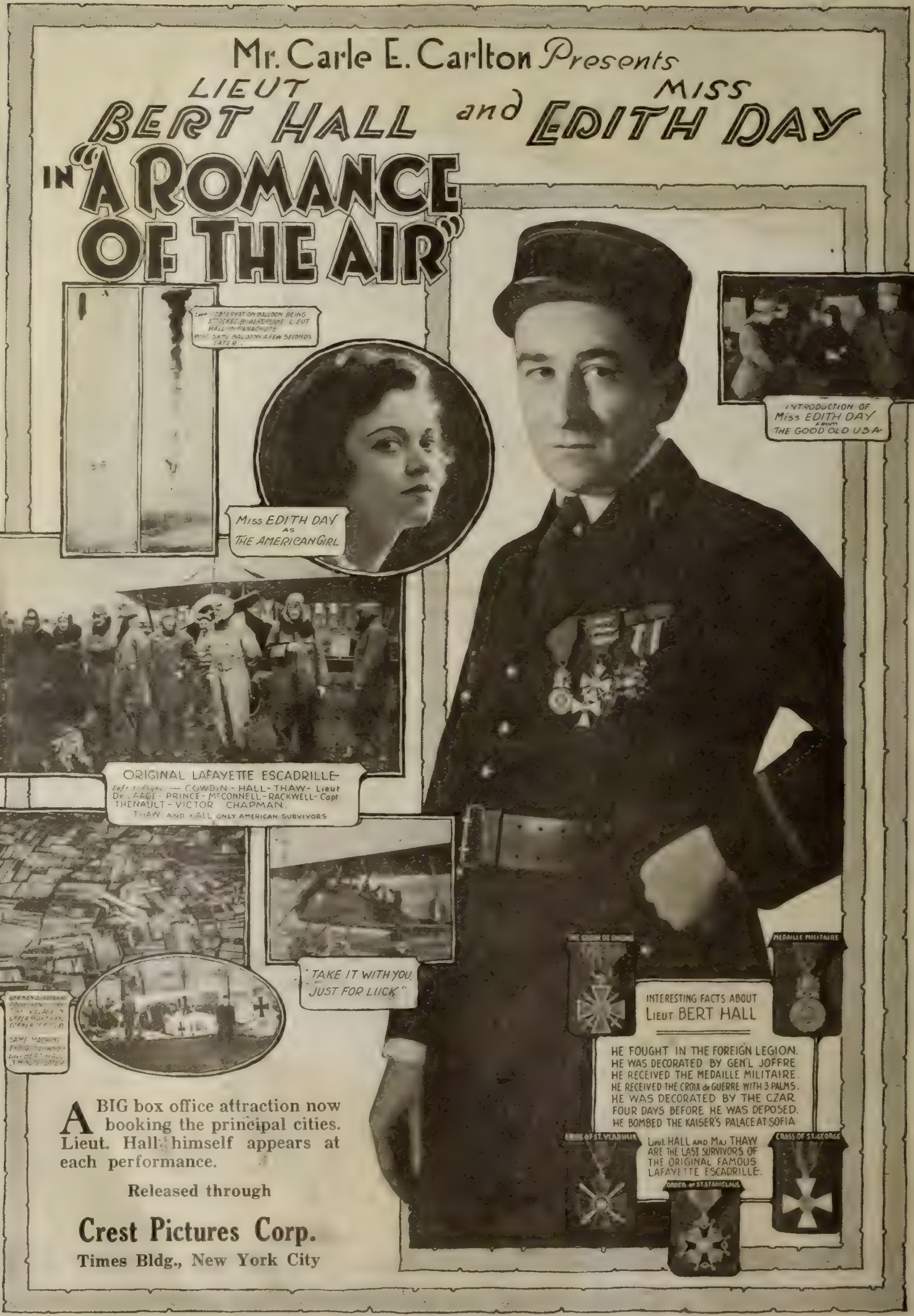
He came to the front in the famous old Biograph days when D.W. Griffith was laying the foundation of the modern photoplay.

No portrayal before nor since has so endeared a player to the American public as Walthall's famous depiction of the little Colonel in that screen classic "The Birth of a Nation."

Walthall's Colonel Cameron still stands as the best loved characterization in the realm of the Silent drama

ROBERTSON — COLE COMPANY

Controlling world's rights



Mr. Carle E. Carlton *Presents*

LIEUT
BERT HALL and MISS EDITH DAY

IN "A ROMANCE OF THE AIR"

Left OBSERVATION BALLOON BEING ATTACKED BY AEROPLANE LIEUT HALL IN PARACHUTE
Right SAME BALLOON A FEW SECONDS LATER.

Miss EDITH DAY AS THE AMERICAN GIRL

INTRODUCTION OF Miss EDITH DAY FROM THE GOOD OLD U.S.A.

ORIGINAL LAFAYETTE ESCADRILLE
Left to Right — COWDIN - HALL - THAW - Lieut De LAAGE - PRINCE - McCONNELL - RACKWELL - Capt THENAULT - VICTOR CHAPMAN.
THAW AND HALL ONLY AMERICAN SURVIVORS

[illegible] UPPER RIGHT HAND CORNER [illegible]
SAME MACHINE [illegible] Lieut BERT HALL 3 MIN[illegible] LATER

"TAKE IT WITH YOU, JUST FOR LUCK"

INTERESTING FACTS ABOUT
Lieut BERT HALL

HE FOUGHT IN THE FOREIGN LEGION.
HE WAS DECORATED BY GEN'L JOFFRE
HE RECEIVED THE MEDAILLE MILITAIRE.
HE RECEIVED THE CROIX de GUERRE WITH 3 PALMS.
HE WAS DECORATED BY THE CZAR FOUR DAYS BEFORE HE WAS DEPOSED.
HE BOMBED THE KAISER'S PALACE AT SOFIA

Lieut HALL AND MAJ THAW ARE THE LAST SURVIVORS OF THE ORIGINAL FAMOUS LAFAYETTE ESCADRILLE.

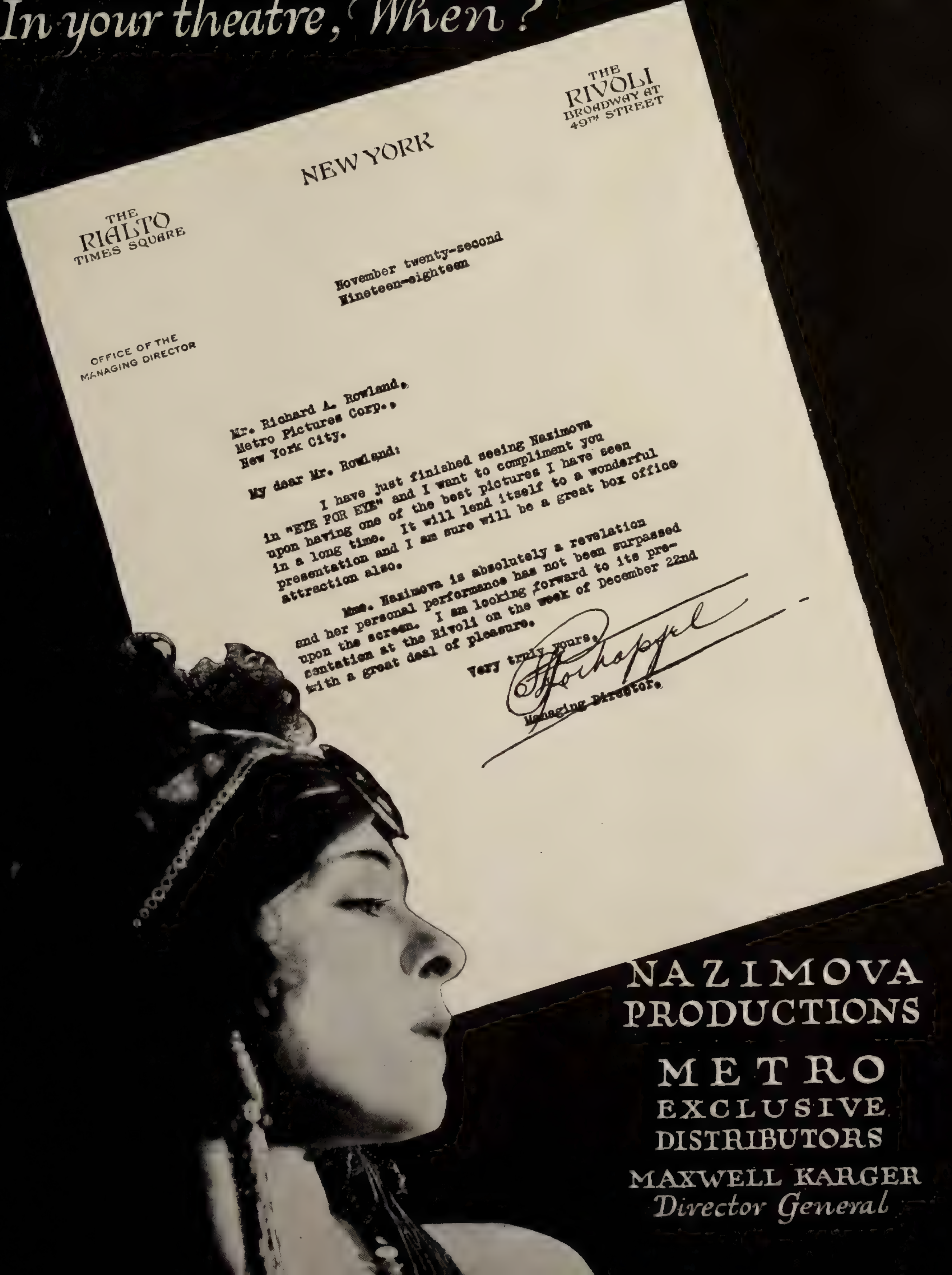
A BIG box office attraction now booking the principal cities. Lieut. Hall himself appears at each performance.

Released through

Crest Pictures Corp.
Times Bldg., New York City

In the Rivoli, New York, week of December 22nd

In your theatre, When?



THE
RIALTO
TIMES SQUARE

NEW YORK

THE
RIVOLI
BROADWAY AT
49TH STREET

OFFICE OF THE
MANAGING DIRECTOR

November twenty-second
Nineteen-eighteen

Mr. Richard A. Rowland,
Metro Pictures Corp.,
New York City.

My dear Mr. Rowland:

I have just finished seeing Nazimova in "EYE FOR EYE" and I want to compliment you upon having one of the best pictures I have seen in a long time. It will lend itself to a wonderful presentation and I am sure will be a great box office attraction also.

Mme. Nazimova is absolutely a revelation and her personal performance has not been surpassed upon the screen. I am looking forward to its presentation at the Rivoli on the week of December 22nd with a great deal of pleasure.

Very truly yours,

Rothapfel

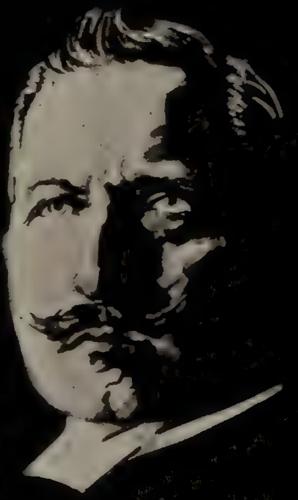
Managing Director.

NAZIMOVA
PRODUCTIONS

METRO
EXCLUSIVE
DISTRIBUTORS

MAXWELL KARGER
Director General

Call it
luck-
Call it
genius or
Call it
good management -



The Most Despised!
He was dragged from his
throne by a great idea ·

The GREAT
Wil
or
Kai

The Fall of the

Directed by Chas · Miller · Scenario
by June Mathis and A · S · LeVino
SCREEN CLASSICS INC ·

NOW BOOKING AT ALL

The Best Beloved!
This man provided the great idea that did it.

VICTORY
son
the
ser
Hohenzollerns

Story by MAXWELL KARGER
Director General
SCREEN CLASSICS INC.

It anticipated actual events.
It beat history to it ‥—
It is the timely money coining attraction of
NOW

METRO EXCHANGES

MAY ALLISON
is appearing in
METRO *All Star Series*
Productions that are so
fine, so charming, that
audiences everywhere
are insisting upon seeing more – *No Star*
is climbing to great
heights faster than

MAY ALLISON

presented by METRO in

The TESTING *of* MILDRED VANE

By Charles T. Dazey adapted
by George D. Baker and
directed in 5 acts by Wilfred
Lucas. George D. Baker
Manager of Production.

Released by
METRO

DECEMBER
SECOND

THE TIDAL WAVE
WRITTEN AND PICTURIZED BY WILLIAM STOERMER
WITH A CAST OF NOTABLE PLAYERS
A COLOSSAL THEME 8 PARTS
A BIG HUMAN SUSPENSE DRAMA--
ALL THE WORLD FOR IT'S BACKGROUND

STATE RIGHTS!

The Peace Shot Is Here! Hence the EXPLOSION!!

The first ULTRA Sensation reflecting the Current of
THOUGHT OF THE MOMENT!

➔ **NOT A WAR STORY, YET GRIPPING WITH INTERNATIONAL CONFLICT! NOT A LOVE STORY, YET WITH ROMANCE QUIVERING IN EVERY SCENE! NOT A DETECTIVE STORY, YET WITH MYSTERY AND SUSPENSE IN EVERY SITUATION!**

The first big picture since the close of the WAR to Sharpshoot directly at a subject of world-wide interest!

➔ **Every reel detonating with substance for a SUPERPICTURE!**

➔ **Every one of its leading characters of Irresistible Attraction!**

➔ **Every one of its more than a score dramatic situations BIG ENOUGH FOR THE BIG SPOT IN ANY SPECTACULAR DRAMA!**

➔ **GET ON YOUR TOES FOR A FIRST LOOK AT THE MOST ABSORBING! MOST TIMELY!! VIVID!!! STUPENDOUS!!!! THRILLING SCREEN WONDER PLAY OF THE YEAR!**

WATCH THE MOMENTS!

State Right Buyers

KEEP YOUR CLOCK WOUND!

***Our FRANCHISE BOOKING PLAN will make it possible for you to make BIG MONEY on this Ultra PICTURE SENSATION!

Exhibitors

KEEP YOUR CALENDAR CHECKED UP!

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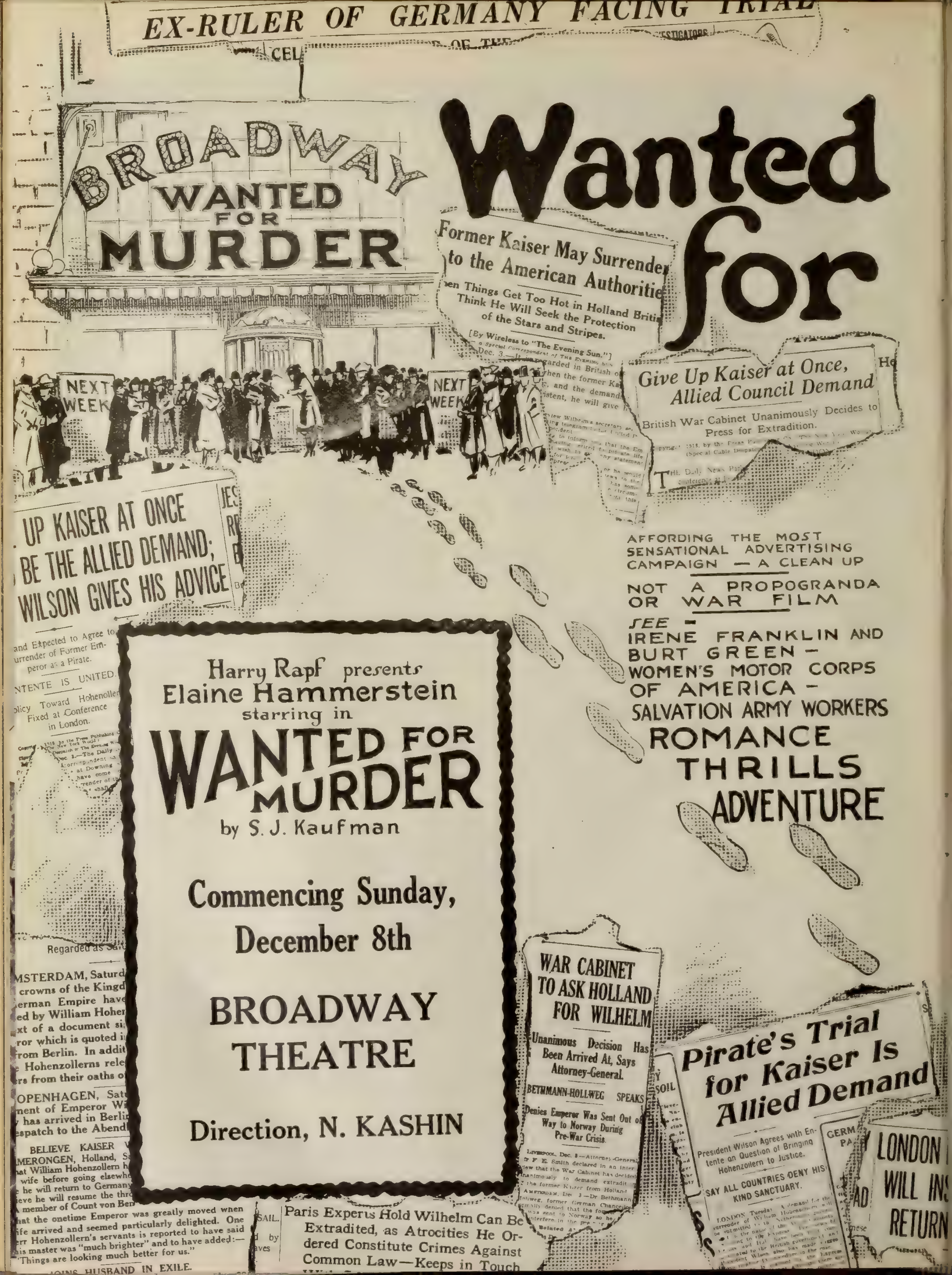

EX-RULER OF GERMANY FACING TRIAL

Wanted for

Former Kaiser May Surrender to the American Authoritie

en Things Get Too Hot in Holland Briti
Think He Will Seek the Protection
of the Stars and Stripes.

[By Wireless to "The Evening Sun."]
Dec. 3.—It is regarded in British o
hen the former Ka
, and the demand
istent, he will give

Give Up Kaiser at Once, Allied Council Demand

British War Cabinet Unanimously Decides to Press for Extradition.

UP KAISER AT ONCE
BE THE ALLIED DEMAND;
WILSON GIVES HIS ADVICE

and Expected to Agree to
urrender of Former Emperor as a Pirate.

NTENTE IS UNITED.

olicy Toward Hohenoller
Fixed at Conference
in London.

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NOT A PROPOGRANDA OR WAR FILM

SEE —
IRENE FRANKLIN AND BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKERS

ROMANCE
THRILLS
ADVENTURE

Harry Rapf presents
Elaine Hammerstein
starring in

WANTED FOR MURDER

by S. J. Kaufman

**Commencing Sunday,
December 8th**

**BROADWAY
THEATRE**

Direction, N. KASHIN

Regarded as Sa

MSTERDAM, Saturd
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ror which is quoted i
rom Berlin. In addit
Hohenzollerns rele
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OPENHAGEN, Sat
ment of Emperor Wi
has arrived in Berli
espatch to the Abend

BELIEVE KAISER W
MERONGEN, Holland, Sa
at William Hohenzollern h
wife before going elsewhe
he will return to Germany
eve he will resume the thro
member of Count von Ben
at the onetime Emperor was greatly moved when
ife arrived and seemed particularly delighted. One
err Hohenzollern's servants is reported to have said
is master was "much brighter" and to have added:—
'Things are looking much better for us."

JOINS HUSBAND IN EXILE.

Paris Experts Hold Wilhelm Can Be Extradited, as Atrocities He Ordered Constitute Crimes Against Common Law—Keeps in Touch

WAR CABINET TO ASK HOLLAND FOR WILHELM

Unanimous Decision Has Been Arrived At, Says Attorney-General.

BETHMANN-HOLLWEG SPEAKS

Denies Emperor Was Sent Out of Way to Norway During Pre-War Crisis.

LIVERPOOL, Dec. 3.—Attorney-General
Sir F. E. Smith declared in an inter
view that the War Cabinet has decided
unanimously to demand extradit
the former Kaiser from Holland.
AMSTERDAM, Dec. 3.—Dr. Bethmann
Hollweg, former German Chancellor
denied that the former
was sent to Norway so he
interfere in the pre

Pirate's Trial for Kaiser Is Allied Demand

President Wilson Agrees with Entente on Question of Bringing Hohenzollern to Justice.

SAY ALL COUNTRIES DENY HIS KIND SANCTUARY.

LONDON, Tuesday. A demand for the surrender of William Hohenzollern will be submitted to the Netherlands

LONDON
WILL INS
RETURN

ALLIES DEMAND KAISER,

MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIE

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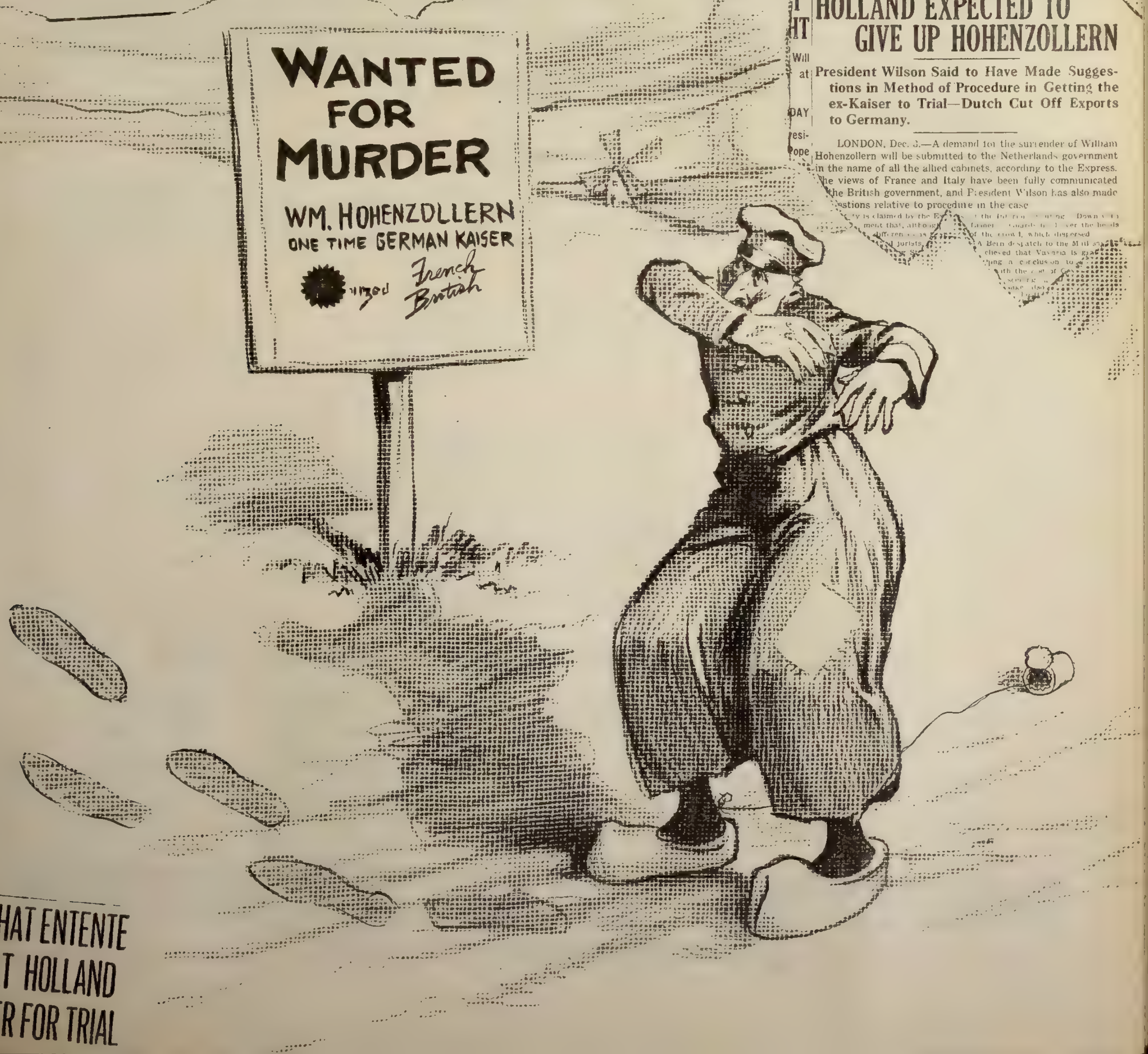
Pope

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made stions relative to procedure in the case

ty is claimed by the E[illegible] the [illegible] Down [illegible] ment that, although [illegible] the heads differen[illegible] of the crowd, which dispersed [illegible] jurists [illegible] A Bern despatch to the Mail [illegible] elieved that Vavaria is gra[illegible] ping a conclusion to [illegible] with the [illegible] of G[illegible]



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T THAT HOLLAND
-RULER FOR TRIAL

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Author, Star and Producer of "Beyond the Law"

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Scenario by
WM. ADDISON LATHROP

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For screen entertainment it has an abundance of thrilling episodes and will delight many who like to see rapidfire action and Western atmosphere. Emmett Dalton played the trio of desperados with naturalness and a certain surety of manner that promises well for future releases.

TRADE REVIEW:

To the exhibitor who is on the lookout for a big production which will bring results in dollars and cents, and also add prestige to his theatre, Emmett Dalton's powerful screen version of his famous story is especially recommended.

Not alone is the picture well directed and well edited, but it possesses something more than this: it contains a world of human interest. Human interest is the dominating keynote of the entire production, and it is carried through in a manner which will appeal to everybody.

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¶ The girl who deliberately married a man whom she feared.

¶ The step-mother who fed her own jealousy by promoting a mock romance.

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by HAYDEN TALBOT

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The Most Significant Christmas Film Ever Made!

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"THE GREATEST GIFT"

A One-Reel Motion Picture of Supreme Artistic Merit. It Breathes the Sympathetic Spirit of the Holiday Season and Impresses Graphically the Ideals of the Red Cross.

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Positive Prints
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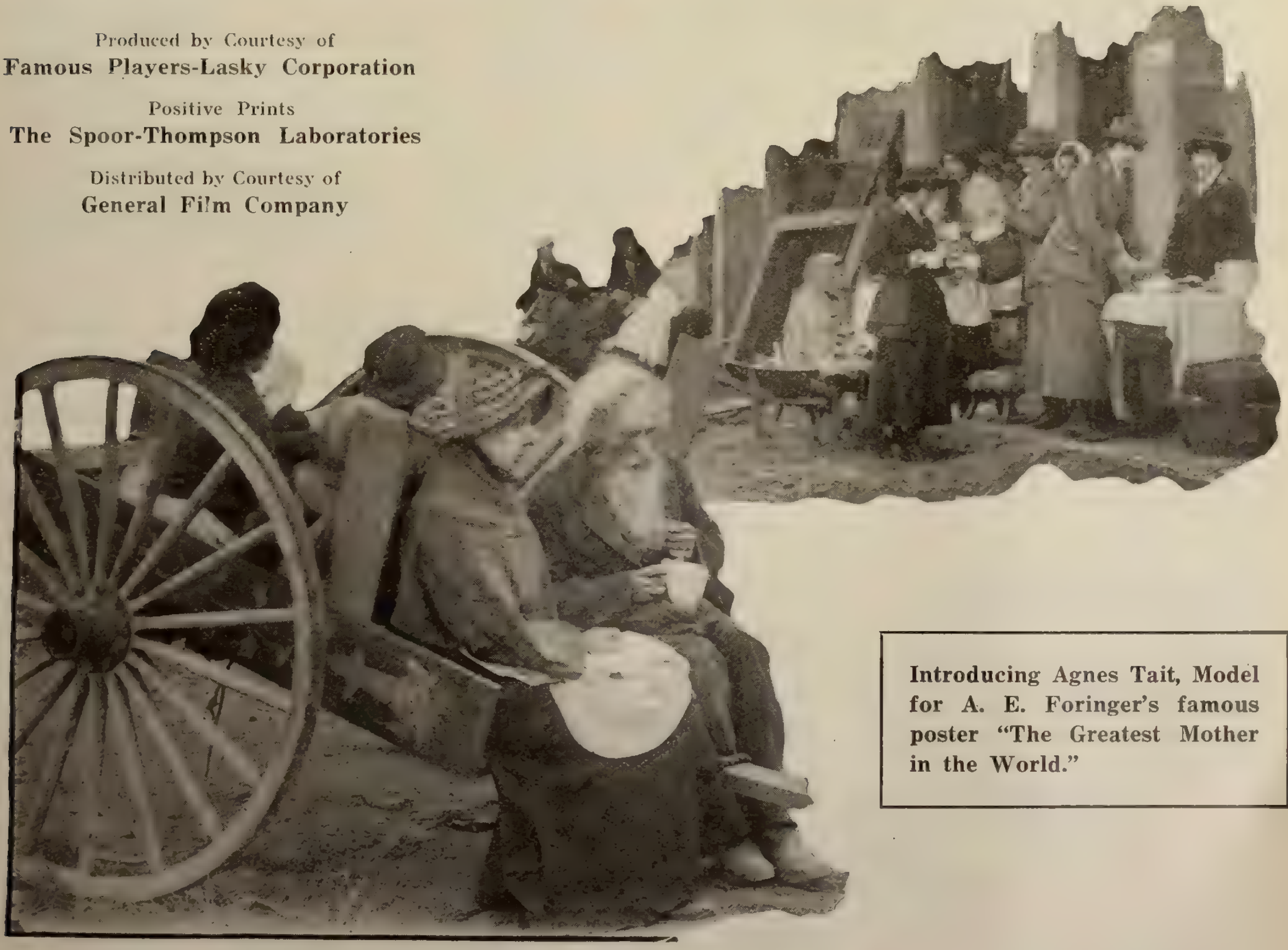

Introducing Agnes Tait, Model for A. E. Foringer's famous poster "The Greatest Mother in the World."

Apply at any General Film Company exchange

This space contributed to American Red Cross "Christmas Roll Call" Dec. 16-23 by Moving Picture World

MOST PEOPLE KNOW
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GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
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MOST PEOPLE WANT

Why Fox Exhibitors Succeed

VICTORY PICTURES

- Tom Mix in FAME AND FORTUNE
- Gladys Brockwell in THE STRANGE WOMAN
- George Walsh in I'LL SAY SO
- Tom Mix in TREAT 'EM ROUGH
- Gladys Brockwell in THE CALL OF THE SOUL
- George Walsh in LUCK AND PLUCK
- Tom Mix in THE COMING OF THE LAW

Fox exhibitors have a material advantage over their competitors

—they are sure of uniformly good pictures

—they are saved the embarrassment of apologizing for production shortcomings.

Fox pictures are made to a standard; then tested to see if they fit. Nothing is left to chance.

It is the Fox Idea that yesterday's experience should be made the basis of better pictures today

—that it is cheaper to stand the loss of discarding productions than to market them at the cost of good-will.

This is the policy that has made VICTORY PICTURES and EXCEL PICTURES the sensation of the 1918 season.

Every production offered in either of these two series has been a little better than its predecessor, and every one that will be offered hereafter will be better than any that have gone before.

You may have thought, when you saw the first VICTORY PICTURE: Oh, well, Fox has to make the first ones right." And you may have argued with yourself that quality of this sort could not long be maintained.

But now you know better–VICTORY PICTURES are the talk of the trade—

the biggest series of profit-winners, without exception, that ever have been offered the American exhibitor.

They owe their success to the Fox Idea

—to the Idea that it is story, plus direction, plus star that makes a picture, and that a standard of excellence, once attained, merely represents wasted effort unless it is **maintained.**

GLADYS BROCKWELL, TOM MIX and GEORGE WALSH in smashing, up-to-the-second dramas, sumptuously staged, masterfully directed and packed with action, punch and popular appeal

—that's the story of VICTORY PICTURES.

And you'll find a similar appeal—similar quality—in EXCEL PICTURES.

No series of productions ever has attained the volume of bookings in a year that have been scored up for EXCEL PICTURES in the three months they have been on the market.

VIRGINIA PEARSON, PEGGY HYLAND and JANE and KATHERINE LEE have established new records for drawing power, and now these recognized and favorite stars have added to their ranks MADLAINE TRAVERSE the young woman whose marvelous character interpretation in "The Caillaux Case" brought her into national prominence almost overnight.

VICTORY and EXCEL PICTURES are the biggest "buy" in the market today.

EXCEL PICTURES

- Virginia Pearson in BUCHANAN'S WIFE
- Peggy Hyland in CAUGHT IN THE ACT
- Madlaine Traverse in THE DANGER ZONE
- Jane and Katherine Lee in SMILES
- Peggy Hyland in THE GIRL WITH NO REGRETS

Your Patrons Want to See Every One of These Pictures! Book Them Now!

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STANDARD PICTURES

The Best That Brains and Money Can Make

Under this slogan William Fox has built up a brand of pictures that has been shown to more people and has brought more money to exhibitors than any other brand in the world.

Standard Pictures, featuring Theda Bara, Evelyn Nesbit and William Farnum and including powerful all-star productions, have succeeded because they have worth.

They are built upon the very best stories available in this country and abroad.

They are built by directors who stand in the forefront of their profession—such men as J. Gordon Edwards, R. A. Walsh, Frank Lloyd, Richard Stanton and Kenean Buel.

They are built at an enormous expenditure for casts and settings.

They are interesting, impressive, dramatic, artistic.

Being built on honor, Standard Pictures have the confidence of the public. They typify the Fox Idea.

Book them, advertise them, stage them effectively, and then stop worrying about your box office and cash drawer.

BOOK THESE PICTURES

Theda Bara
IN
THE SHE-DEVIL

Evelyn Nesbit
IN
I WANT TO FORGET

William Farnum
IN
FOR FREEDOM

Theda Bara
IN
THE SIREN'S SONG

Evelyn Nesbit
IN
WOMAN, WOMAN!

William Farnum
IN
THE MAN HUNTER

Theda Bara
IN
THE LIGHT

The Right Picture at the Right Time, and Assistance to Put it Over—That's the Fox Idea.

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MOST PEOPLE WANT

Always Just a Leap Ahead!

Up to the minute—and beyond! And always out *first* with Big, Timely Pictures that record and make history. That's William Fox. That's part of the Fox Idea. That's why progressive exhibitors—the live ones who want great feature dramas hot from the griddle of world events—are booking these smashing full-house attractions.

When are the patrons of *your* theatre going to see these pictures? If you don't yet know, get busy today with a Fox Exchange.

EVERY MOTHER'S SON

Written and staged by R. A. Walsh

The picture of Reconstruction! It plunges boldly into the future and explores the new world that will rise from the War. The greatest mother drama ever filmed—Inspiring patriotic scenes that show the final downfall of the Hun—The Peace Conference at Versailles—Heroic deeds, romance and the fervor of youth—Filled to the gunwales with box-office values.

WHY I WOULD NOT MARRY

Staged by Richard Stanton

The most powerful morality play of the decade—A picture that will set society by the ears and strip from marriage the hypocritical shams that now wreck countless lives. The woman in this story lived. She learned the world and its ways—and men. Here is a revelation that goes straight home to every man and woman in America. Sure to be a popular sensation and a money-making clean-up for the live exhibitor.

THE PRUSSIAN CUR

Written and staged by R. A. Walsh

Why did the Kaiser fall?. What was the sinister system with which he long braved the world and made his power so hated and feared? Capt. Horst von der Goltz, for ten years a secret agent of Emperor Wilhelm II, exposes in this astounding drama the whole dastardly German plot to throttle mankind. Show your patrons this great spectacle—watch 'em raise the roof!

THE LAND OF THE FREE

Staged by Richard Stanton

The life story of General Pershing brilliantly picturized. What attraction could possibly draw bigger crowds at this time than the intimate record of the career of America's greatest military hero? This absorbing drama follows him from the little Missouri village where he was born right up to the Hun lines —and then right through them into Germany! This great national photoplay will be everlasting in interest.

QUEEN OF THE SEA

With Annette Kellerman

The world's most shapely woman and hundreds of ravishing nymphs in a sub-sea phantasy that eclipses even "A Daughter of the Gods." A vivid story, a stupendous spectacle, and marvelous scene of surpassing beauty.

Booked Exclusively On An Individual Basis

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Shows New York Visitors Never Miss

From now until after New Year's day New York's Great White Way will be black with visitors.

Their missions in the metropolis will be many and diverse, but these visitors will have at least one objective in common.

It doesn't make any difference from what station in life they come—it matters not whether they are too devout at home to countenance amusements — no, and not even is the length of their purse a consideration at this season.

every one of them—doctor, lawyer, merchant, chief, rich man, poor man, beggar, thief—each and all, from top to bottom, will see the big extravaganzas—and pay a premium for the privilege. Why?

Because that's the one sort of entertainment they are sure they will like—

because it's a distinctively New York entertainment—or was, until William Fox conceived the Idea of making extravaganza the universal show—of transporting it throughout the country and giving to exhibitors of America the privilege of offering their patrons an exclusively New York attraction without the trouble or cost of a long railroad journey.

FAN FAN

A tale of old Japan—thousands of persons, lavishly costumed, in thrilling scenes of Oriental splendor—gay revels, swift action, glorious romance—all the color and charm of the East blended with a beautiful story that fills the heart with the spirit of Christmas—clean, wholesome, joyous—a happy picture for a happy time.

ALI BABA AND THE FORTY THIEVES

The greatest story of the wonderful Arabian Nights translated to the screen with all its entrancing beauty—the magnificence of ancient Persia impressively presented—the famous slave market of Teheran—gorgeous palaces, rich bazaars, quaint caravans—robber chieftains in strange rites and stirring deeds—harems, dancing girls and rippling comedy—a picture to please the holiday crowds and pull the profits.

OTHER BIG HOLIDAY ATTRACTIONS:

JACK AND THE BEANSTALK
ALADDIN AND THE WONDERFUL LAMP
THE BABES IN THE WOODS
TREASURE ISLAND
AMERICAN BUDS
WE SHOULD WORRY
TWO LITTLE IMPS
TROUBLEMAKERS
DOING THEIR BIT

And the extravaganza of motion pictures, as it has been developed through the Fox Idea, is more colorful, more bewitching, more gorgeous, more fanciful and dazzling than any mere stage production, with its apparent artificiality of painted canvas, ever possibly could be.

It is the newest and most startling triumph of the camera—a triumph appropriately developed just preceding the year-end period when people's thoughts everywhere are turning naturally to amusements.

The William Fox extravaganzas are pictures made for December crowds—productions to draw business into your theatre **now.**

Be Your Own Santa Claus! Book Them Now!

FOX
FILM CORPORATION

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

KING TELLS HOW LONDON DOES IT

General Manager of Oswald Stoll's Film Interest Points Out Some Differences In English and American Showmanship In Distributing and Promoting Moving Pictures

By Walter K. Hill

GEORGE KING, of London, England, in an interview with a representative of the World, recently gave some interesting information on the subject of motion picture exhibition in London and the provinces. He pointed out some difference in the system of exhibiting and distributing films as compared with the practices here at home without expressing any individual opinions on the merits of either plan.

George King.

Mr. King is in America in the interest of Oswald Stoll, the English amusement provider, who has large music hall interests as well as more recent undertakings in the moving picture field. Mr. King is general manager of Mr. Stoll's film holdings, of which Jeffrey Bernard is managing director, with Mr. Stoll president. Headquarters of the Stoll screen interests are at 155 Oxford street, London, in the heart of the West End theatrical district and handy to the center of film distribution for London and the Provinces.

"The London Opera House is Mr. Stoll's largest moving picture theatre," said Mr. King. "As you know this theatre was built by Oscar Hammerstein, your own impressario, and had been unsuccessful in several lines of amusement presentations until Mr. Stoll took over the lease and began exhibiting motion pictures. The Opera House has one of the largest seating capacities of any picture theatre in England, roomy and comfortable accommodations for seating about 2,200 people being provided.

Opera House Attracts From All Over.

"The success Mr. Stoll has attained at the Opera House has been really remarkable. The theatre is situated on King's Highway, just off the Strand, on a street that has relatively little passing traffic. Your Broadway theatres have the great advantage of crowds passing their doors," said Mr. King," but the Opera House attracts its patronage from all over London, being almost continuously crowded with patrons who have left their homes for the specific purpose of seeing the pictures at the Opera House."

Mr. King stated that shows are changed twice weekly at the Opera House, the bills starting at 1:30 p. m. and running continuously until 11.30 in the evening. Approximately 14,000 feet of film are displayed in each program, the subdivisions being two super-features (where only one is customary in American shows); a news weekly, a comedy and what Mr. King calls "an Item of Interest." This latter reel would mean our "educationals." Then, too, there is a singer and a forty-piece orchestra.

Prices range from six pence (12 cents) to a guinea and a half for boxes holding three persons—a sum closely approximating $7.50 in our money. One, two and three shillings (at 24 cents a shilling) is the price of the seats from which most of the money comes. With a capacity of 2,200 these prices, paid by generally crowded houses, amounts to an exceedingly comfortable total on a week's takings.

"I have visited some of New York's dramatic theatres and the larger picture houses," said Mr. King, "and I find considerable difference in the manner in which the shows are presented, as compared to the system in London. These differences, of course, arise from the habits and customs of Englishmen when compared with Americans. We have several large and beautiful cinemas in the West End, four of them comparing in importance with your Strand, Rivoli and Rialto.

Sunday Shows Are Restricted.

"They are Marble Arch Pavilion, seating about 1,000; the New Gallery (900), West End Cinema (800) and Super Cinema (1,100), all within a relatively small radius of territory. The shows are continuous afternoon and evening, with the exception of Sunday. On that day our picture theatres are allowed to open at 6 p. m. and run continuously until 10.30. In that time we try to run through two full shows. Charity gets a large proportion of the Sunday receipts, and our employes must be paid extra—in addition to a full day off for all of them with pay, once a week. These Sunday shows are allowed in the greater part of London—but there are some of the counties within the London district that prohibit Sunday entertainments."

Asked about some of the details of showmanship Mr. King said that the full-week runs are being discouraged in all English cinemas. The tendency is to change the shows twice a week. "There is no such thing as 'pre-releasing' as practised here in America," said Mr. King. "The protection given to theatres is concerned solely in the territory where a picture is shown. There is a time protection, generally limited to three days, and never more than a week, on second runs only. Our protection system applies to territory—only one exhibitor in any given district is allowed to show films on first run. But there is no prereleasing or holding a film back or shoving its release date forward under any circumstances. The release date is the same all over Lon-

Jeffrey Bernerd.

don and the provinces. Sixteen theatres in London will show the same picture on first run, the same day, but only one theatre in a certain, prescribed section of the city will be given the picture on first run.

Comes to Buy American Films.

"My visit to America," continued Mr. King, "is for the purpose of securing a supply of films to exhibit in Mr. Stoll's London cinemas and also to distribute throughout the provinces—for Mr. Stoll has built up an extensive system of what you call 'exchanges' throughout England. We have already contracted for the complete output of the Goldwyn product, and I am arranging for other brands and independent release that seem available for exhibition to English audiences. Our people do not like all the films that America produces, but the stars that are popular here may be said to be the popular stars with the English 'fans.'

"Mr. Stoll's film interests include branches in Birmingham, Cardiff, Manchester, Liverpool, Leeds, New Castle, Glasgow and Dublin; centres of population and points of distribution which, if you will look at the map, will appear as the central town in every district of Great Britain. These branches are all supplied from London headquarters and they, in turn, as in America, redistribute the films to showmen in their localities. We have made no attempt to keep up with the release dates of the American films we handle. The greater part of the film exhibited in England comes from the States; the war having cut off whatever sources we had from production on the Continent."

Stoll to Produce Pictures.

Here Mr. King made known that Mr. Stoll was entering upon a third branch of moving picture business—that of production. "We have engaged your American celebrity, Irene Castle, to be leading woman of Mr. Stoll's first production, now under way with Maurice Elvey directing," said Mr. King. "Mrs. Castle's leading man will be Gerald Ames, one of the 'matinee idols' of London. Other firms are producing picture, and it is likely that with the consummation of peace treaties there will be a revival of production in England. Mr. Stoll is anticipating this movement by going into his own production business at once."

Mr. King brought with him photographs of the Stoll film headquarters. The World man borrowed from him the photograph of Managing Director Jeffrey Bernard which we reproduce herewith. It was through the encouragement of Dwight Perrin, of Goldwyn's publicity forces, that we were able to have Mr. King sit still in front of an American camera long enough to have taken the photograph of the Stoll general manager, which is also presented as an adornment to this interview.

The things we have made Mr. King say in this article are not to be considered as his actual expression; Englishmen, of their own volition, do not use some of the expressions we have attributed to this friendly, keen and active Londoner, who has come far to see American films and those who traffic in them.

An advertisement in The World's Classified Department is a quick and sure way to the attention of interested readers. Many wants are supplied through this effective medium of barter and sale.

Industries Board Lifts Restrictions on Machines

THE conservation division of the War Industries Board has rescinded the conservation schedule that had been issued to motion picture machine manufacturers, and manufacturers are advised that they need no longer abide by the restrictions contained in the schedule.

This information was received by W. C. Smith, general manager of the Nicholas Power Company and chairman of the war service committee of the motion picture machine manufacturers of the National Association of the Motion Picture Industry.

The War Industries Board, however, believes that as a result of its inquiries substantial savings of labor, material, equipment and capital have been effected as a result of the schedule and expressed the hope that the industry of its own accord will find it possible to continue to observe those provisions of the schedule which eliminate needless waste and can be carried out without real hardship.

A Word to Our Readers

BEGINNING with this issue of the Moving Picture World and thereafter the day of going to press will be Thursday of each week instead of Tuesday. This will delay the delivery of your copy by two days this week, but it will reach you at regular intervals in future.

Advertising forms will close on Wednesday and all copy intended for current publication should be in our hands on Wednesday of each week to insure insertion.

Virginia Pearson Forms an Independent Company

THE latest star to form a film company of her own is Virginia Pearson, known to photoplay audiences as a star feature for the Fox Film Corporation. The title of the new concern is Virginia Pearson Photoplays,. Inc. Louis Meyer of the Theatre Magazine is president; Sheldon Lewis, well known for his portrayal of villains in a number of screen serials and the husband of Miss Pearson, is treasurer, while John B. O'Brien is vice president, director general and supervisor of productions. Paul Meyer is secretary and business manager, while Charles G. Husted is special representative and studio manager, and M. Fleishman director of publicity.

Miss Pearson's contract with the Fox Film Corporation will not expire until January 16. In the meantime a number of scenarios based on popular books are being considered and everything is being prepared so that actual production may begin early in the new year.

In an interview with Mr. O'Brien, who has to his credit a large number of feature productions for prominent stars, he announces that it is the intention of the company to produce only big special features in which Miss Pearson will be starred.

Mr. Lewis in addition to his work in the cast will also lend aid to Mr. O'Brien in the productions, while arrangements are being made by Mr. Meyer to have the stories of the pictures syndicated through the country.

The office of the company is at 6 East Thirty-ninth street, New York.

Brunet Declares Situation Favorable for Production

THE reconstruction period upon which we are now entering opens up a greater, larger field than the world has known in four long years, says General Manager Brunet of Pathe. During that period the industry has made great strides. While few people expected hostilities to cease for at least another year, many of the big producers and distributors have had their plans made for many months past to take up their new work upon the cessation of hostilities, and the task before them will not find them unprepared.

"While the industry may expect to bear the burden of taxation already imposed upon it, and which is reputed to have driven out of business many producers and about one-quarter of the exhibitors, it will now know where it stands and can make its plans accordingly; it will no longer have to work under the uncertainty of not knowing just what additional burden will be placed upon it. Altogether I look upon the situation as most favorable."

Fishback Making Comedies for Lehrman Sunshiners

FRED FISHBACK, who has been responsible for many successful comedies during the past ten years, is now a member of the staff of directors producing Sunshine Comedies under the general supervision of Henry Lehrman.

Mr. Fishback's early experience was with Thomas Ince. That was at the time when the Broncho brand of pictures were at the height of their popularity, and Mr. Fishback attracted much attention through the "Shorty Hamilton" series, which proved to be among the most successful money getters of the then famous brand.

Later he joined the Mack Sennett forces and played opposite to Charlie Chaplin. It was while Fishback was with Sennett that Henry Lehrman became interest in his work. He studied Fishback's handling of various situations and finally made him a proposition to became a member of his staff of directors at the Sunshine Studios. Mr. Fishback's first Sunshine comedy "Her First Knight" was completed but a short time ago.

Herbert Lubin Under Knife.

Herbert Lubin, one of the moving spirits of the recently formed S-L Productions, will undergo a serious operation during the coming week at Dr. Stern's Sanitarium, 365 West End avenue, New York. Last November Mr. Lubin found it necessary to have performed an operation for appendicitis. Due to an unusual condition which has arisen during the last two months, it has been found necessary to again have recourse to the surgeon's knife.

BIG FILMS IN SMALL ALASKA TOWNS

That's What the World's Seattle Man Found on Trip to Southeastern Part of Territory—Exodus to Shipyards and Enlistments Deplete Population of Country Districts

By S. J. Anderson

DURING a recent trip to Southeastern Alaska the Moving Picture World correspondent visited all the motion picture houses along the way and found these small Alaska towns showing better pictures than many places several times their size in the United States, in spite of the fact that business is less flourishing in most parts of Alaska just now than it has been for years.

Since the beginning of the war the virile men of Alaska have enlisted in the army by the score, and others have left for the shipyards of the Pacific Coast. This exodus has been more apparent in the country districts than in town, and the consequent shutting down of many of the industries of the country, such as gold mines, lumber camps and railroad construction has caused the few men that were left to spend the summer in town. In some instances this townward movement has counterbalanced, for the motion picture theatre, the poor general business conditions. But where three or four towns have gained in this way the majority of them have suffered, and with the coming of winter conditions are growing worse, because more and more people are leaving the towns.

In normal times the population of Southeastern Alaska is stable, in contrast to the towns on the Western coast and in the interior, where about half the summer inhabitants usually "go out" for the winter. In fact in winter business is generally better in that part of the territory from Ketchican to Skagway, because the fishermen, who spend most of the summer on the water, as well as miners and construction workers, generally return to their homes in town to spend the winter. This stability of population, together with the plentiful supply of ready money in the pockets of the people, made business for the motion picture theatres, which furnish the only regular amusement for the people, exceptionally good. It is due to these conditions that well equipped motion picture houses using the best service on the market have been opened in the small towns that constitute the centers of population in Southeastern Alaska.

Ketchican Has Two Theatres.

Ketchican, the first port of call in the territory, has suffered the least from war conditions of any of the Southeastern Alaska towns. The increased importance of the fishing industry, causing several new canneries to be built in the immediate vicinity of Ketchican, has made the town a hustling place in summer, and the people are showing little inclination to leave it this winter. When the Moving Picture World correspondent visited Ketchican there were two theatres, the Dream, operated by L. H. Kubley, and the Grand, operated by A. D. Bosworth. Within the last few weeks, however, the Dream has been taken over by Jack Barbour, who has remodeled it both inside and outside, has added about fifty more seats to its former 280, and has changed the name to the Liberty. Mr. Barbour made a trip to Seattle and bought the equipment, Power's 6B machines, a Minusa gold fibre screen, etc. He also lined up the best service he could get. Mr. Kubley, who operated the Dream for five years, will open a new house.

As the Dream this was the pioneer showhouse of Ketchican, and Mr. Kubley was the first theatre manager in Alaska to sign a contract for Paramount pictures. That was in October, 1915. When Mr. Barbour took over the house in September, Artcraft-Paramount, Goldwyn, a few state rights pictures and an occasional special Metro or Triangle furnished the programs. Mr. Kubley is retaining his regular Artcraft-Paramount and Goldwyn service for his new house.

The Grand uses the regular service of Fox, World, Pathe and Vitagraph. This house seats 225 and is on the main street, less than a block from the Dream.

Difficulties of the Exhibitors.

According to Mr. Kubley, who by right of long experience speaks with authority, the exhibitors of this part of the territory have two great difficulties to contend with, both due to ignorance of conditions in Southeastern Alaska by the film distributing companies and their employes. The first is the trouble in persuading branch managers or their superiors that it is better to book the film direct from Seattle to the exhibitor. A great many of the films shown in this district are handled through the Alaska Film Exchange in Juneau, and they are generally relayed from one house to another, with the result that they are usually delayed in reaching Ketchican and other points south of Juneau, and other evils of the relay system, such as lost paper, misplaced slides, etc., are constantly encountered.

Ketchican exhibitors feel that since they are on the direct route from Seattle to Juneau, and are only forty-eight hours from the former port, from which vessels arrive two or three times a week, they are entitled to direct service from all the exchanges in Seattle. This has not proved impracticable, because Paramount has been doing it ever since their office was opened in Seattle three years ago, and Goldwyn has been doing it since the opening of their office. The result has been perfect service to the exhibitor and promptly returned films and advertising to the exchange. Mr. Kubley and other exhibitors of this vicinity hold that Paramount's three years' record of perfection on bookings, publicity and advertising can be repeated by other regular exchanges and state rights men.

The other difficulty imposed on the exhibitors of the territory by the ignorance of the film companies is the high rating of the motion picture houses by film executives back in New York, "to whom Alaska is the faraway land of gold mines, where every man goes seeking amusement at night with his pockets bulging with gold dust." This description by the exhibitors of the attitude taken by the film executives toward Alaska may be overdrawn, but their rating cards show clearly that they are not aware that out of the two or three or four thousand inhabitants of Alaska's leading towns the exhibitor can only count a little over half that many for his regular patronage. This is because many men who have their homes in town spend the fishing season on the water or at the canneries, while others sometimes go out for the winter. This injustice of overrating applies to the other towns of Southeastern Alaska, as well as to Ketchican.

Entrance to Dream Theatre, Ketchican, Alaska.

Wrangell Has One Theatre.

Sam Cunningham.

Wrangell, which is the next port of call after Ketchican, is one of the most interesting towns in Alaska to the tourist, because of its ancient totem poles and other relics of Indian village and Government fortress days, but it is credited with a population of only 800, and one good motion picture show is all that it can support. The Rex Theatre, of Wrangell, presents pictures that are consistently better than are seen in most theatres with three or four times as many people to draw on, however, and its manager, Sam Cunningham, is recognized as a "regular" business man by his own fellow townsmen and by the exchange men in Seattle. The theatre occupies the lower floor of the Red Men's Hall, a high class frame building on the main street of the town. The lodge rooms are upstairs. The theatre seats 240. It is open only four nights a week in summer, but after the fishing season, when the people return to town, shows are given every night except Tuesday. Artcraft-Paramount, Mutual, Triangle and Pathe pictures are shown. The admission price is 30 cents for adults and 15 cents for children. The films are obtained from the Alaska Film Exchange at Juneau. Music is furnished here, as in most Alaska theatres, by a small orchestra.

Room for a First Class House.

Petersburg, which is only a few hours by boat from Wrangell, is a new town, brought rapidly into prominence of late by its large fishing interests. There are two theatres here, but neither of them are first class buildings, nor have they the best equipment, and according to Mrs. L. A. Willard, manager of the Dream, a really first-class house would make good money in the town. The Dream seats 130. Mutual and Vitagraph films are shown, and an Edison phonograph furnishes the music, with an occasional soloist obtained from the big boats that happen to be waiting to load cases of fish.

The Variety, a 200 capacity house, is owned by Rasmus Enge, who spends the summer in his fishing boat and leaves the management of the theatre to Mrs. Enge and C. E. Swanson, who is the operator as well as house manager. The admission prices are 25 cents for adults and 10 cents for children. This includes the war tax. The service is furnished by Artcraft-Paramount, Metro, Triangle and World. Mr. Swanson was one of the exhibitors who reiterated the complaint of Mr. Kubley regarding the sending of the pictures out on a circuit from Juneau. The pictures come to him from Wrangell and he sends them on to Haines, which is beyond Juneau. He adds to the complaint of poor service that of lack of opportunity of choosing the pictures that will appeal to his particular patrons. Most of the inhabitants of Petersburg are Swedish. They like slapstick comedy better than anything else, and Chaplin is their favorite star. A certain number of them like good straight drama, and Mr. Swanson tries to give them a fair mixture of both.

The Coliseum a Beautiful Place.

The Rex Theatre, Wrangell, Alaska.

Juneau, capital of the territory, has had its population reduced during the last two years from 8,000 to about 4,000, and the number of its motion picture theatres have been accordingly reduced from four to two. The two that remain are the Coliseum and the Palace. W. D. Gross, who operates the Coliseum, is also manager of the Alaska Film Exchange. Through this he distributes Artcraft-Paramount, Mutual, Triangle and Metro films to Southeastern and Southwestern Alaska, as well as to some of the interior towns.

The interior of the Coliseum is handsome, its walls being tastefully decorated, its aisles covered with heavy green carpets and its entrance and stage arches draped with green velvet. Its entrance on the main street leads through a long aisle-like foyer to the main foyer from which an incline rises to the balcony, at the front of which are well arranged loges furnished with easy chairs. The seating throughout this theatre is especially comfortable, because of the distance between the chairs. There are 800 seats. A big pipe organ furnishes the music for the pictures. The stage is made big enough and is fully equipped so that the house can be used on occasions for the legitimate drama. Mr. Gross lives with his family in well-appointed rooms above the theatre. He has a scale of three admission prices to the theatre, 30 cents for adults, 15 cents for children from 12 to 15 years of age, and 10 cents for those below that age. The loges are 40 cents.

The Palace Theatre has a capacity of 650, about a third of these being on the balcony, which is well planned for seeing the pictures to good advantage. The operating room off the balcony is large and well equipped, two Simplex machines being used. Fox, Vitagraph, World and Pathe service are used. An orchestra of four furnishes the music. The Palace is managed by John Spicket and Mrs. Spicket, old-time Alaskans, who understand the wants of the people better than they do themselves.

Business Poor in Skagway.

George Mowe.

The last stop made by the big steamers plying the regular Southeastern Alaska route is Skagway, the entrance to the gold fields of the Yukon. This town sprang up like a mushroom in the gold rush days of '98 and '99, and it suffered more than any other town of this part of the territory by the drawing out of men from the gold mines when war called them to the battlefields of France and to the shipyards of the Pacific Coast. Over 6,000 persons have left the immediate vicinity within the last year. In the town of Skagway itself there are not more than 500 remaining, and general business conditions are consequently so poor that the place can hardly support even the Popular Picture Palace with its small capacity of 150. George Mowl, the manager, however, is showing himself an altruist in keeping the place going four nights a week. He uses the Alaska Film Exchange service and declares slapstick comedy to be the favorite of the greater number of his patrons. Mr. Mowl is 78 years old, but does not look over 60 and is as keen in a business way as a man many years his junior, and he is fond of motion pictures. He came to Alaska 20 years ago as a prospector and holds various mining claims, as well as owning and managing a tailor's shop.

Would Welcome Picture Shows.

From this it may be seen that the towns of Southeastern Alaska are well served with motion picture shows according to their population. The only places where they are lacking and are really needed are at the large mines and canneries during the summer season. Some of the big mining companies have found it necessary, in order to hold their men, to furnish them amusement, and they have installed motion picture machines in their recreation halls with good results. Ninety-nine per cent. of these institutions, which furnish employment to over two-thirds of Alaska's population, have absolutely no amusement to offer their men, and the instalment of motion picture shows would be a godsend.

GOLDWYN TO DISTRIBUTE FORD WEEKLY

Beginning January 12 Will Control Releasing Arrangements for the Entire Country

EFFECTIVE January 12 and weekly thereafter, Goldwyn Distributing Corporation will release and exclusively control the distribution of the Ford Educational Weekly in the United States. This move is brought about under a contract signed in Detroit, by executives of Goldwyn and Fitpatrick & McElroy, of Chicago, sole representatives of the Ford Company's motion picture laboratories, after a conference with Henry Ford's representative, Ambrose Beardsley Jewett.

For four years the Detroit manufacturer has nursed and developed a motion picture weekly. The preparation of this subject involves an annual cost said to be well in excess of $600,000, and has made it necessary for its owner to equip at his Detroit plant, large motion picture laboratories.

The humanness and range of Mr. Ford's mental interests is indicated in some measure by his screen weekly and by the topics it depicts. It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its phases, a stimulator of patriotism and efficient citizenship.

In the last two years the distribution of the Ford Educational Weekly has been in the hands of independent picture exchanges, where it was booked weekly in 3,000 theatres. The assumption of its distribution by Goldwyn is expected at once to give this unusual weekly booking in more than 5,000 theatres each week with the ultimate aim of acquiring 7,000.

"Nothing that has come to my attention in motion pictures in years has possessed such possibilities for distribution as the Ford Educational Weekly," said Samuel Goldfish, president of Goldwyn, in making announcement of his company's plans for a sustained campaign for this new unit in the Goldwyn distributing activities. "Where many of us in the industry are devoting ourselves exclusively to dramatic productions, Mr. Ford has realized the necessity of a great screen educator. He has placed his tremendous resources behind his screen weekly with no thought of profit, but because he felt that this weekly would do something big and significant for the American public—and do it continuously.

"The power of the Ford Educational Weekly and the range of its interest is indicated by its popularity at its frequent showings in the New York Rialto, Strand and Rivoli theatres and in the equivalent theatres of first rank in the largest cities of the country. This weekly is available at a minimum of cost to exhibitors everywhere, and we shall maintain its absolute independence of all other productions, either produced or marketed by Goldwyn. It is immediately accessible to churches, lodges, farmers' organizations and granges. I am informed from Detroit that one of the Ford Educational Weekly's big forthcoming plans is to cover the vital and dramatic reconstruction work of the European nations with a thoroughness for which the editors of the weekly are noted."

All prints of the previous issues of the Ford Educational Weekly will be withdrawn from circulation under previous distributing arrangements and Goldwyn will have the sole and exclusive field during the new year.

Prints of the first weekly issues will be in all Goldwyn offices in America by the middle of December, together with the necessary lithographs and exploitation matter. A special exploitation department of the Goldwyn organization will arrange for the simultaneous syndication of the text story of each weekly in important chains of daily and weekly newspapers in every section of the country.

At a conference in Detroit, Gabriel L. Hess, general counsel, and F. B. Warren, vice president of Goldwyn, arranged to link the distribution of the Ford Educational Weekly with 10,500 Ford sales agencies in America.

Betzwood Wants Westerns.

Writers for the screen frequently have cause for complaint against the slow process of getting decision on their wares from scenario editors. An exception is noted in the deal by which the Betzwood Film Company acquired the rights to William Patterson White's "High Pockets."

"High Pockets" was the featured novel in a recent issue of "Adventure." Within twenty-four hours from the time the issue appeared on the newsstands of Philadelphia, the screen rights of the story had been bought and paid for. Incidentally, the picture has already been completed and will be released following "Oh, Johnny," the first of the Bennison series to be released through Goldwyn.

Norman Jefferies, who transacted the purchase of "High Pockets" for the Betzwood Film Company, has been commissioned to negotiate immediately for several other stories suitable for Louis Bennison. Original or published stories with Western, Canadian or Alaskan locale are required at once. There is also instant demand for a feature story for Katherine McDonald.

Quick action is promised on stories of the designated type if submitted to Norman Jefferies, Real Estate Trust Building, Philadelphia.

Myron Selznick to Produce.

Myron Selznick, son of Louis J. Selznick, announces he is about to venture into the producing field. He says he will start with two stars and a competent support to put into effect the ideas he has acquired in different departments of the industry.

Peggy Hyland in "Caught in the Act." **Evelyn Nesbit in "I Want to Forget."**

Scenes and Stars of Two Fox Productions.

PLAYER WINS FIRST ROUND IN FOX SUIT

Jewel Carmen Gets Injunction Pendente Lite in Action Brought to Restrain Film Producer

AN argument bristling with charges and countercharges enlivened the presentation of an application for a preliminary injunction by Jewel Carmen to restrain the Fox Film Corporation and the William Fox Vaudeville Company from circulating statements in the motion picture industry to the effect that the Fox companies have exclusive rights to the services of the youthful cinema star or otherwise interfering with her efforts to earn a livelihood in her profession.

Rogers & Rogers, counsel for the Fox companies, submitted affidavits describing the plaintiff as a "contract jumper" and suggesting that it was time "recalcitrant stars" were taught a lesson. Counsel charged that Miss Carmen owes her success in the motion picture industry to the Fox companies, which employed her at a salary of $100 weekly when she was only earning $50 per week, and expended large sums of money in developing her talents.

Then when the plaintiff achieved stardom, largely through the efforts of the Fox companies, counsel contended, she secretly entered into a contract with the Frank A. Keeney Pictures Corporation at a more remunerative salary, although her contract with the Fox companies had not expired.

Nathan Burkan, counsel for Miss Carmen, asserted that the Fox companies had threatened to have his client blacklisted unless she carried out the terms of her contract with those companies, although, he contended, that contract is not binding for the reason that Miss Carmen was a minor when she entered into contractual relations with the Fox companies.

Miss Carmen alleged in an affidavit filed in support of the motion that the Fox companies had entered into an agreement with the Keeney company agreeing to indemnify the latter against damages in consideration of the Keeney company refusing to employ her under the terms of her contract with that company.

"If the defendants believe themselves to have been the victims of a contract jumper they had and have their remedy," declared Judge Knox. "It lies, however, in the courts and not in harassing the plaintiff by threatening suits which are not brought nor by indemnification agreements, nor even by the teaching of lessons to recalcitrant stars.

"It is unnecessary to indulge in a discussion of the relative merits of the parties upon this application," continued Judge Knox. "It suffices to say that the complainant has, prima facie, established her infancy at the time the Fox contracts were made. These contracts, as I read the affidavit, were delivered in New York, so far as the defendants are concerned, and the law of the State of New York as to infancy will govern. The plaintiff has with no reason repudiated them and the fact that the defendants spent considerable money in developing the talents of the plaintiff becomes incidental and is not a reason for denying injunctive relief.

"An injunction pendente lite will be issued upon the filing of a bond in the sum of $1,000," concluded Judge Knox.

Paramounts and Artcrafts to Entertain Peace Party

SHORTLY following the announcement of the personnel of President Wilson's party of delegates to attend the Peace Conference in France, it was learned that the group will be entertained on board ship with motion pictures in which the most popular stars of the screen appear.

The Famous Players-Lasky Corporation received a wire from Washington November 28 to supply the motion picture entertainment, and arranged a list of fifteen subjects presenting its most prominent stars.

At the Famous Players-Lasky headquarters Walter E. Greene, managing director in charge of distribution, said: "We naturally feel honored in being called upon to furnish the motion picture entertainment for President Wilson's party of delegates to the Peace Conference. We have selected with utmost care a series of pictures which were immediately prepared for shipment."

The photoplays supplied are all Paramount or Artcraft pictures and comprise Douglas Fairbanks in "Mr. Fix-It," "He Comes Up Smiling," "Bound in Morocco" and "Say, Young Fellow"; William S. Hart in "Selfish Yates," "Border Wireless" and "Riddle Gawne"; D. W. Griffith's "The Great Love"; Mary Pickford in "Stella Maris," "Johanna Enlists" and "Amarilly of Clothesline Alley"; Charles Ray in Ince's "His Own Home Town," Dorothy Gish in "Battling Jane," Enid Bennett in "The Marriage Ring" and Polly Moran in Mack Sennett's "Battle Royal."

Allen Moves Over to Cleveland.

J. W. Allen, special representative of the Famous Players-Lasky Distribution Department, has left the Cincinnati exchange of that company, where he had taken charge since last July, and is now making his headquarters at the Cleveland office with Detroit as the next stop.

Mr. Allen, in his tour of Famous Players-Lasky exchanges, is giving every attention to details with an idea of enhancing the service to exhibitors. Mr. Allen appointed G. G. Rich, for several years with the Famous Players-Lasky exchanges at Pittsburgh and Cleveland, as manager. C. C. Wallace, formerly a representative of the company in Indiana, was made assistant manager.

E. M. Porter Studying Conditions.

E. M. Porter, general manager of the Simplex Company, is now on a two weeks' trip throughout the country in the interests of the Precision Machine Company, 317 East Thirty-fourth street. The journey has been made necessary by the changed industrial and economic conditions facing the country as the result of the advent of the return of general business to a pre-war basis.

He expects to obtain valuable data which will enable him upon his return to New York City to complete extensive sales plans, long under consideration, which have been held in abeyance by the unusual business conditions of the last few months.

Scene from "Hitting the High Spots." Scene from "The Poor Rich Man."

Scenes from Two Metro Productions.

LOS ANGELES THEATRES OPEN AT LAST

After Seven Weeks' Darkness, December 2 Marks Revival of Theatregoing, with Good Business—Other California Towns Still Under Ban, but Most Sections Are Released

(Special Telegram to Moving Picture World.)

Los Angeles, Cal., December 3.

THE influenza ban was lifted by the Los Angeles Health Board on December 2. Theatres opened after a darkness of seven weeks, the longest closed period suffered by any city of this size. People are still nervous about crowds, but houses are doing good business. Exhibitors look for a big increase in the next few days. Santa Barbara, Riverside, Pomona and several nearby towns are still under ban.

GIEBLER.

The above dispatch from Los Angeles reports on the most distressed section of the country. There seems to be no definite time set for the removal of restrictions in other cities in Southern California. In other sections the influenza epidemic is threatening to stage a "come back", but theatres are open and running unrestricted in by far the greater part of the United States and Canada. From a glance at our reports from scattered districts we find these "high spots."

San Francisco has permitted theatregoers to discard the gauze masks that were for a time necessary to admission. Several Indiana cities have again been closed, because of a revival of the plague. In some parts of Ohio a return of the epidemic is threatened and theatres are closed.

Kansas City is recovering so slowly from the influence of the disease that the authorities may again put a ban upon theatres giving performances. In Terre Haute, Ind., fourteen managers took matters into their own hands, after a protracted shut-down, opened without authority, were arrested and will be tried for their offense by a jury of their peers.

Our information from various towns and centers of population will be disclosed in the following reports:

San Francisco Rescinds Gauze Mask Measure

THE theatres of San Francisco, which were recently reopened, following a closed period of four weeks, are rapidly getting into their former stride, and business is expected to be normal again within a very short time. During the first week following the reopening business was a little below expectations, but this is attributed to the fact that the wearing of gauze masks on the part of the public was still insisted upon, as well as to the fact that heavy rains fell during this period. The influenza has been completely wiped out here, and the use of masks as a protective measure has been done away with.

While theatre owners suffered heavy losses as a result of the epidemic, the opinion is expressed that these would have been much heavier had their places of business not been closed. Rentals have formed the chief source of loss, but in some instances property owners have shared this loss with their tenants. Theatre men generally voice the belief that the masking ordinance has also proved its worth and has been a factor in bringing the epidemic to a speedy close with a minimum loss of life and permitting houses to reopen at an earlier date than would otherwise have been possible. They point to the fact that the Pacific Coast cities which enforced the gauze mask rule have speedily recovered from the scourge, while those which did not are still fighting the disease and theatres are still closed. Local health authorities declare that the epidemic is definitely stamped out and that it will not return unless brought here from the Southern part of the State, where it is still rampant.

Interior Conditions Still Bad.

Theatres in the interior districts have not opened as rapidly as was thought likely by film exchange interests. Communities where the use of gauze masks was not general are still in the grip of the influenza, and the opening of theatres has been postponed indefinitely. In some places they have been opened only to be closed again within a few days. At the present writing it is estimated that about 40 per cent. of the moving picture houses in the territory served by San Francisco film exchanges are in operation. Most of these are in the San Francisco Bay district and in the northern part of the State, with but few open in the southern part of the territory. Exchangemen having branches in Los Angeles declare that the situation there is very uncertain, the lack of co-operation between the health officers and the city officials being held responsible for the failure to curb the epidemic.

Indiana Towns Close Again Upon Influenza Recurrence

THE influenza epidemic has staged a "comeback" in Indianapolis and other Hoosier cities and, as a result, the state board of health has ordered the old closing ban back into effect in a number of localities. Indianapolis, however, has been fortunate enough to date to escape the closing order, but influenza masks have been ordered worn in all theatres, stores and other public places.

The board of health at first considered replacing the ban, which was in effect for about four weeks, but it was decided that such restrictions would be disastrous to business conditions, particularly to motion picture exhibitors, theatre owners and other merchants who sacrificed thousands of dollars when the ban was in effect before. The board decided, however, to only close the schools at the present time.

Dr. Herman G. Morgan, secretary of the Indianapolis board of health, said he had been promised the hearty co-operation of the motion picture exhibitors and theatre owners as well as the managers of the downtown stores in enforcing the order. The exhibitors and theatre men have been ordered to refuse admission to the theatres to all persons not wearing masks. All clerks and other employes of the stores are required to wear the masks when on duty.

Theatre Attendance Lessened.

The fear of contracting the disease, which has attended the "comeback" of the epidemic, naturally has caused many more "stay-at-homes" than usual, and, as a result, the motion picture shows have not been overcrowded. The exhibitors, however, are not complaining, as they would rather have business a little less than normal than no business at all.

It was said at the office of the state board of health that no general statewide closing order will be issued as long as the epidemic does not become more general, although the ban has been re-established in a number of localities.

At Terre Haute, a quarantine of afflicted homes has been established instead of resumption of the closing order, as a result of a conference of representative business men and members of the Terre Haute board of health which was held last week.

Shannan Katzenbach, proprietor of the American Theatre, who represented the exhibitors at the meeting, was called upon for his opinion of the matter, and he told those attending the conference that so far as he could see the closing ban had not helped matters much.

"Our theatres are cleaner and more sanitary than one-half the homes in Terre Haute," he said, "but we have never kicked on anything that we thought would be for the benefit of the city and its people. All of the time the theatres were closed the stores were open and crowds were permitted to congregate elsewhere. I believe the thing to do is to impose a quarantine and thus keep the affected ones away from public gatherings and out of crowds. Better results will be obtained that way."

Some of the cities which are again subject to the closing ban are Columbus, Greensburg, Sullivan, Laporte, Gary, Vincennes, Bicknell, and a few others.

Influenza Ban Is Lifted in the Canadian West

THE Canadian West began to see the light of day, insofar as the lifting of the epidemic ban was concerned, about November 20. The theatres of Calgary were permitted to reopen on that date, but on condition that all patrons wear masks while in the show houses. Six of the local theatres promptly reopened.

Winnipeg theatres expected to reopen on Saturday, November 23, but the local authorities did not remove the embargo until the following Thursday, November 28, almost seven weeks after the houses had been closed. Announcement was made that the city of Winnipeg would grant a rebate of a portion of municipal license fees to the theatres to help compensate for the loss which exhibitors had sustained.

The ban on Saskatoon theatres was raised on November 22, after local houses had been closed for five weeks. The theatres of Victoria, B. C., also resumed operations at the same time.

Exhibitors of various other centres of the West were also granted the privilege of reopening along about the same time, but many cities and towns remained closed for the time being.

Kershaw Makes a Protest.

After the Winnipeg theatres had been closed more than a month, President R. Kershaw of the Manitoba Exhibitors' Association made a protest to the Winnipeg authorities regarding a continuance of the ban. He protested against the attitude of the city in not closing other places, such as stores and street cars, and pointed out that some lawlessness had developed because the people had no place to go. He declared, however, that local exhibitors were not looking for charity or sympathy. They wanted common sense methods and justice. He used the argument that only healthy people would be going to theatres anyway. The sick ones would be at home and in bed.

President Kershaw also made the interesting statement that the reason why so many automobiles were being stolen during the period of the ban was that the young fellows had nothing better to occupy their minds. With the theatres open, the attention of the young man and others would be detracted from temptation.

Arrest Terre Haute Managers for Violating Closing Order

MANAGERS of fourteen theatres—practically all of them motion picture houses—at Terre Haute, Ind., were arrested by the police there on Thanksgiving Day for having opened their amusement places in violation of the order issued Wednesday by the city board of health because of the prevalence of influenza.

Six of the number, after being released on bond, again attempted to go on with their shows, and as a result were rearrested. Bond was denied them for several hours, but was finally accepted by the sheriff.

The ones arrested a second time are Albert Brentlinger, of the New Liberty Theatre; Peter Peters, of the Fountain; William Keating, of the Orpheum; Sam Dreyfus, of the Princess; Ben Van Borsum, of the Crescent and the Savoy, and Walter Nisbet, of the Orpheum.

Those who abandoned the idea of reopening their places after being arrested once were Charles Orman, of the Majestic; Roy Stewart, of the Rex; Claude Richie, of the Crescent; Charles Boland, of the Lyceum; Thomas Barhydt, of the Hippodrome; Shannon Katzenbach, of the American; Edward Galligan, of the Grand, and Elias B. Sheets, of the Lois.

All Refused to Plead Guilty.

When they appeared in city court Friday, November 28, all refused to enter pleas of guilty on the ground that the ruling of the health board was invalid. The defendants all asked that the evidence be heard by a jury and the request was granted by the court. The date for the trial has not been decided on.

Following the second arrests every theatre in the city became dark and in cases where tickets had been purchased for performances the money was returned. The same closing rule, which is sort of a "skip-stop" affair, was ordered into effect again from 6 o'clock Friday night until Monday morning. It is understood that the police intend to arrest any exhibitor or manager who attempt to violate the order.

Soon after the closing order was issued Wednesday morning the theatre men, their attorneys, Mayor Hunter, and several business men of the city met with the members of the board of health advisory board to try to find the reason for the closing of the theatres and stores and not the churches and schools.

Protests were heard and many discussions held and following the meeting the theatre men all voted to stay open as usual.

John Hickey, attorney representing the theatre and moving picture interests, told those who attended the conference that the whole ruling was based purely on a guess by the city board of health.

"Persons are going to get together in crowds in spite of whether the theatres open or close," continued Mr. Hickey. "To say during which hours a store shall open or close seems to me to be an extremely foolish idea. Stop all gatherings, hotels, barber shops, street cars and everything if you are going to close the shows. Why should they have to suffer alone."

Much interest is being manifested by theatre men throughout the state in the outcome of the cases.

Quarantine Lifted in Spokane.

After being closed for six weeks, due to the influenza quarantine orders of the city and state health department, Spokane picture theatres and vaudeville and picture houses combined opened their doors November 20, the ban having been lifted at midnight November 19.

Probably one of the most widely advertised shows the first day was "Crashing Through to Berlin," shown at the Majestic, Spokane, by J. W. Allender, manager. He hired an automobile, had large colored sheets and advertising mounted on frames covering the car and a band inside. This patrolled the Spokane streets all day.

Reports from the managers are that the houses are not crowded, even though the places were closed so long; however, they are not complaining and said they were glad to be opened again.

Nearly All Towns in Southwest Open.

With the exception of a few small towns in central Arkansas all theatres in the southwestern district have opened following the influenza epidemic. Business is reported by Dallas film men to be better than in many months.

In Arkansas renewed outbreaks of influenza caused the quarantine to be again placed on theatres at Russellville and Corning.

Theatres for sale; theatres for rent and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Kansas City May See Influenza Ban Restored

KANSAS CITY territory is not yet out from under the cloud of influenza. Kansas City and a majority of the towns in Kansas and Missouri have been "open" for two weeks; and for a week there have been no restrictions of any kind on public gatherings. A dozen towns in each state have been continuously under restrictions for more than six weeks. But the worst feature of the present situation is that restrictions may again be imposed in towns that have for a week or so been believing that the epidemic had been conquered. It is reported that in both North-Central Missouri and Central Kansas the disease is showing itself in worse shape than during October. Even in Kansas City there is an undercurrent of rumor that the ban may be restored.

The report from the territory, as well as from Kansas City, is that business has not yet, in two weeks, reached normal volume since the ligting of the ban.

Running at a Loss.

Some of the larger theatres, with considerable overhead, are running practically at a loss, and all theatres are having to rebuild patronage from the ground up. They are punctiliously observing all suggestions with reference to keeping houses clean, and stand ready to follow all orders as to fumigation, or holding down the number of patrons at any performance.

The exhibitors are much wiser now than while the restrictions were on. In many small communities, the exhibitors are now aware of the political aspects of the restrictions on picture shows; and they are in a better position to represent their views on the subject of regulations. It is said that in a few places moving picture houses were the last to be relieved of restrictions, and that the personal relations of officials with exhibitors—and the ideas of the officials as to public effect of some drastic action on somebody—have had much to do with the course of events. Diplomacy is now the order of the day; and great care is being exercised that the best possible relations shall be attained and maintained, between representatives of the industry and municipal officers.

Fresh Outburst in Louisville.

The influenza epidemic in Louisville has been giving some trouble during the past few days, there having been a fresh outburst, but as a whole the situation is well in hand, and no effort has been made at replacing the ban. Owensboro and Paducah are again running. Pineville lifted the ban on picture shows on November 23, after it had been in effect for six weeks. Dr. R. B. Norment, of the Louisville City Health Office, stated that he didn't think conditions would again become serious.

At Highland Park, a suburb of Louisville, it was found necessary to replace regulations to prevent a general increase in influenza. As a result the Highland Park Theatre is again closed. Jim Dawson recently took over the active management of this house, which is controlled by the Switow Amusement Company.

Ban Lifted in Halifax.

The ban has been lifted in Halifax, N. S., and the theatres are now running at normal times. At first they were only allowed to have two shows, one in the afternoon and one at night, but now the pictures are allowed to be seen in their usual order.

St. John Theatres Open.

The St. John, N. B., theatres are in full swing again, though, as fresh cases of the influenza are breaking out, the crowds of picture lovers have not yet come up to the usual numbers. People are still a little timid about going into large gatherings, and it will be some time before the attendance is normal.

Ban Extended in Alliance, Ohio.

The revival of the influenza epidemic after it was thought to be safely stamped out caused the health authorities of Alliance, O., to keep the lid down on theatres and other places where people might gather for nearly two weeks longer than in other parts of Ohio, and theatres were not permitted to open until November 23. Elsewhere, as a rule, they were reopened on November 11 or 12.

Ontario Managers to Fight Proposed New Ticket Tax

THE legislation committee of the city of Toronto carried out its threatened promise to impose a special tax on admission tickets to theatres at a meeting of the committee held on Friday, November 28. The committee did more than decide to place a civic levy on admission tickets. The members also came to a decision to make a substantial raise in the fee for municipal theatre licenses while it was also decided to tax bill boards on a space basis.

Despite a vigorous protest on the part of representatives of the Motion Picture Exhibitors' Protective Association, the committee decided to carry out its plans, which had been suggested by Finance Commissioner Bradshaw because the city is said to be sadly in needs of money. The matter will now probably go to the City Council immediately while the proposed by-laws will be placed before the Ontario Legislature for ratification by the province. The exhibitors will have at least one more chance to defeat the measure when it reaches the Provincial Legislature, and it is believed the Ontario Government will frown on the proposal to impose a tax on admission tickets, as the move almost duplicates the assessment on tickets now required by the province as a war revenue producer. It is also urged that if Toronto succeeds in its purpose of duplicating the ticket tax, many other centres in the province will follow suit.

Makes One Concession.

Only one concession was made by the legislation committee. The committee decided not to place a one cent tax on all tickets up to 15 cents, but the schedule of taxes suggested by Commissioner Bradshaw was otherwise adopted. The proposed scale is as follows: A two-cent. tax on tickets over 15 cents and up to 50 cents; a ten-cent tax on tickets valued at over 50 cents and up to $1; over $1 a tax of 25 cents will be imposed.

The committee also decided to increase the civic license fee of $100 a year to $300. There will also be a tax of $15 on billboards for the first thousand square feet and $5 for each additional thousand feet.

A general meeting of the Exhibitors' Association of Ontario was called for Tuesday, December 3, in the club rooms at 143 Yonge street, when the proposed taxes were discussed and steps taken to fight the imposition. The association boasts of a Toronto membership comprising 93 per cent. of the local exhibitors and is in a strong position to wage a war on the civic administrators. Announcement is also made that the association has decided on an initiation fee for new members, in addition to regular dues, and a last call has been sounded for delinquents.

CRISIS IS NOW PAST, SAYS AL LICHTMAN

Famous Players-Lasky Executive Sums Up the Situation in Middle West as He Saw It in Trip

THAT the motion picture industry has gone through its greatest crisis and is now well on the road to recovery is confirmed by Al Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution. Mr. Lichtman has just concluded a five weeks' tour of the Famous Players-Lasky exchanges, including visits to Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, St. Louis and Kansas City.

Mr. Lichtman, after nine days in confinement from influenza at Kansas City, returned to New York, where he has been recuperating for the past week.

"After personally seeing just how the motion picture industry at large went through the period of national depression, I am proud to say that I am connected with the business," said Mr. Lichtman. "In every district I visited theatres were closed for an average of three weeks. While gloom was evident everywhere and everyone seemed to be suffering, either personally or in a business way from the epidemic, exhibitors and exchange managers were not sitting down to bemoan their fate.

"Quite the contrary. Everyone was active, planning for better days to come and taking the dark days with grim determination to make up as soon as the business was resumed.

"At our exchanges I did not find employes sitting around wondering how long they would hold their jobs. They were making good use of this lull, cleaning house, checking up details of their organization and preparing for the rush of business that was bound to come. While here and there I found a calamity howler, the general feeling was one of optimistic hope.

"Exhibitors during this time have more than ever proved themselves to be good showmen. Everywhere I found painters, decorators and workers actively engaged in the renovation of theatres. As for the distribution department of the Famous Players-Lasky throughout the country, the lull, although it has cost us a great deal, will in the end result in direct benefit to the exhibitor. Although we were not booking pictures we used these so-called idle hours to good advantage. We were able to get the undivided attention of all executives and employes on matters of importance in a manner impossible under conditions of business activity. New ideas have been created and new systems installed, all of which point to greater service to the exhibitor.

"Among the stars who will appear in December Paramount and Artcraft releases are Douglas Fairbanks, William S. Hart, Elsie Ferguson, Marguerite Clark, Enid Bennett, Wallace Reid, Shirley Mason, and Ernest Truex, Charles Ray, Ethel Clayton, Dorothy Dalton, Dorothy Gish and Bryant Washburn. Producers who contribute to this month's offerings are D. W. Griffith, Thomas H. Ince, Cecil B. DeMille, John Emerson, Anita Loos and others, comprising the most noted artists in this field of the industry. Besides this there is the big Paramount-Artcraft Special, "Sporting Life," produced by Maurice Tourneur.

David Davidson Killed in Action.

The day that the people of the United States were having their premature peace celebration—Thursday, November 7—a gold star took its place in the Vitagraph service flag, for on that day David Davidson, formerly an artist in the advertising and publicity department, fell in action in France. It was one of war's ironies that the young Vitagrapher, who was one of the first National Army men to reach France, should have died even as the armistice that halted hostilities was being arranged. News of his death was conveyed to his family in a telegram from the War Department on December 2.

Davidson was twenty-six years old, a graduate of the Cooper Union Art School, and had been a commercial artist for several years before he went into his country's service. He had been in the Vitagraph art department for more than a year.

Mr. Davidson, who is survived by his father and two brothers, is, so far as known, the only Vitagrapher who was killed in action.

Metro Players Go West.

Margaret McWade, who plays Nurse Cavell in "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," will go to California soon, where she will appear in a number of Metro and Screen Classics, Inc., productions. E. J. Connelly, also in the cast of this subject in the role of the old Alsatian, Paul Le Brett, is another who will go. Lilie Leslie, who plays the Katherine Kaelred part in "The Man Who Stayed at Home," will appear in the firm's productions staged on the West Coast, and another member of the same cast to go is Julia Calhoun.

Five other studio employes going to the coast are George McGuire, Dudley Blanchard, Mildred Anderson, Mary Doolan, and Mike Joyce.

Two Goldwyns on Broadway.

Goldwyn had the unusual distinction last week of having two productions shown simultaneously for pre-release first run on Broadway, at the Rialto and the Strand.

Rex Beach's newest story, featuring Frank McIntyre, "Too Fat to Fight," had its first presentation at the Rialto, and Madge Kennedy's "A Perfect Lady" was the week's bill at the Strand.

Senate Committee Restores 1918 Impost on Admissions

THE offices of the members of the Senate finance committee have been flooded more or less with protests against the proposals of the House Ways and Means Committee to double existing motion picture theatre taxes. The theatre men point out that inasmuch as the war has terminated and cuts are being made all along the line in the pending revenue bill, the theatre taxes should have consideration. It is declared that if the bill had been passed in its original form a large proportion of the theatres would have been driven out of business.

Apparently the finance committee has seen the justice of the contention of the motion picture men with respect to the admission taxes, and so at the meeting of the committee November 27, it was decided to cut in half the admission taxes proposed by the House and leave them as they now exist: 1 cent on each 10 cents or fraction thereof.

Briefs have been presented to the committee outlining the effect of the ten per cent, rental tax agreed on in the committee. It is pointed out that if the companies have to absorb this tax they cannot hope to remain in business, their earnings being only about ten per cent. of the total of their rentals. Some of the companies recommend doubling the existing footage taxes of one-fourth of a cent a foot on raw stock and one-half cent a foot on negatives. This would give the desired results, they contend, but calling attention to the fact that the existing taxes have been passed on to the exhibitor by the addition of a charge of 15 cents a reel a day, they suggest that a direct tax of 30 cents a reel a day be levied by the Government upon the exhibitors.

The Senate finance committee is cutting down the total of the revenue measure in accordance with recommendations of the Treasury Department. It is easing up the special taxes, such as levies on individual businesses, and commodities, and in line with this the admission tax cut comes. Every effort is being made, it is understood, to bring about further reductions that will help the industry, Congress being informed of what happened to it during the recent influenza epidemic. It would be a bad time now to cripple the motion picture theatres. LINZ.

Says Capital's Operators Are Inadequately Examined

IN his annual report for the fiscal year of 1918, Fire Marshal P. W. Nicholson again complains of the manner in which operators in the District of Columbia are licensed. "The present method of licensing operators of motion picture machines is extremely unsatisfactory and should be discontinued," he tells the District commissioners. "The method now followed is to issue such licenses solely as the result of a written examination, the questions for which are of such a nature as to prohibit their frequent change. There is, therefore, the constant liability of the dissemination of the details of the examination among motion picture machine operators and prospective applicants for license."

During the period covered by this report there were remarkably few accidents in the theatres, and all of these were confined to the operating booths. Mr. Nicholson states that during the twelve months sixty motion picture theatres and ten open air motion picture parks were examined and the issue of license therefor approved. The record is clean.

The casualties reported were as follows.

Robert Birchett was burned on the hands and face in trying to extinguish a fire of a motion picture film in the operator's booth at the Strand Theatre. George J. McConnell was burned on the left hand and S. S. Sharp was slightly cut on the head during a fire in the booth of the Circle Theatre caused by film coming in contact with a rheostat and igniting. James W. Patten, operator, was badly burned on the hands, arms and face, and George E. F. Stenz, owner and assistant operator, was burned on the hands and face and his right leg was sprained in jumping from the operator's booth, in a fire in the Hippodrome Theatre, caused by film breaking and lodging in the projection machine, thus igniting from an arc lamp.

No violations of the fire regulations by motion picture theatre owners during the period were reported.

Naugle, Vitagraph's Chief, Succumbs to Influenza

HARRY D. NAUGLE, western division manager of the Vitagraph Distributing Organization, died a victim of influenza at Omaha, Neb., on Saturday, November 23. He was ill only three days. He was twenty-nine years old, and had been actively connected with the motion picture business for a long time. Born in Arizona, Mr. Naugle was taken to Los Angeles as a child. After leaving school he took a position in a Los Angeles bank. He studied law and was admitted to the bar, but before entering upon practice the lure of the motion picture business seized him.

Prior to his association with Vitagraph Mr. Naugle had been with the General Film Company, had acted as manager for Clune's Theatre, Los Angeles, and also had operated in the state rights field. He started with Vitagraph as a salesman in the San Francisco office in April, 1915, and on May 10 of the same year was appointed manager of the Los Angeles branch. He held this post until September 25, 1916, when he was selected for the position of coast division manager, and when the company put into effect its divisional plan, dividing the country in two, Mr. Naugle was placed in charge of the western division, and held that post until his death. His territory comprised the area west of the Mississippi, from Canada to the Mexican border.

At the time of his death, Mr. Naugle had stopped off in Omaha en route to a meeting of Vitagraph sales chiefs in the New York office, and he had only been in the Nebraska metropolis a few hours when he complained of feeling ill. The next day he was taken to a hospital and three days later he passed away.

His mother was en route to his bedside when he died, and she took his body back to Los Angeles, where he was buried on Friday, November 29. Besides his mother, Mr. Naugle is survived by his father and sister.

Film Accepted as Baggage Commencing January Next

COMMENCING January 1, 1919, uniform baggage rules are to be made effective throughout the country, so that motion picture films will be accepted as baggage in the South and West, just as they are now accepted in the East.

This is another big piece of work accomplished by the Washington Exchange Managers' Association for the industry as a whole. The report came to Oscar A. Morgan, secretary of the association, that it was impossible to send films as baggage out of Washington to the southern territory. This was somewhat disconcerting.

"To my surprise," said Mr. Morgan, who, in the business world, is manager of the Famous Players Exchange, "I found there was no way in which we could check films as baggage to points south of Washington. This was bad for us, when, on November 4, Harry Bernstein, manager of the Wells interests in Richmond, Va., called us on the telephone and stated that the authorities in Richmond had decided to permit the houses to open on that day. The films were sent in regular fireproof cases by messengers to the Union Station to be checked as baggage and to be accompanied by the messengers to the destination named. Movement of the films in this manner was refused, and there was no way we could get the films to the Richmond theatres.

"In the north the ruling of the railroads is that messengers accompanying motion picture films in transit cannot under any circumstances carry the films in passenger coaches, but must check them as baggage.

"Our organization here immediately got busy, taking the matter up with J. B. Mordecai, traffic manager of the Richmond, Fredericksburg and Potomac Railroad, who, willing to help the exchangemen in every way possible, took the proposition up with the Southern Passenger Traffic Committee at Atlanta, and secured the favorable ruling referred to. Now, on and after January 1, 1919, it will be possible to ship films as baggage from and to any point in the United States."

Kansas City Plans Going Through.

In Kansas City, Mo., the meeting of amusement interests on November 15 seems about to result in an organiation. It will be remembered that the speaking stage, vaudeville, burlesque, supply establishments, exchanges and exhibitors were represented at the luncheon. A committee was appointed, of which Charles W. Harden is chairman, to devise a scheme of organization to include all these interests. This committee has been doing faithful work; it has a plan which will be proposed at an early meeting. It is confidently expected that within a short time all phases of the amusement industry will be cemented into a body, formed for business purposes, that will not waste much time in social enterprises or bother much about minor dierences between elements in the industry. It will doubtless be in shape to handle any contingency that may arise because of a reappareance of the influenza epidemic.

AUTHOR MUST RESERVE CINEMA RIGHTS

Otherwise, Declares Judge Mayer in Manners-Morosco Suit, They Go with Contract for Play

An illuminating decision interpreting the rights of producers and playwrights in their contractual relations has just been rendered by Judge Julius M. Mayer, of the United States District Court, which holds, in effect, that unless a playwright specifically reserves the motion picture rights the producer of the play is entitled to the cinema rights, at least in the duration of the contract.

This decision was handed down in an action brought by J. Hartley Manners, author of "Peg o' My Heart," against Oliver Morosco, who produced the play on the stage, which involved the actual limitation or period during which the producer was entitled to present the play on the stage as well as the moving picture rights to the production.

"When the first contract was executed, motion pictures, as the parties agree and as the testimony shows, were well known," declared Judge Mayer. "It is not controverted in this case that a motion picture of 'Peg o' My Heart' would seriously damage, from a financial standpoint, the production of the spoken play. It is difficult to suppose that Morosco, as a producing manager, would risk the money necessary to produce the play at least seventy-five times each year for several years and leave the motion picture rights outstanding in Manners. In such a situation Manners might, at any time, for some reason satisfactory to himself, sell the motion picture rights and destroy the financial value of the spoken play.

"It might very well have happened that the play, instead of turning out a great success, might have had a run of short duration with consequent lean royalties," continued Judge Mayer. "Yet the production might have been salable for motion pictures at a price in excess of any royalties which failure as a spoken play would indicate."

If such an interpretation were placed upon the contracts, Judge Mayer declared, the playwright would have an unfair advantage over the producer, who, having lost money in attempting to "put across" an unsuccessful production, would be deprived of the chance of recouping his losses from the moving picture rights.

In the absence of a specific reservation in such contracts clearly providing that a playwright reserves the motion picture rights, Judge Mayer concluded, the producer controls the cinema rights for the duration of such contracts.

Judge Mayer dismissed the suit in which Manners sought to enjoin Morosco from producing the play on the stage on the theory that he held the right to revoke what he termed a license permitting the producer to produce the play for a limited period and to restrain the producer from exercising control over the motion picture rights.

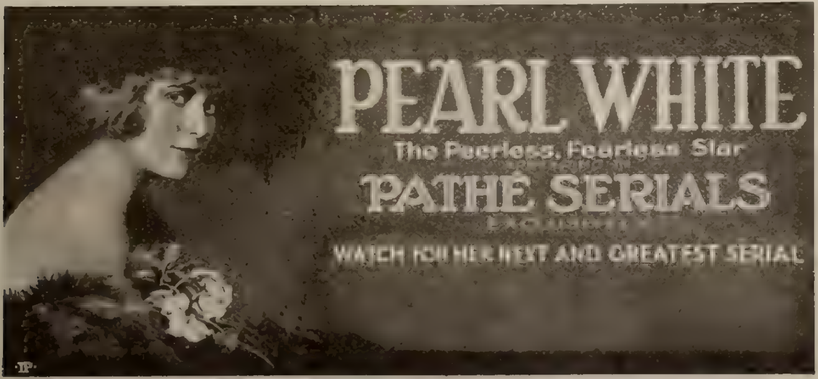
Irene Castle as France.

In Allegorical Prologue of "The Common Cause" (Vitagraph).

Polo Takes Away Loving Cup.

Eddie Polo, star of Universal serial pictures, the latest of which is "The Lure of the Circus," left New York Sunday night bound for Toronto, with a huge loving cup tucked into his trunk. The treasure, which is a silver thing with engraving of fine sentiments on its burnished side, represents the best wishes of the New York exhibitors to the departing visitor.

Polo's stay in Toronto, which was expected to be for about a week, is likely to be in the nature of a Christmas purchasing campaign. The star, whose professional and real life character is that of a Hercules, has the biggest job of his career in that direction. He is just now a Santa Claus for the movie queens on the coast.


PEARL WHITE
The Peerless, Fearless Star
PATHÉ SERIALS
WATCH FOR HER NEXT AND GREATEST SERIAL

Pathe Twenty-Four-Sheet Exploiting Pearl White, Serial Star.

Says Exhibitors Criticised Curtailment of Advertising

Speaking before the Associated Advertisers, Erwin J. W. Huber, managing editor and treasurer of The Pictureplay News, Rochester, N. Y., told of the methods and purposes of advertising and made the frank statement that the film industry leads all the rest of the world in effective advertising today. He told how the various film companies from the earliest beginning had to a great extent relied upon advertising and pubilcity to make a market for their goods. Mr. Huber could not understand why the film industry had shut down on advertising during the epidemic.

Mr. Huber has just returned from a half-dozen cities, where he has been studying advertising problems, giving particular attention to the needs of theatres. In every city he made it a point to talk with as many prominent managers as possible. He said the secretary of a company which controls a string of moving picture houses had told him that during the closed period it was the first time he ever had the opportunity to study the trade papers literally from cover to cover. Great was his disappointment to find that when he had time to consider any suggestions or ideas that the pages might offer, to find practically all producers had either entirely suspended or curtailed their advertising.

Another theatre manager said that he had spent a considerable portion of the closed period scrutinizing the film publications for information that would be of benefit to him in arranging the future policy of his house. He said that he studied many of the advertisements of films in the back numbers and only regretted that the producers did not lay down a heavy barrage of advertising matter during the time that the busy theatre men had loads of time to weigh their statements.

In the opinion of many theatre managers, according to Mr. Huber, the film producers made a "bonehead" play in cutting down their usual advertising space, even while they had suspended releasing of films. Mr. Huber said he was convinced more than ever that trade paper advertising was the best in the world for such such an industry, but that his experience had taught him that it must be consistent, even in the face of seeming difficulties.

Thieves Waylay Albert Brandt.

Albert Brandt, employed in the Industrial Department of the Universal Film Manufacturing Company, is laid up with severe injuries received at the hands of highway robbers, who attacked him November 28 at 120th street and Lenox avenue, New York. Mr. Brandt was accosted by three men about sundown. He attempted to resist them, but was quickly overpowered. The assailants struck him over the head with blackjacks, knocking him unconscious, and robbed him of a diamond cluster pin.

GOLDFISH AND ROTHAPFEL GO ON TOUR

Producer to Make Trip to Coast and Look Things Over, While the Exhibitor Seeks Recuperation

IN order to make a thorough survey of conditions in the motion picture industry throughout America, Samuel Goldfish, president of Goldwyn, left New York December 3 on a trip to the new Goldwyn studios in Los Angeles, which will take in all the principal cities of the United States. With him went S. L. Rothapfel, managing director of New York's Rialto and Rivoli theatres.

The chief purpose of Mr. Goldfish's tour is to meet and consult with the most successful exhibitors and other leading business men in the big centres. It is his object through them to keep in touch with the trend of public thought and taste and to get opinions and suggestions that he can make use of in the production of Goldwyn pictures. At the same time he will have opportunity to visit and inspect in person the most important of the Goldwyn branches.

For Mr. Rothapfel the trip will be primarily in the nature of a vacation and rest from the activities of the most strenuous summer and fall that both exhibitors and producers of pictures have encountered. Since the news of his impending visit became known, exhibitor associations, press clubs and chambers of commerce in several cities have arranged luncheons at which Mr. Rothapfel and Mr. Goldfish will be guests of honor. The first of these took place in Cleveland on Wednesday at the Hotel Winter. One of the surprises of this occasion, by the way, was the presence of Will Rogers, who recently made his cinema debut in Rex Beach's "Laughing Bill Hyde."

"My trip is primarily an educational journey," said Mr. Goldfish before he left. "I mean educational for me. I am going to admire and to see, but above all to listen and learn. You know it is rather a misfortune that a producer has for business reasons to spend so much of his time in New York. We do not produce our pictures for New York, but for America—for the entire world, in fact. It is, therefore, essential that a producer keep the closest personal contact with the exhibitor.

"We are entering upon a new phase of the cinema industry, now that the war is ended with a conclusive victory and the disastrous epidemic is over. It is obvious to anybody with half an eye that there never was such an overwhelming demand for good, popular amusements as we shall see and have to satisfy in the period that has just begun. This is the time when it becomes imperative that a producer see the exhibitors in persons—as many of them as he can meet and from as many sections of the country.

"I shall also spend four or five weeks in the new Goldwyn studios at Culver City, Cal., supervising the production of our new pictures before I return East. As you know, I have always been more interested in production than any other phase of the work. Success begins or ends with production. Of course I do not ignore distribution, but Goldwyn has a splendid business organization and now that it has got into its stride I can leave the home office with an untroubled mind."

On his way east in late January Mr. Goldfish will visit other sections of the country to meet exhibitors and look over the Goldwyn exchanges.

Jewel Taking on Old Employes.

H. M. Berman, sales manager of Jewel Productions, who returned a few days ago from an extended trip over the country, reports that Jewel exchange staffs are being greatly expanded to take care of men who are returning from the war service. He added further the general statement that business has developed greatly since the first influenza epidemic and the signing of the armistice. Mr. Berman traveled over the greater part of the northwest, touching the south as far as Oklahoma City.

Among the exchangemen whose names are well known in the trade and who have returned to their posts from the war are Curley Calvert, of the Omaha exchange, and Milton Feld, of Kansas City.

December Attractions at New York Theatres

STRAND.—Madge Kennedy in a screen version of the Channing Pollock and Rennold Wolf stage play, "A Perfect Lady," was the feature at the Strand Theatre the week of December 1. The star appears as Lucille Le Jambon, a chorus girl, who quits the troupe at a small town and ends by marrying a local minister. James Montgomery Flagg's comedy "Independent B'Gosh," "The Riviera of Lac le Man," the Allied War Review and the Strand Topical Review were also on the program. The soloists were Margaret Weaver and Ralph Erolle.

Pearl White,

Pathe's famous serial star and DeWolf Hopper, veteran of the dramatic stage, united their efforts for the recent United War Fund Drive. They are seen here in front of a fire extension ladder truck on Fifth avenue, New York City. Miss White is about to climb the ladder as a stunt to raise funds for the drive, while Mr. Hopper will act as the "ballyhoo" man.

RIVOLI.—"Under Four Flags," the last Official picture of the closing chapters of the world war, opened a return engagement at the Rivoli. Week before last the picture was produced at both the Rivoli and the Rialto. Hugo Riesenfeld's "American Festival March" was also given.

RIALTO.—Frank McIntyre in Rex Beach's comedy, "Too Fat to Fight," headed the program at the Rialto. Hobart Henley directed the picture. Mack Sennett's "Her First Mistake," "Bad Men and Good Scenery" and the Animated Magazine were also shown. Vincente Ballester and Gladys Rice were the soloists.

EIGHTY-FIRST STREET.—First half, Emily Stevens in "Destiny." Latter half, Mabel Normand in "Mickey."

BROADWAY.—Grace Cunard in "After the War," and "Shoulder Arms."

Kansas Convention Plans Discussed.

Plans are again being discussed for the meeting of the Kansas Exhibitors' Association. The convention, scheduled for Hutchinson more than a month ago, was called off temporarily because of the influenza epidemic. Most of the towns are now released from the restrictions. The necessity for the convention seems even more important since the experiences of the past few weeks; and when the convention is held it doubtless will have a record attendance.

Poppe Exploiting Octagon Films.

Harry H. Poppe has been appointed director of advertising and publicity for Octagon Films, Inc. He succeeds John W. Grey, who will hereafter devote all his time to scenario writing. Poppe has had wide experience in advertising and publicity capacities with both motion picture and theatrical companies. His last connection was with the Yorke-Metro Company, which produced features starring the late Harold Lockwood.

First Rest in Twelve Years.

W. S. Smith, manager of the Western studio of the Vitagraph Company, took advantage of the enforced closing of the studio to enjoy the first vacation he has had in twelve years. Mr. Smith is one of the hardest workers at the Los Angeles plant, and when the order came to "close shop" for two weeks he hit the trail for one of the ranches in the foothills of the Sierra Nevada mountains.

Grey Enters Writing Field.

John W. Grey has forsaken the advertising field and will hereafter devote all his time to writing. He has just formed an affiliation with Arthur B. Reeve, the well known novelist, and the two, as collaborators, will write serials for production by important manufacturers. Contracts for the disposition of much of their early material already have been signed.

The World's Classified Advertising section is a sure means to quick communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of; theatres sold and rented; many wants are weekly supplied through this excellent medium.

News of Los Angeles and Vicinity

By A. H. GIEBLER

INSTALLS $7000 VENTILATING SYSTEM

New Lighting Scheme and Art Objects Also Are Placed in Grauman Theatre During Shutdown

DURING the enforced closing of all the theatres of Los Angeles while the influenza epidemic held sway, nearly all the managers and proprietors of moving picture houses put in the time cleaning and fumigating and otherwise making their houses safe and sanitary by installing ventilating systems and other conveniences for the safeguarding of the health of their patrons.

At the Grauman a $7,000 ventilating system has been installed, besides a new lighting system. A number of handsome oil paintings and other objects of art adorn staircases and rest rooms.

Tally's Broadway has undergone such a process of cleaning, renovating and fumigating that a germ of any kind would last about as long as a hail on a hot griddle in any place. The stage has been cut back and beautified with artistic decorations; new seats have been added, and the lobby has been entirely repainted and redecorated.

Fresh draperies have been hung in Quinn's Rialto wherever draperies are required in high-class theatres; a ventilating system guaranteed to furnish so many cubic feet of fresh mountain air every so many seconds has been installed, and a large symphony orchestra has been engaged to furnish the music for coming attractions.

Both the Auditorium and the Broadway, owned by W. H. Clune, have been made more healthful and more attractive during the shutdown. The Auditorium was given a complete coat of paint inside, and the stage redecorated. The Broadway's interior decorations have been made a pretty and pleasing combination of pink and white.

The Kinema has a new drop curtain, and underwent the regulation renovating process. The Alhambra has been redecorated, with a rich cream color the predominating note, while the Symphony shines in pure white.

These are the theatres in the downtown section of Los Angeles, but all theatres in the residence districts underwent the same rigorous process of renovating and refurnishing.

Fairbanks Will Go to France.

Douglas Fairbanks will make one more picture in Los Angeles, then will pack his kit and sail for the south of France, where he will film exteriors for perhaps three productions that will not be war subjects, nor treat of war conditions, but will be typical Fairbanks' stories with European atmosphere. The plans of the Fairbanks organization is to take ten members of the company, and to be gone about three months. Already the force that is to accompany Doug is learning the French and Italian languages under the direction of a teacher of foreign languages who visits the studio regularly.

Universal Opened on November 18.

The big Universal plant at Universal City opened for work on November 18, after a four weeks' layoff on account of the influenza epidemic. Within a week of the reopening it was planned to have twenty-five companies at work, including the L-KO comedy companies, the western and serial companies, and the Bluebirds. The scenario department is busy furnishing scripts to the directors of the various companies now at work.

New Fox Exchange Manager.

Paul C. Mooney, film exchange man from Cleveland, has arrived in Los Angeles with his family to take up his duties as Pacific Coast supervisor of all the Fox exchanges. C. M. Walsh is manager of the Los Angeles branch.

Fans Demand to See Paris Gowns.

When it was announced recently that Julian Eltinge would wear only masculine attire in his forthcoming picture, "The Fascinating Widower," it was the cue for protests to begin to arrive from feminine movie fans. In every mail came urgent and impassioned pleadings to Eltinge to give the public just one more view of his newest Paris creations; and June Mathis got busy and altered the story so that Eltinge would have logical excuses and reasons for wearing women's clothes in a number of scenes in the picture.

Anna Nilsson will play opposite the star, and production is scheduled to begin in the near future at the Brunton plant. Plans for the Eltinge vaudeville tour were completed here last week by wire, and call for the opening of the all-star company on the 23d of December at the Mason Opera House.

Meeting Broken Up by Officers.

A meeting held by the Theatre Owners' Association at Quinn's Rialto on November 19 was broken up by the police because of a misunderstanding as to the number of persons allowed to attend. Frank MacDonald, president of the association, secured permission from the Board of Health to held the meeting, and about fifty members of the organization attended. Discussions were being carried on as to whether it was worth while to open the theatres and admit only persons wearing "flu" masks or wait until the ban was lifted entirely by the Board of Health, when the police descended upon the assembly and dispersed the members in short order.

Pneumonia Takes Comedian.

Wayland Trask, comedian of the Mack Sennett studios, died of pneumonia at his home in Los Angeles, on November 18. Trask had been the featured player in many a comedy during his screen career, his size and weight of 285 pounds making him a splendid foil for smaller comedians in Sennett comedies. He leaves a widow, Mrs. Jane L. Trask, and two sisters, Mrs. Allan Leonard and Miss Dorothy Trask.

Selig Plant Reopens.

The Selig studio, near Lincoln Park in Los Angeles, has been reopened for the production of pictures. Oscar Apfel, who arrived from Chicago a short time ago, has been engaged by William Selig to film "Ravished Armenia," and it is being bruited about that other companies are being formed to work in forthcoming Selig productions, and that before the first of the year as many as a dozen different producing units may be at work at the great plant. Mr. Selig himself is expected on the West Coast soon, when the plans of the organization will be announced.

Bakersfield Theatre Man Dies.

Charles Grogg, owner of four theatres in Bakersfield, Cal., died on November 19, after a few days' illness, and following closely the death of his brother, Cornelius Grogg. Charles Grogg is survived by a wife and two-year-old son. Mrs. Grogg will continue to carry on the business of the Grogg Theatrical Enterprises.

Operation on Nose.

Madame Yorska, French tragedienne, has sacrificed two sections of her nose upon the altar of cinema art. Madame's nose, which was formerly of the oriental type, fitted perfectly the heroine of Sarah Bernhardt's story, "The Infernal Snare." But the next story that was selected for the star by her director, Gordon Matzene, demanded that the heroine have a Grecian nose. Mme. Yorska, who had always secretly thought that there was room for improvement on her nose, went to a doctor and had part of it trimmed off.

"It was a painful operation," said Madame, "but I have a perfect nose now, and I am very happy over it."

Universalites Gone East.

Two of the brightest of the Big U stars and their directors departed for New York last week. Dorothy Phillips and her director, Allan Holubar, who have recently completed "Victory," and wished to be present at its premiere in Manhattan, left early in the week. Later, Mae Murray and Robert Leonard, who have finished a series of four pictures for Universal, took the train for the East.

M. P. Specialists.

Gilbert P. Hamilton, former film director, and George P. Kern, have opened offices in Hollywood, and, calling themselves motion picture specialists, are prepared to handle anything from a star to a spotlight.

Sixth Theatre Opened by Fairbanks.

When the California Theatre in Los Angeles is formally opened to the public in December, with its first attraction a Douglas Fairbanks film, it will make the sixth large theatre that has been opened by Fairbanks. In order to have "Arizona" finished in time for the opening, the force of editors and cutters at the Fairbanks plant are working overtime assembling and completing the picture. Fairbanks' pictures opened the Rialto, Rivoli and Knickerbocker theatres in New York, the Strand in New Orleans, and Marcus Loew's theatre in Washington, D. C., in addition to ten other theatres in smaller towns.

Instead of the conventional floral piece that is usually sent to new theatres on opening night, Doug will present the management with a huge cactus plant.

Star Awards Gold Medal.

Margarita Fisher, who promised a gold medal to the first aviator from Rockwell Field who brought down a German plane, has been notified that Lieut. Frank Luke, of Phoenix, Ariz., brought down his first Hun on September 12. Just five days later another man from Rockwell brought down another plane. On September 28, Lieutenant Luke, after having downed several enemy planes, fell inside the German lines and was taken prisoner, it is believed. In the event that he has been killed, Miss Fisher will send the medal to the young man's father in Phoenix.

Laughlin Theatre Changes Hands.

The Broadway Theatre Company, of Los Angeles, which for two years has been operating the Superba Theatre, has taken over the Laughlin, one of the largest theatres in Long Beach. Matthew Bridge, who has been in charge of the Superba, will manage the Laughlin, and the first attraction under the new management will be Rex Beach's Goldwyn picture, "Laughing Bill Hyde," with a Harold Lloyd-Pathe comedy to round out the show. A new symphony orchestra will be conducted by Benjamin Laitsky.

Ban On Again.

Pomona and Pasadena, towns near Los Angeles, opened theatres, churches and schools for one week, then closed down again because an alarming number of new cases of influenza had broken out among the poorer classes of residents.

Los Angeles Brevities.

Sigmund Moos, who came west with President Carl Laemmle, of Universal, has joined the sales forces of the Universal exchange.

* * *

The theatre managers of Los Angeles decided early in the week of November 18 that they would not open their theatres until it was safe for their patrons to attend the show unmasked.

* * *

Bert St. John, manager of Clune's Auditorium, has returned from a business trip to San Francisco.

* * *

Carl Ray, one of the officials of the Miller Theatre, is now able to be out after a serious spell of pneumonia.

Studio Shots.

JACK HOLT has been engaged to play opposite Anita Stewart in her first picture to be made in the west under the direction of Lois Weber.

A bag containing three pairs of shoes belonging to Edna Purviance was stolen from her automobile one day last week. Besides the shoes were a nightgown, an ivory mirror and comb, cold cream and face powder.

William Parker, scenarioist, has been ill but to date it has not been pronounced "Flu."

Eva Tanguay, who flew from San Francisco to Los Angeles to avoid the wearing of a flu mask, has nevertheless succumbed to a mild attack of Flu.

Al Ray is expecting his mother to come from the east to make her home with him in Hollywood.

Waldemar Young, staff author at Universal, passed a busy flu vacation. He prepared scenarios for three productions, then found time to go hunting and fishing.

Florence Oberle, well known film character actress, has just received word that her son, Jack Oberle, with the American forces in France, is dead.

Mabel Normand arrived last week to begin work in "Sis" Hopkins" for Goldwyn. Sets for the production were being erected at the studio the day Miss Normand arrived.

Aurora Mardiganian, the Armenian girl who will play an important part in "Ravished Armenia," has had a severe attack of Flu.

Helen Keller made an airplane flight one day last week for a special scene in her new picture. Miss Keller said she felt as if she were leaving her mortal self behind her and was rising into eternity.

Clara Horton has been cast for an important part in Shirley Mason's new picture.

Tom Santschi is playing the heavy in the newest Billie Rhodes feature, "In Seach of Arcady." Wellington Playter has the leading male role.

Shirley Mason, who arrived in Los Angeles just a few days ago, is already at work on her first picture to be made in the west at the Lasky plant.

Colonel Mary Pickford, when she could not accept the invitation by cable to go to France to join her regiment in their peace celebration, sent a cable and a check for $1,000, to make up for her absence in the jollification.

When Peggy Hyland arrived in Los Angeles last week she didn't want to go to a hotel. She wanted a bungalow and wanted it right away.

Anita Stewart and her mother will take a house in Hollywood for the time she will work at the Lois Weber studio on First National productions.

Clara Kimball Young, who has just finished the filming of "Cheating Cheaters" under the direction of Allan Dwan, will spend a few weeks in New York—reason: Frocks—before she begins on her next picture.

According to a wire just received at Brunton, Frank Keenan is on his way west to begin a new series of features for Pathe distribution.

Colleen Moore has been engaged as leading woman for Charles Ray in his new play.

Jack Kerrigan and Monroe Salisbury and other screen stars were guests of Constance Crawley at a recent "salon" given by the actress.

Frank Lloyd, who has just finished the William Farnum picture, "For Freedom," in the east, has come west to make his next production.

Kate Lester, grand dame of the stage and screen, has arrived in Los Angeles to appear in Goldwyn feature to be made at Culver City.

Alfred Whitman is playing opposite Bessie Barriscale in her current production.

J. B. Woodside is said to have deserted the ranks of film press agents and to have reverted to type—he is again a newspaper man.

Earle Williams is being sued for breach of promise for $160,000 by Roma Raymond of New York.

Bothwell Browne has taken a house near Hermosa Beach, and among other Southern California luxuries has installed a furnace in it.

Henry B. Walthall starts on his new feature, "Lives for Sale," within a few days, at the National studios, with Louis William Chaudet directing.

Joe Roach, who recently returned from France, where he served with honor in the Sanitary Service, is writing scenarios for the William Fox studios.

Michigan Exhibitors Plan a Protective Association

A MOVEMENT is on foot to organize The Michigan Theatre Owners' Protective Association, its object being to combat adverse legislation in state and city as well as any movement which is to the detriment of the exhibiting business. Theatre owners in Michigan are broadminded and are willing to take their medicine if they are in the wrong at any time, but exhibitors are waking up to the fact that they are getting this sort of thing in big doses away beyond what is necessary to get results. While it was generally felt conditions did not justify closing down the theatres during the recent influenza epidemic, exhibitors took what was handed them and said little. Since the state ban was removed dozen of health officers and boards in the smaller towns have exercised their authority beyond reason and have closed theatres, while permitting churches and stores to operate. In many towns exhibitors are wrought up over such discrimination, and yet they are powerless to do anything. However, they would not be helpless if they had an organization with sufficient funds to engage competent executives to guide them and to take their part.

A preliminary session of several dozen of the leading theatre owners of the state will be held in Detroit in a few weeks, and then a general call will go out for a big meeting, at which the whole plan of organization will be presented and some definite action taken. The legislature meets right after January 1, and already there is talk of some antagonistic bills coming up.

"When Your Soldiers Hit" Set for Dec. 23.

"When Your Soldiers Hit," the first of the U. S. A. Series of two-reelers announced by the Division of Films, Committee on Public Information, will be released December 23. "The Bath of Bullets," which was scheduled for the second picture of the series, has been set back, and the first release will be followed in January by "Wings of Victory," which tells the story of how, after seemingly insurmountable difficulties, the production of war planes in the United States reached notable proportions. Every phase of the making of the Government airplanes is shown.

"When Your Soldiers Hit," the first picture, shows the American people for the first time just how the wounded were rescued from the battlefields, how they were cared for and moved back to field hospitals, and ultimately to base hospitals, where they were given every scientific care.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

NOTICE is hereby served that no more publicity will be given to the Spanish influenza in this department, and apologies are offered for the unintentional touting the malady has received at our hands.

As an epidemic, the "flu" is a proper subject for comment, but we never thought it was as big a publicity hound as some actors that might be named, or that while we were kidding it along and poking fun at it that we were causing the darn thing to stick around by making it believe its act was good.

We now hold, along with Adam Hull Shirk, Harry Garson, Fatty Arbuckle, H. H. Van Loan, Harry Northrup and others that if everybody would stop talking about the "flu," pretty soon we would have no "flu," and that being the case we are going to do all we can to help kill it off by swatting it with what Irvin Cobb calls the "thunders of silence."

We want to remark in passing, however, that as a collector of publicity, the "flu" is not to be sneezed at.

This week witnessed the grand opening of the Rainy Season. The word "rain" is used for the benefit of Eastern readers. Precipitation occurs quite frequently and quite copiously in Los Angeles during certain periods of the year, but it never rains—at least, so far as the local press is concerned. We take our rains very seriously from a journalistic standpoint, and during the first few weeks of the moist season, nothing escapes us.

Enough precipitation to damped a postage stamp sufficiently to enable it to adhere to a letter without the assistance of a little spit is duly recorded and chronicled.

Clouds Precipitate All Over Everything.

A downpour of this character gets a display head on the front page. A tenth of an inch is worth a two-column spread with sub-heads and everything, and anything like a sizable shower is called a storm and extras are imminent.

At any rate, on Tuesday, a number of somber-hued and beetle-browed clouds held a mass meeting up on top of Lookout Mountain and then came on down town and precipitated all over everything.

This caused various adjustments in the movie colony. Companies ready to go out on location did not go. Chester Conklin took an hour off and a lead pencil stub and figured the probable profit the rain would bring to his bean ranch. Herbert Heyes bought a new umbrella. Albert Shelby LeVino phoned his wife to look up his seed catalogues against his return from the studio that night.

Wilfred Lucas had distinct symptoms of lumbago. Charley, the elephant, out at Universal City, got a bath. Bud Duncan's corns registered, still being on the job. Charlie Murray arranged to get milk from a dairy situated in the dry belt, and D. W. Griffith said, "Somebody light up the gas heaters."

Slickers and gum shoes went up 25 per cent. in price.

The rain made it a good week for rubbernecking. Everybody was at home. At the Sunset plant I found Allan Dwan, armed with a bran' new megaphone, making some of the final scenes for "Cheating Cheaters," with his all-star cast.

Directing Veterans Not So Easy.

"Must be nice and easy to direct a bunch of veterans," I remarked to Allan, whereat a sad look came over his countenance.

"It might be easier," he said, "if there were more centers to each scene. There is a point in every scene immediately in front of the camera that draws the star like a magnet. With only one star, things go nice and smooth, but with six or eight, there is more or less confusion and jostling."

Dwan made a scenes with Clara Kimball Young, Jack Holt and Nicholas Dunaew and Edwin Stevens, and as I did not see any of the camera monopoly he alluded to, I am inclined to think he was kidding.

I climbed to the upper decks of the William S. Hart studios, invaded the star's dressing room, and found "Bill" killing time between scenes of "Careless Carmody," the drama now on the fire at the Hart plant, by breaking in a young and skittish typewriter.

Melody of Hart Typewriter Perfect.

Mr. Hart handles a typewriter with the same ease that he does a gun or a pony. His method, while characterized with considerable absence of technique, is at once free, firm and filled with sang froid. His style might be considered faulty by a recent graduate of a business college. He is inclined to linger on the base somewhat—his tempo gets mixed with his motif at times, and his solo movements might be speeded up to advantage, but the melody is perfect. There is a rhythm to his work reminiscent of Verdi's Bella Figlia Dell' Amore. It would make a bear of a one-step.

Mr. Hart uses the Hunt and Peck One Finger system affected by many great writers, and my own favorite method, and considering the fact that he never took a lesson in his life and plays entirely by ear his execution is marvelous.

It was easy to see that the machine had a hard mouth, but it's a cinch that Bill will have it well gaited, gentle as a dog, and so that a woman can ride it with limber bit and without spurs in a very short time.

News came from downstairs that visitors had arrived at the studio, and while Bill changed his costume I went down and found Seena Owen, who plays the girl in "Careless Carmody," and little Buster Irving entertaining R. L. "Snowy" Baker, the noted Australian athletic impresario, and George Smith, who is with the David Belasco, William A. Brady, Alex Pantages and Orpheum Circuit of the Antipodes.

When Hart came down he and "Snowy" Baker, who is an old friend of his, got to swapping stories. Bill told

Bill Hart Tames a Typewriter.

The Visitors, "Snowy" Baker, Left, George Smith, Right.

of his life with the Indians, and of the free days of the wild and woolly west, and Baker came back with tales of the Australian bush.

"Snowy" promised to send Bill some souvenirs—a kangaroo or two, and a boomerang or so, and then Bill presented "Snowy" with his original sheriff shirt, a shirt that has been in more pictures than any shirt in the movies.

Rubbernecker Chokes on Hart Shirt.

I thought the occasion called for a few appropriate words, and was going to volunteer to say them, make a sort of presentation speech with a few side remarks on shirts in general and wind up with a very funny shirt tale that I like to tell, but it was all so pathetic. Good old Bill parting with his sheriff shirt—friendship is a great thing—a shirt that witnessed his success, a shirt that had supported the golden head of many a heroine while she was being saved from the scowling heavy—I got all choked up and couldn't say a word.

Feeling the need of merriment I left there and went out to the Chaplin plant.

"Is Charlie working?" I inquired of Alfred Reeves.

"Come with me," said Al, and I followed him out on the lot to where the inimitable Charles was doping out a new comedy. It was good stuff—Chaplin is just as funny making a comedy as he is in the finished film, but because there are many copy-cats in filmland—stuff that may not be spoken of here.

The Bridegroom and the Grindstone.

I chirked up quite a bit, and then—Charlie mounted to the chauffeur's seat of a grindstone, threw her in high, opened the muffler and was off—and sadness settled her somber shadow on my brow again.

To any man who has worn the galling chains of matrimony long enough to know the terrible truth of the fable of the married man's nose and the grindstone, the sight of a newly created benedict and an instrument of this sort cannot but give rise to shudders of sympathy and the saddest of sad thoughts.

Charlie Chauffeuring a Grindstone.

There was Charlie, freshly wedded, fooling with a grindstone, the symbol of marital chains, all unconscious of what the future has in store for all married men!

Wringing the hand of Edward W. Biby, who also understands, I dashed the tears from my eyes and stumbled away to the Pacific Electric street car and was so overcome that I almost lacked strength to call the conductor's attention to the fact that he had given me too much change for the four-bit piece I tendered him in payment of my fare.

St. John Exchange Tax Probably Will Be Lowered

A RECENT event of interest in St. John was the coming to that city of L. Ernest Ouimet, general manager of the Specialty Film Import, of Toronto. Mr. Ouimet represented the Motion Picture Board of Trade, and came to that city to put before the council the case of the film exchanges in St. John and their reasons for feeling that they must locate elsewhere. A conference was held with Mr. Ouimet and Mayor Hayes on Tuesday, November 12, and then Mr. Ouimet, with some of those interested, appeared before the mayor and commissioners on Wednesday, November 20.

Mr. Ouimet gave facts and figures as to the taxes levied on film exchanges in other towns, showing that St. John taxes were higher than in Vancouver, Calgary, Winnipeg, Toronto and Montreal even without the proposed tax on one half of the gross income. One exchange in the city had paid four years ago $67. This year it was asked to pay $440. In Calgary an exchange paid $17.46, while in St. John, N. B., it was taxed up to $400.

Maritime Exchanges Losing Money.

It was pointed out that in the larger cities the opportunities for selling film were so much greater and that every exchange is at present operating at a loss in the Maritime Provinces. It was natural therefore that the exchange managers should seek to cut expenses and to locate where they could get some measure of tax exemption.

It is claimed, Mr. Ouimet said, that $100,000 is paid out in St. John, which included the censors' salaries, rents, and all the expenses of running an office.

The taxes were gone over in detail, naming first the Dominion tax, next the import tax of $30 a reel, then the provincial tax which must be paid for each province, then the censor tax also in each province for each reel of film, then the personal tax, as well as this new one, which was to be on one-half the gross proceeds.

Exchanges May Stay.

The poor exhibitor had to pay a Dominian war tax of fifteen cents a reel a day, admission tax for each province, license tax, seat tax, as well as personal and property taxes. In all it made the separate taxes (if a man happened to be an exhibitor as well as an exchange man) mount up to seventeen different kinds.

Mr. Ouimet made a most favorable impression on the Council, and it is proposed to amend the by-law so that it may be much fairer. While Mr. Ouimet had to report to the Motion Picture Board of Trade at Toronto, he intimated that it seemed probable the exchanges would stay in St. John.

Another argument used was to show that the express companies would have to withdraw one man at least, as it requires the services of one man to look after the shipping of film. The loss to the town of the personnel of the exchanges was described, and the importance of encouraging rather than discouraging an industry which helps so materially to build up a city dwelt upon. The fact that adding the expense of express charges to the already high cost of running a theatre meant in all probability the raising of admission prices, thus cutting off from the poor man his favorite form of amusement, was another good argument cited.

Exhibitors Lose Privilege of C. O. D. Film Shipments

FILM producers and exchanges throughout the country will be gratified to learn that the Postmaster-General has ordered postmasters to refuse to accept collect-on-delivery shipments of motion picture films from exhibitors and addressed to film manufacturers, distributors or exchanges.

That this order has been issued as a direct result of the abuses which have been practiced by exhibitors in sending films back to the exchanges with large-sized charges attached is evidenced by the fact that the order provides that motion picture films, shipped C. O. D. and addressed to exhibitors may still be accepted from producers, distributors or exchanges. Films being shipped by exhibitors, however, will be accepted only as insured mail or, if sealed, as first-class registered matter.

Exchangemen for a long time have been endeavoring to secure some such action from the express companies in an attempt to combat the practice of some exhibitors in returning films with charges attached for various reasons. It is declared that if an exhibitor feels that a certain film failed to secure for him as great a profit as it should, he sends it back to the exchange with a charge sufficient to make up the difference. Or, if a film was not in the best of condition, he may make a claim for damages—but makes sure of collecting it by sending the film back C. O. D. in advance of his letter. Or, again, if he desires to collect a deposit he may have with an exchange—back goes the last film, collect, for the amount.

Distributors declare that if the express companies, also under the control of the Government, will follow the example of the Post Office Department and refuse exhibitors the privilege of C. O. D. shipments, they will be able to put a stop to this practice, which is not only expensive, but frequently very inconvenient, since a C. O. D. shipment is held by the transporting agency until all charges are paid.

It is possible that the exhibitors will put up a kick, charging discrimination, but, undoubtedly, had they not so abused the privilege as to make it seem advisable to the Department to take it away, the order would not have been issued.

The man you are working for may not appreciate your effort. Try a World Classified advertisement. You may "hook up" with just the man you would like to have for your boss.

Chicago News Letter

by Jas. S. McQuade

"SMILE FILM" ON THE WAY TO FRANCE

Chicago Boys Over There Will See Face to Face Relatives and Sweethearts and View Home Scenes

THE Chicago "Smile Film," referred to in my letter of October 26, will be well on its way to France by the time this article is read. Ever since October 12 this production has been underway—the first of its kind ever filmed, and, therefore, one of the most unique. Its making demonstrates in a most convincing manner the remarkable serviceability, as well as the potency, of the moving picture as a form of human expression. What word of mouth or pen or printing press could carry the joy of the delightful realism which these pictures will bring to the Illinois soldier boys in France! And around Christmas and New Year's time what other medium could so effectively annihilate for the time the loneliness of our boys and the distance that separates them from the home circle and their loved ones?

The Chicago Herald - Examiner fathered the plan, and, in conjunction with Watterson R. Rothacker, has completed it in a broad and worthy manner. The scope of the plan broadened as the work proceeded, until the finished product reached a length of 26,683 feet, every foot of which will be considered indispensable by the boys over there.

At first it was the intention to confine the pictures to the showing of the relatives and sweethearts of the boys of the "Dandy First" and the "Old Second" of Illinois, now respectively the 131st and the 132d Infantry. In its completed form the "Smile Film" devotes about 3,000 feet each to these subjects, while the two sections of the 149th Field Artillery are given nearly the same length. The Black Hawk division, comprised of Northern Illinois and Southern Wisconsin boys, is honored with nearly five reels, and the relatives and sweethearts of the Marines and of the Illinois colored troops are each given a section close on 2,000 feet.

Will Include Chicago Views.

To convince the Chicago boys that they are really at home while viewing the pictures, favorite views of the city and its environs have been given—such as dancing bears in Lincoln Park and other familiar scenes; two full reels of home scenes full of surprises; a glimpse of the widening of the Lake Shore Drive from Randolph street to Chicago avenue, and stirring views of the Victory celebration on November 11, especially one showing what Chicagoans declare to be the busiest corner in the whole world (State and Madison) on that day of days for the inhabitants of the Lake City.

The pictures allotted each unit are headed by a picture of Governor Lowden, who greets the boys at the opening of the film, while further on Judge Landis appears and tells the soldiers to give the Germans "both barrels." Director Rex Weber, under the title, "And when you come home, boys, this is what we'll do to the old town," has given a humorous scene which shows the turning of Chicago upside down. By a contrivance of his own, Mr. Weber turned the camera over during the taking of the scene, while the camera man continued to turn the crank.

Charles S. Hart, director of the moving picture division of the Bureau of Public Information, who left for France a fortnight ago, will receive the "Smile Film" when it arrives, and will see to it that the sections will be rushed to the various military units by special messenger wherever they may be stationed. The Y. M. C. A. operators, one of whom is assigned to each brigade, will screen the pictures in the Red Triangle huts on Christmas Eve, and will continue daily until New Year's day is over.

Wounded Soldiers to See Films.

Arrangements have been made also for the showing of the "Smile Film" to wounded soldiers whose relatives and sweethearts appear in the pictures, as they will be shown at convalescent camps. It will also be attended to that "boys" on furlough in Paris or elsewhere who belong to the Illinois units shall see the "Smile Film."

Units encamped beyond the Rhine will not be overlooked, while those who may be stationed in Metz, Strassburg, Coblenz and Cologne will also be partners in the pleasure brought by the "Smile Film." Base hospitals in Paris, where the miscellaneous and train units are stationed, will also be remembered.

It is expected the Black Hawk division will be in France till after the holidays, so that they will not be disappointed as a unit in seeing their section.

President Rothacker, of the Rothacker Film Manufacturing Company, tells me that Director Rex Weber and his assistants are thoroughly exhausted by the incessant work on the "Smile Film." Just as soon as they have rested work will be begun on assembling the print that will be placed on exhibition for the sweethearts and relatives of the soldiers here. Their hearty co-operation with the Herald-Examiner made it possible to make the pictures for the boys over there.

"Lure of the Circus" Cheered.

The Lane Technical High School Band of twenty-five pieces led a parade of 500 youngsters, dressed in clown costumes, one night last week in the vicinity of the Acme Theatre, owned by Harry Miller, where the first episode of "The Lure of the Circus," Eddie Polo's new serial, was shown. The theatre was packed and the applause was deafening at times.

Universal Manager Tells of "Flu" in His Territory

THE manager of Universal's Indianapolis exchange, R. W. Abbett, paid the city a visit last week. During a conversation he informed me that Indianapolis had been hit pretty hard by the "flu" epidemic, having been closed for four weeks. The second week, after opening up the city, the Health Board ordered masks to be worn in all public places, including theatres, churches, stores, street cars, etc. Public schools in the meantime were kept closed. During the week of November 25 it was left to the discretion of the people themselves whether they wore masks or not.

"Business conditions at present in Indianapolis is such that exhibitors are complaining considerably, as scarcely one-half the normal volume of business is being done," Mr. Abbett said.

An exception to this, however, was the Circle Theatre, Bob Lieber's well known house, where crowds packed it during the run of "Husbands Only," a Jewel picture, featuring Mildred Harris, now Mrs. Charles Chaplin.

Mr. Abbett said that Southern Indiana was entirely under quarantine, with the single exception of Evansville. Theatres in the southern section were allowed to open when the ban was lifted in Indianapolis (November 2), but were again closed and have so remained ever since. This section is furnished with Universal films from the Indianapolis office.

Kentucky, with the exception of Louisville, has been entirely closed since October 7, at least that section of it which is booked from the Indianapolis office. A few houses were opened, however, during the week of November 25, in Bowling Green, Owensboro and Henderson. The eastern section of the state is booked from the Cincinnati office, so that Mr. Abbett could say nothing about quarantine conditions there.

Operators' Union Demands Higher Pay from Exhibitors

THE members of Local 110, I. A. T. S. E., this city, have made a formal demand for an increase in wages, and it is being considered by the members of the Allied Amusement Association, of which Peter J. Schaefer is president.

About a year ago the request of the operators for an increase was settled by granting them 75 cents an hour, overtime to be paid at the rate of time and a half. The present demand is for $1.25 an hour and double time on Sundays.

It is believed that a compromise will be made on these terms and that a strike will be averted. That would be the cheapest and the most sensible way to settle the question.

Miss Melcher Is Organist at Furniss' Rex Theatre

MISS KATHERINE C. MELCHER, one of the most talented woman organists in the city, who has made a specialty of playing organ accompaniment to the presentation of moving pictures for several years, left for Duluth Wednesday, November 27, to take the position of organist at the Rex Theatre, the principal house on the circuit owned by Thomas Furniss.

Miss Melcher has also been conductor of orchestras for dramatic and vaudeville attractions and has always been in great demand in musical circles. She studied the organ and piano under Harrison Wild and other widely known masters of these instruments.

Miss Melcher is well known in North Shore society in Chicago, and is a prominent clubwoman. For two years she held office in the Catholic Woman's Club of Rogers Park and in the Society of Saint Rose, besides being an active member of eight other clubs.

In the fall season last year, when the Chicago Grand Opera Company's orchestra played the accompaniment to a number of feature moving pictures at the Auditorium, Miss Melcher was honored by being selected to play the great organ in that building, and acquitted herself admirably.

Miss Melcher is a prominent member of the Chicago Federation of Musicians and rendered fine service to Chicago Local, M. P. E. L. of A., about a year ago, by compiling a complete list of non-taxable music for exhibitors generally. This list appeared in the Moving Picture World at the time, in several issues, and proved invaluable to exhibitors throughout this country and Canada.

The Chicago office of this publication wishes Miss Melcher great success in Duluth, and the writer, personally, congratulates Tom Furniss heartily on his happy find.

The Randolph Will Open Xmas Day.

Jones, Linick & Schaefer will open a new theatre, the Randolph, on Christman day. Announcement of the building of this house appeared in these columns several months ago. It is situated on Randolph street, a few doors west from State street, on one of the busiest thoroughfares in the city. The capacity is not yet exactly known, but it will be anywhere from 900 to 1,100 seats.

Louis J. Jones, at one time manager of the Studebaker Theatre, has been appointed manager of the Randolph and the assistant manager will be Walter H. Moore, who has held a similar position with the Orpheum Theatre, on State street, for several years.

Universal Items of Interest.

S. J. Goldman, sales manager of Jewel Productions in Chicago, when seen last week, stated that Mildred Harris' latest picture, "Borrowed Clothes," is going over big in Chicago territory. "Women are all exceedingly anxious to see her work on the screen since she has become Mrs. Chaplin," said Mr. Goldman.

Harry M. Burman, general sales manager of Jewel Productions, stopped over in the city Monday, November 25, on his way to New York from middle western territory in which he had spent about three weeks calling on Universal exchange men. He reported that business was picking up, but that much of the territory was still under quarantine.

"Lafayette, We Come!" at Ziegfeld.

"Lafayette, We Come!" had a week's showing at the Ziegfeld Theatre, ending Friday evening, November 29. The management of the Ziegfeld reports a large attendance for the entire period and that great enthusiasm prevailed. This feature is the first release of the Affiliated Distributors' Corporation, which recently acquired control of the Mutual Film Corporation, the new organization being known as the Exhibitors' Mutual Distributing Company.

American Film Company's News.

R. R. Nehls, general manager of the American Film Company, Inc., returned last week from a trip to New York, where he remained five days. While in the metropolis Mr. Nehls was engaged in arranging a big export deal for his company. The proposition is already well under way, and he expects to complete it in the near future. He reports that the foreign trade is getting brisker.

Samuel S. Hutchinson, president of the company, left for the Santa Barbara studios Thursday, November 28, where he will remain for about three weeks, looking after the reopening of the studios after the fixed closed period.

H. E. Belford, formerly chief assistant to Joseph Hopp, has succeeded him as American's representative in Chicago territory, with headquarters in Pathe's Chicago office. Mr. Belford has been for a long time connected with the film business as an expert salesman in Chicago territory.

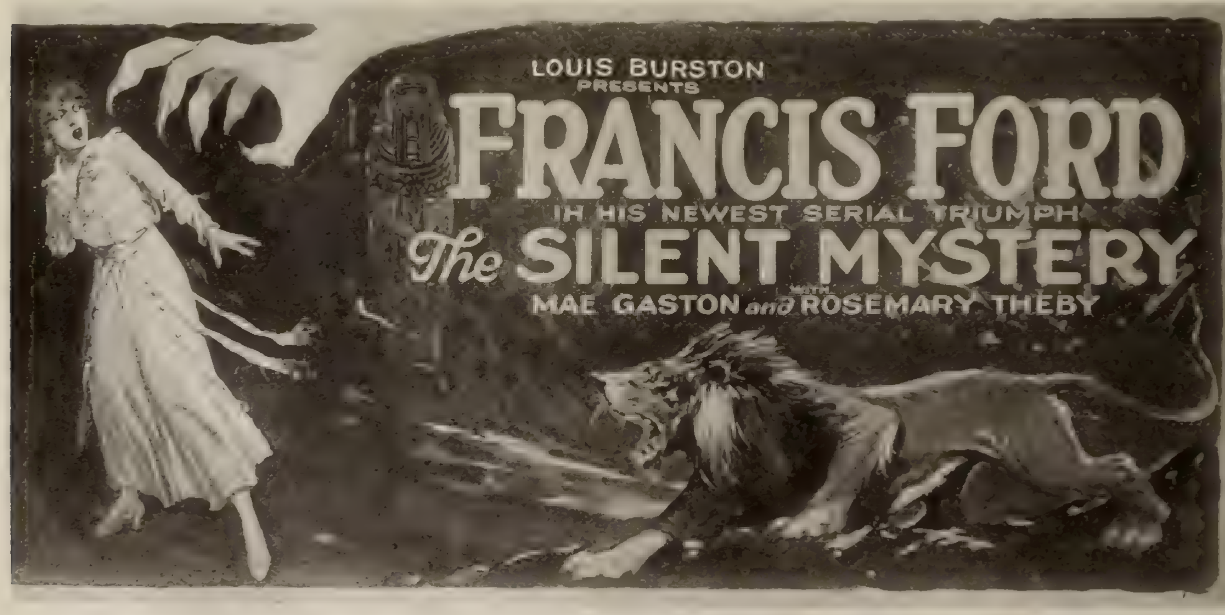
Bonneville New Publicity Director.

T. D. Bonneville, who, since its inauguration, has been the principal traveling publicity and business representative of the Division of Films, Committee on Public Information, has been appointed director of publicity and advertising of the division, succeeding W. J. McInnis.

W. D. Coxey, who has been in charge of the press bureau, has resigned to become advance business manager for Harry Lauder.

Tucker to Make Mayflowers.

George Loane Tucker has signed a contract with the Mayflower Photoplay Corporation to produce a series of super pictures. Mr. Tucker will leave for Los Angeles this week with John W. McKay, business manager for Mayflower, and will start at once on his first production.



Twenty-four-Sheet Stand Poster Exploiting Francis Ford Serial, "The Silent Mystery."

BURLINGHAM FILM FULL OF THRILLS

Sherry's "Scrambles in the Alps" a Most Remarkable Example of Daring Mountain Climbing

WHAT is undoubtedly a most thrilling example of mountain climbing will be found in one of the latest of the Sherry-Burlingham releases, "Scrambles in the High Alps," exhibited at the Strand Theatre, New York City, during the week of November 24.

The picture, which is also a sample of excellent photography, opens with a view of giant precipices, followed by a close-up of a group of the famous Zermatt guides, men who daily risk their lives among the crags and glaciers of the Alps. On the way from Zermatt, the great Alpine center, we come to the "wall of rendezvous," where the guides wait for belated tourists, and where we pause a moment to watch a party pass on and upward to the ice fields beyond. In the distance we catch a glimpse of Le Dent Blanche, 14,318 feet in height, from which our attention is attracted to a series of wooden canals at our sides which carry the water from the mountain streams to be used for purposes of irrigation; and finally at nightfall we stop to rest at an Alpine cabin.

Scene from "Scrambles in the High Alps" (Sherry-Burlingham).

The next morning we follow the party on its thrilling climb, passing as we go Black Lake and chapel, where the peasants gather to pray for rain in time of drouth. Monte Rosa, which is half in Switzerland and half in Italy, looks at us from the distance, and as we rise amid a sea of clouds we gaze on the Matterhorn, also a distant peak. At a height of 12,000 feet a dizzy landscape beckons us, and the daring guides with their followers begin to do stunts that would put our "human flies" to shame. There among crags of immeasurable dangers they scramble with nothing but a rope and their fellows between them and death. The accompanying cut gives the best illustration that a still picture can give of the final thrill of the film.

Some of the scenes of this picture are unusually beautiful and bring to the screen a realism from the realms of eternal snow. With the exception of "Facing Death on the Blumisalp," which was one of Frederick Burlingham's first releases through the William L. Sherry Service, we have seen no picture of this character which can approach "Scrambles in the High Alps" in adventurous color.

M. I. M.

Winnipeg Men Denounce Proposed Building By-Law

ANNOUNCEMENT has been made at Winnipeg, Manitoba, that the much-discussed by-law which would require local exchanges to remove to one story fireproof structures, will probably not go to the City Council until after the new year—after the municipal elections. It is also declared that there may be some modification of the clause which will compel the exchanges to accommodate themselves in one story buildings. Other clauses of the by-law will go to the City Council for a vote. It is also intimated that another clause providing for a municipal fee from exchanges will be added.

The Winnipeg exchanges are already paying a Provincial license fee of $250 a year as well as a fee of $2 a reel for the censoring of pictures. The exchanges also pay a business tax to the city as well as duty and war tax on imported films. Winnipeg theatres pay an annual license fee to the city of from $200 to $500, and the exhibitors also pay a fee of 20 cents a seat a year to the Province of Manitoba. In addition to all this, the theatre patrons pay the amusement war tax on all admissions.

On November 23, the Winnipeg exchange in the city, and the managers were preparing to move from Winnipeg altogether if the film exchange by-law is passed by the city council in any form. Modifications promised did not interest them because they would not be doing business in Winnipeg if any of the proposed clauses were passed.

The famous by-law was copied from legislation which occupied the attention of Chicago film men some time ago. Winnipeg exchange managers declared that they wanted the city to leave present regulations alone because they were capable enough to guard against any possible fires in exchanges. No fires had yet occurred in any exchange in the city and the managers would be "fools" not to take all necessary precautions.

Red Cross Films Make Vaudeville Hit.

The weekly American Red Cross war work films began appearing generally as a regular part of the United Booking Offices program on November 24 at the principal vaudeville houses all over the country. Wherever the films were shown, reports indicate that they were received with enthusiasm, and their debut is regarded a notable success. Every General Film Company exchange was kept busy providing prints for the dates which opened the series of bookings.

In New York the Red Cross films as program subjects made their principal first appearance at the Palace theatre, which is correctly known as the parent house of all vaudeville. Here the picture chosen was "Rebuilding Broken Lives," an absorbing visualization of the manner in which soldiers minus an arm or leg are fitted to pursue the arts of peace and industry through all kinds of clever mechanical contrivances and through instruction in various trades.

Picture Salesmen Say the Theatres Are Prosperous

REPORTS arriving at the home office from salesmen of World Pictures, referring to business conditions throughout the country, establish the fact that motion picture theatres are enjoying a prosperity that tops any like period of the past three years. One salesman added a poetical touch to his statement when he said: "They are coming back to the picture shops like a huge army, finding resistance gone, sweeps all before it."

Another salesman says: "The only thing that is bothering the exhibitors now is 'what class of pictures shall I run?' It is the subject matter of photoplays that will appeal is giving him the greatest concern."

Denver says: American stories with American locale, sprinkled with laughs.

St. Louis wants no American made war dramas that existed only in the minds of the scenario writer. Neither does it want underworld stuff.

Chicago expresses a preference for human stuff with plenty of youth and the romance that goes with it.

New Orleans wants excitement that does not strain the imagination in order to create the semblance of truth.

And so on. On one point they are unanimous. They do not want the swashbuckling pictures disguised in modern clothes. Moving picture patrons want the photoplays that have an element of common sense shown in the selection of the subject matter and a rational development in the matter of the plot as expressed in the continuity.

Lift Censorship on Export Films.

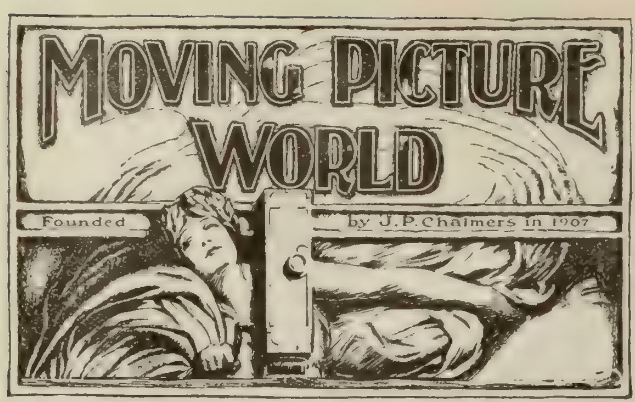
On and after December 9 there will be no further censorship of motion picture films intended for exportation from the United States. An announcement to this effect followed a conference in Washington in the office of Dr. L. S. Rowe, Assistant Secretary of the Treasury. This conference was participated in by officials of the Customs Division of the Treasury, representatives of the War Trade Board and of the Committee on Public Information.

No Extension for Pathe Serial.

"The Lightning Raider," Pearl White's next Pathe serial, will positively not be extended beyond its original length of fifteen episodes, says Vice-President Paul Brunet, of Pathe.

Peggy Hyland in California.

Peggy Hyland, the William Fox star, arrived in Los Angeles on November 20. This is Miss Hyland's first trip to the Coast. Her director, Harry Millarde, arrived from the East a week ahead of Miss Hyland.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SUBSCRIPTION RATES.

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Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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Classified Advertising—One dollar for twenty words or less: over twenty words, five cents per word.

Display Advertising Rates made known on application

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Saturday, December 14, 1918

FACTS AND COMMENTS

IN DISCUSSING the proposed amalgamation of the National Exhibitors' League with the N. A. M. P. I. we called attention last week to the lack of organization among exhibitors and mentioned in a very general way the reasons for that lack. While those reasons are the probable immediate causes of the unorganized state of the exhibition business there is an underlying cause more potent than those mentioned, namely, antagonism to producers. In the beginning the avowed purpose of the Motion Picture Exhibitors' League was to oppose the manufacturer; to prevent him charging higher rentals and from doing a lot of things that cost money to the exhibitor. This spirit exists in a measure today and has made possible the promotion of several schemes promoted with the purpose of punishing the manufacturer, but which turned out to be in the interest of the promoter's private pocket and were really schemes to exploit the exhibitor. Consequently, between the handicap of a wrong purpose and exploiting leaders the individual exhibitor has acquired a dislike for any kind of organization plan that may be offered.

*

What the exhibitor would like to know before he approves the plan to affiliate him with the N. A. M. P. I. is whether or not his interests will be protected by that organization by reason of his being a member of it. In other words, does his membership automatically insure him of uniformly fair treatment by the members of the other branches of the organization, or must he continue to look out for himself as he has always been compelled to do. While the manufacturing and distributing branches of the organization will deny that the exhibitor has been unfairly treated there are exhibitors who believe that they have just cause for complaint and will want ample assurances along those lines before their support can be obtained. It is a reasonable demand and should be fully and freely accorded. By doing so the manufacturers and distributers will escape a repetition of such opposition as greeted their proposition to charge 15 cents a reel to cover the film tax.

*

Another matter is the question of financial control. Circumstances are known to the exhibitors that will cause them to think a lot before they agree to contribute to the financial support of the N. A. M. P. I. Our personal knowledge of matters, regarding which we cannot speak here, brings us to the conclusion that there must be a radical change in the conduct of the affairs of the N. A. M. P. I. in any event. Proper authority is not exercised over the management of the organization. It is clear that something radical will have to take place in its management if it is to be placed upon a sound basis or if it is ever to become really useful to the trade. We do not condemn it utterly because we believe that is the best trade organization we have yet had and that it can be made all that it should be. But there are some changes that are imperative, either in its rules or its conduct under them.

*

Because the N. A. M. P. I. can give the exhibitors of the country the sort of a central organization they ought to have we hope that the plan will be given a trial. It will cost something to put such a central bureau into proper operation, but the service it will give to the trade if properly directed will more than repay us for the effort and the expenditure. Competent direction, though, must be guaranteed or it would be better not to begin.

* * *

ANNOUNCEMENT has been made that William A. Brady and Arthur Friend will again go to Washington to importune the congressional committees on the film tax question. We recall that they went once before after which one member of the committee who heard them said: "The film men do not know what they want." We hope that Mr. Brady and Mr. Friend will get together and agree on one story to tell the senators or the representatives, whichever they happen to talk to, so that it will be fully understood that the motion picture branch of the amusement enterprises of this country are now paying about double their proper share of the war tax. Make them understand that the film tax as now levied, or the rental tax that is proposed, is not fair and should be dropped from the schedules. Make it strong!

OUR GENERAL FLATNESS

By Louis Reeves Harrison.

NO fevered encomiums can be lavished upon screen products of the year. Many of them are very safe, some of them pleasant stuff in a way, mildly pleasant, like blue milk, and still others perfectly sane—we are not so crazy as we look, but the majority of releases are made according to pattern. The alleged violent adventure, the risk that gives no thrill because the rescue is all too obvious, all very quieting to the nerves, no doubt, and to be recommended to those who live in fear of straining their brains, as there is nowhere to be found much of a demand upon ordinary intelligence.

The European war had been going on several years before it dawned upon some enterprising producers that the kaiser was not enjoying well-established popularity in this country, but they summoned enough spirit to say some bitter things about him toward the end.

It takes such a long time to become sensible!

Millions of Americans have gone to the war.

Millions more have been training for military service.

Their mothers and sisters and wives number more millions.

Big plays of the future will appeal to these millions

Millions upon millions of intelligent and true-hearted Americans are deeply interested in events of these four years. Outside of stories of adventure and romance in war regions, now rich with drama, there are to be considered the tremendous changes made in our ways of living, in our new ideas of national service, of the injustice done many of us during these years, hundreds of big and vital themes for drama, because they strike home to the heart of us and to our pocketbooks as well.

The screen must keep up with the times.

We have had a plague of ancient fiction.

No amount of Worcestershire sauce can make it taste like the genuine screen story, but we have had to swallow it or stay away from the moving picture show, so we gulp it down, and smile like Charlie Chaplin does in the trenches, when trying to look as though he enjoyed it.

Somewhere in the studio is a library of novels.

The producer looks over their gilded title with innocent pride.

He thinks they're Ibsens, Molieres, Rostands and Maeterlincks.

By the time any one of these works of fiction is completely denatured by some hack for the screen it might just as well have been sewn in a sack and dropped into that River of Oblivion where budding screen genius is usually strangled. To put it on exhibition, dragging through "continuity" with leaden feet, too palpably padded with unimportant movement, wigged with artificiality, false-hipped with directorial interpolation, it becomes as pitiful as a Hun suspect trying to sing "The Star Spangled Banner."

The stage has been hampered by prejudice and predisposition.

The screen might well replace these with cold common sense.

A brick house may be beautiful, useful, a work of art, yet the materials from which it is constructed are not suited to building a battleship.

The stage play, written to be interpreted through utterance, requires creative genius linked to technical skill of treatment and intelligent interpretation on the part of speaking actors.

The screen play, written to be interpreted through psychology, requires creative genius linked to technical skill of treatment for a totally different interpretation. Where it is not intended for that kind of interpretation from the outset there is usually a flat result, about as entertaining as a dentist, about as stimulating as a headache "next day."

A plague on this stale-beer stuff—we're just born again.

These last four years have turned the world upside down.

Let us have done with what incoherent and uninforming, theatrically prejudiced or fictionally preposterous, sicklied o'er with the pale cast of some other art, in which it was none too good. Let us move along in American style, with ingenuity, with originality, with sound judgment, with subtle humor, with pictures of manhood such as marched away to France, types of true American womanhood, either that or lie down and quit, too flat for an upright art.

PERMANENT HEALTH RULES

By Robert C. McElravy.

MOVING PICTURE theatres, as well as other places of amusement and instruction where crowds assemble, might do well to profit by the now waning epidemic by establishing certain permanent rules regarding the public health. It has no doubt been observed by those who have continued to patronize theatres during the epidemic that coughing and sneezing are not at all necessary where severe restrictions have been imposed. Whether the threat of being ejected from the place has had a deterrent effect, or whether the patron's mere consideration for others has caused him to refrain, there has been a wonderful abatement of this unpleasant habit. It has been possible to sit through entire performances without hearing a pronounced sneeze.

Coughing and sneezing are of course unavoidable where the patron is the actual victim of a hard cold, but in such a case he is no doubt better off home in bed, epidemic or no epidemic. Even in ordinary times it rather disturbs one's hard won democracy to have some wheezing individual sprinkling the back of his neck every few moments with a sneeze. To sit through a performance under such circumstances is at any time a painful thing, as well as a source of real danger, as the best medical authorities agree. Those afflicted with colds should at all times be required to use handkerchiefs for the protection of others, and where the coughing is violent, should be perfectly willing to leave the theatre.

There are always people who are timid about going into crowds for the very reason that they are exposed to perils of this sort. Their comfort should at all times be considered, rather than that of the afflicted person. The latter, if he is not asked to leave the theatre, should at least be obliged to get "under cover" and be as discreet as possible in his coughing.

The great epidemic is now passing, but it will not quickly be forgotten. And there is of course the danger of its return at some future time, perhaps next spring. That at any rate has been the experience in other afflicted countries. For this reason we believe the proprietor of a moving picture house will have every excuse for keeping close watch upon the health of his patrons at all times in the future. Just how rigid his regulations may be made is something he must determine for himself, but we think he will make a general gain in the confidence of his clientele if he announces careful supervision of some sort in future.

The general question of conduct of theatres, aside from matters of health, is of course always a delicate one, but it is important from every point of view, and there are many things that the manager can regulate without difficulty. Noisy ushers come easily under his control, and there are many houses where the ushers talk loudly and run up and down the aisles in a distracting manner. This is particularly noticeable in certain legitimate theatres, where the whole first part of a performance is frequently lost to those sitting in the rear seats. Much of this noise may be obviated by having soundless carpets. But as for the usher who talks glibly with patrons, or enters into a loud controversy over the location of seats, that is something else and should not be allowed to happen so frequently.

"THE HELL CAT'S" AVERAGE

By Edward Weitzel

TO be explicit about the matter, only one man ever called Panchita O'Brien a "hell cat," and he did it in a fit of savage rage, because she refused to hide her contempt for him and fought with all her strength when he made a captive of her and killed her father. Panchita is as fine a specimen of womanhood as ever grew up on a Wyoming ranch. When she takes the law into her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke her act more than justifies itself. And every one will applaud Jack Webb for telling her that her suffering has only added to her claim on his love and devotion. In other words, Panchita O'Brien is a thoroughbred, and her story will interest every man and woman who admires courage and deep affection and all that is best in woman.

* * *

This very impotant point being established, it is in order to check up the other merit marks in the Goldwyn production, "The Hell Cat," and discover how near it comes to that elusive one-hundred-per cent. average. A review of the picture printed in last week's Moving Picture World stated that the plot "departs but little from a familiar and well-tested trail." Further on the article held that, "No Goldwyn production has ever been more completely satisfying."

But one means could have reconciled the two statements—craftsmanship.

Taking the story for consideration, it is quickly made clear that its material has been forced to yield every ounce of its dramatic value without once lowering the tone of its artistic standard, which is a veritable transcript of life. The main motive is primitive passion, and a story of crime and animal instinct is told on the screen lucidly and without compromise, but the artistic restraint which marks the true craftsman is never absent.

* * *

Willard Mack has employed the art of the dramatist in putting together the situations of Geraldine Farrar's latest starring vehicle, and the steady pull of its action is never broken by the introduction of unnecessary incident of any description. The closing scenes, which compose the wronged girl's vengeance, are remarkable for their brevity as well as for their power. The effectiveness of their restraint could not be increased. The character drawing is equally well done. Jim Dyke, Jack Webb, Panchita's father and Wan-e-mee are real flesh and blood beings, as created by the author and acted by the members of the cast.

* * *

Reginald Barker and his share of the work contribute largely to the merit marks of the production. With the temptation of countless long shots in a sweep of country that abounds in views of great beauty, the director subordinated everything to the human interest of the story and kept the way clear for its constant advance. This scenic background of the picture, when exteriors are used, is a delight, but from the moment Jim Dyke rides over to the O'Brien ranch and meets Panchita the fate of the girl becomes the absorbing feature of "The Hell Cat." Director Barker evidently recognized that nothing else mattered so far as the spectator was concerned. All the help that skilled attention to detail could give was bestowed on the picture, and no legitimate opportunity to add a touch of romance was neglected; but before everything else the director realized it was his duty to create drama.

Here, then, we have "The Hell Cat's" average and the reason for the picture's entertaining qualities: a one-hundred per cent. production of a familiar story whose drama possibilities will never grow old. There have been loftier themes, but none with greater vitality. And none has been told on the screen with a better understanding of its demands.

To Continue War Review While the Material Lasts

AT a conference held in the office of Marcus A. Beeman, acting director of the Division of Films, Committee on Public Information, between the various interests concerned in the production and distribution of the Official War Review, it was definitely decided that the Review would be continued as long as the pictorial news coming from Europe made it possible to keep up the present high standard of the weekly issues. Among those present at the conference were representatives of the Division of Films, Pathe and the Bureau of Official British Films in the United States.

Captain G. McLeod Baynes, in charge of the distribution of British films in the United States, announced that he had just received a cable appraising him that the surrender of the German fleet to Admiral Beatty had been successfully filmed, and that thousands of feet of this historic scene would be available for the Official War Review. Captain Baynes also stated that a great deal of other interesting material was now available, and that the British contribution to the War Review would continue to be of a most interesting character.

Mr. Beeman stated that Director Hart, who has gone to Europe, would arrange for comprehensive pictures of the peace conference, and that the interesting period between the granting of the armistice and the signing of actual peace would be fully covered.

In the view of those competent to speak, it will be many months before the historic happenings in Europe cease to have a pictorial interest for patrons of motion picture houses.

War Risk Rate Reduced.

Of interest to exporters of motion picture films is the announcement just made by the Secretary of the Treasury of the reduction in the Government war risk rate to England, France and certain of the Mediterranean ports to one-eighth of 1 per cent. This is the rate now charged by the British Bureau of War Risk Insurance for this same voyage. In announcing the change, the Secretary of the Treasury states that this reduction has been brought about by the fact that the terms of the armistice, insofar as the naval situation is concerned, have been complied with and practically the only risk now covered by war policies is that of mines. Prior to the signing of the armistice, the transatlantic rate was 2 per cent.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

An Opportunity for Successful Work by Schools and Colleges of the Country

AFTER the war" became an almost universal slogan among school authorities when the question of a more extensive use of the moving pictures in schools was urged. By the use of this expression these authorities admitted the proper occasion and circumstances under which they saw coming the opportunity for a definite form of development in the schools for moving picture activities. The war is now over, all difficulties brought in by the numerous war-time restrictions are being rapidly removed, consequently within a period of time shorter perhaps than many anticipate, there will fall upon the country privileges and opportunities for such great educational advancement that it will not only be criminal to neglect them, but it will be a crime against the rising generation of scholars and students if a state of unpreparedness exists.

Lessons from the Past.

Present-day advantages always cause a comparison with the past, coupled with many expressions as to "What might have been." The educational war pictures of today, abounding with historical importance, have been the occasion for many yearnings that the moving pictures might have existed in the days of the Civil War and the immortal Lincoln; what an education! What an inspiration! What history! With this feeling there was written upon the pages of this paper some eight years ago a similar reflection, with the prediction that, in the event of another war, the moving picture would become the greatest factor, for record, for history, for education. All this has been most surprisingly surpassed, the unexpected war came in a hundredfold greater power; the moving picture was called upon in a hundredfold greater measure, and proved of limitless good under every possible, yet previously unconceived, occasion.

To enumerate the achievements of the moving picture would be a tremendous undertaking; it is satisfactory to know, however, that its accomplishments are legion, and universally known, also that now its possibilities are all in the future.

The Future.

t is now everywhere conceded that the moving picture is the greatest aid to education the world has yet received; it must now be conceded also that it possesses the greatest bottled-up store of needed information that has ever been conceived possible; the dissemination of this valuable knowledge is now demanded by the advanced needs of a waiting world of schools; the only question now is: "Shall it be given them?" To this those authorities everywhere who have under their control the management of educational institutions must make answer. The Government of the United States has already made answer in the abundant preparations secured under a duly authorized brand, and the Government pictures are prepared with the very purpose for which educational kinematography forecast. If an example is needed it can be found in the very latest picture released under Government authority ,entitled "Under Four Flags." A review of this picture cannot be given here, indeed it ought already to be widely known to all those reasonably expected to be acquainted with educational propaganda. Following such a picture as "America's Answer," a school that lacks it falls short of its required standard, and the American boy or girl deprived of its teaching is robbed of that education which the laws of every state demands in their behalf. By the admission of all educators, the "after the war" time having arrived, they are now ready to join the long waiting advocates of visional education as especially applied to moving pictures, by at once making such plans as shall bring together in the most practical manner these teaching powers and those to benefit thereby. Let there be no further delay—the Moving Picture Educator is ready to advise with any so desiring. W. H. JACKSON.

A Message for the Producer.

The Motion Picture Section of the Department of Labor has requested us to hand to the producers of motion pictures, through our columns, a message which we believe is but an echo of the sincere spirit of Americanism which is and has been paramount among motion picture producers during the trying period through which the nation has been called upon to pass. The following is the message:

> The motion picture undoubtedly shortened the war by at least two months. This is the opinion of officers in the army who are in a position to know. The motion picture can do more to stabilize labor and help bring about normal conditions than any other agency. An injudicious use of motion pictures, on the other hand, can do our country incalculable harm.
>
> Constructive education will do infinitely more good than destructive propaganda. To portray the villain of a photoplay as a member of the I. W. W. or the Bolsheviki is positively harmful; while, portraying the hero as a strong, virile American, a believer of American institutions and ideals, will do much good.
>
> Motion picture producers and scenario writers will undoubtedly be using labor themes in their productions for some time to come. The Motion Picture Section of the Department of Labor is anxious and willing to advise with any members of the industry who, being American citizens, are unwilling to produce anything for the screen that violates the policies of the Government as represented by the Department of Labor.
>
> This Department is both appreciative of what you have done during the war and conscious of what you are willing to do, that all may enjoy the fruits of victory.
>
> We do not want to exercise any censorship over the screen at this time; we do not think it necessary. We do want to help you to help your Government.

"Finger of Justice" Runs in South.

The necessity for control of film censorship under one head has never had a better emphasized illustration than in the case of the Paul Smith anti-vice picture, "The Finger of Justice." This production, which was prohibited by the New York Commissioner of Licenses is to be distributed throughout Virginia, North and South Carolina, Georgia, Alabama and Florida by the First National Exhibitors' Circuit of Virginia by contract with the Paul Smith Pictures Company. Negotiations have been consummated through the Arrow Film Corporation, acting as agent for the producers.

Contrary to the action of the New York Commissioner the picture has been passed by the Board of Censors in the city of Chicago, and also in the state of Ohio. And it may be remembered that during July last, both Washington, D. C., and Seattle, Wash., set their seal of approval on it.

The production is being exploited as a road attraction and is reported to have opened and played to capacity houses at the Bluebird Theatre in Richmond, Va.

Social and Industrial Subjects.

The 144th issue of the Paramount-Bray Pictograph contains two subjects of special interest besides a Wallace Carlson animated cartoon entitled Goodrich Dirt in "When Wishes Come True." The serious subjects cover the "Industries of the West Indies" and "The Second Line of Defense," showing what the Young Women's Christian Association is doing at the camps and in the cities for the welfare of the boys in service.

"The Industries of the West Indies," which is one of a series of pictures dealing with the Virgin Islands, our newest possessions, covers the Bay Rum industry, which is the principal industry of these islands.

Screen Magazine's Next Issue.

The 96th issue of the Universal Screen Magazine presents as its most interesting subject "The Doctoring Duds Hospital," which shows one of the repair shops for the clothing of the soldiers. The one photographed in the picture is at Camp Meade. The picture shows how the impaired coats and trousers and even hats are doctored up so as to look almost like new by expert workmen. Another scene of the magazine shows Madame Schumann Heinke singing at a war benefit. The last subject presents a series of colored pictures (not well colored, by the way) of various kinds of birds, including pea fowl and parrots.

"Scenes in Dutch Malaysia."

In this number of the Post-Pathe series the Island of Java comes in for attention. The principal city of the island, Batavia, has been covered by the camera, showing the streets filled with the various kinds of people that populate it. One of the most interesting scenes in the picture is the manufacture of brick by hand, and the preparations for construction work carried on by women. This is the most interesting thus far of this series from an informational standpoint.

"The Island of Sumatra."

One of the most interesting of this very instructive series of travel pictures. This is devoted to scenes from Sumatra, an island on the Malay archipelago, whose chief city is a Dutch settlement of 60,000, known as Palemburg. The town is built like Venice, and has streets of water. It boasts of a floating hat store and other businesses conducted on rafts. Lace-making and various pursuits of the natives are shown.

"Official War Review No. 23."

The opening scenes in this number are picturesque in the extreme and have great historical significance. One of them shows the British soldiers entering Jerusalem. Other scenes show a gunboat in action on the Tigris River, and the manner in which camels have been impressed into war service. The Italian front comes in for further interesting delineation, and there are also views of ruined cities left in the wake of the fleeing Hun. An inspiring sight is that of Pershing's men crossing the St. Mihiel salient.

"A Wee Bit Odd" (Educational-Bruce).

A recent number of the latest Robert Bruce series contains two short chapters, each of which presents a subject not new. but as he, himself, puts it, "a wee bit odd." The first brings us, with the placid waters of Snake River, Southern Idaho, to the brink of a precipice 800 feet in width and 200 feet in depth, at the verge of which it is converted into one of the most beautiful waterfalls of the world, vieing successfully with the great Niagara, Yosemite or Shoshone. It is needless to add that these falls have been beautifully photographed, none of their beauties have been lost sight of, and even the mists have been given a page to themselves.

The second chapter reveals a large ranch in Southern Oregon on which "Golden Sand" has been discovered, which makes its owner just $8,000 richer each succeeding month. From the prosaic form usually assumed by the act of hydraulicking gravel, it has been converted by the camera into "a thing of beauty." Bruce has thrown over its otherwise commonplace features the veil of artistic conception, and has given us a picture that rivals in true artistry one of his recent industrial subjects, "Tales of the Tall Timbers." This is a short bit, but as far as it goes it is decidedly unusual.

SHORT ITEMS OF INTEREST.

The 75th issue of the Screen Telegram includes among items of current interest a brief illustration of the binder twine industry, showing a plantation of cacti from the fibre of which the twine is made. Some snaps in a binder twine factory show the fibre on its way to be turned into rope or twine.

A number of seven and eight minute song subjects, including "Columbia," "The Battle Cry of Freedom," and "The Star Spangled Banner" have been made by the Ganthem Films, Inc., 110 West 40th street, New York City. The state rights of these short lengths are being sold by Robert Priest, Film Market, Inc., Times Building, New York City.

The H. R. Durant Film Service, Room 812, Times Building, New York City, have for the past two or three years been making a specialty of select programs for schools and colleges. They are at the present time supplying some of the best private schools of the East as well as high schools and public schools with programs for week-end entertainment and other purposes. H. R. Durant is assisted in his work by G. F. O'Connor.

Sherry Finds New Faces at Many Old Theatres

WILLIAM L. SHERRY, president of the William L. Sherry Service, returned to New York this week after a flying trip to several of the larger eastern cities. The direct object of Mr. Sherry's trip was to get some first hand information on conditions in the outlying territories. That there have been sweeping changes brought about by the epidemic there can be no doubt, and rather than trust to miscellaneous and unconfirmed reports, Mr. Sherry felt that the situation warranted a special trip.

"My trip was a touch-and-go affair," said Mr. Sherry. "By that I mean that I did not linger long in any one city, but while I was there I got all the information that was to be had and I did not leave town until I had it. My trip took me to Philadelphia, Boston, Albany, Syracuse, Buffalo, Cleveland, Cincinnati and Pittsburgh.

"By far the greatest number of changes I found were changes of ownership and management. Most of the theatres are still in existence and opening rapidly, but there are many strange faces at the fronts of old familiar houses. Many of the old faces are gone forever and I number many sincerely mourned friends among them. My trip, for one thing, convinced me that our mailing list will have to be extensively revised before it can be considered accurate. Any theatre management that survived the epidemic intact can consider itself a pretty substantial institution.

"On the whole, I came home well satisfied with the outlook. The sledding will be hard for some few weeks to come, but after that I can see the biggest year that motion pictures have ever had."

Frank Lloyd in California.

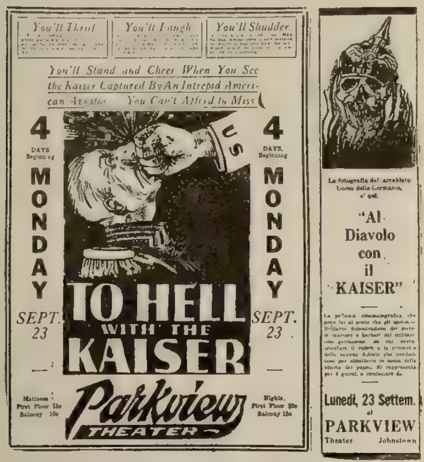
Frank Lloyd, director for William Farnum pictures, arrived in Los Angeles on November 21 after a stay of two months in New York. Accompanying him were the members of his directorial staff, including Scott Dunlap, the assistant director; Marc Robbins, scenario writer; Billy Foster, cameraman, and William Shepherd, technical director.

Constance Talmadge in "A Lady's Name" (Select).

Bend and the other in Elkhart, and he did not waste his space. Just as before, he advertised to create a demand for pictures. One half of the space was given to large type regrets and the other to a chat on what was coming when the houses reopened. He kept alive the desire for pictures. He sharpened the appetite by telling them what thy were going to get presently, and he kept his public on edge. This is precisely what we should have done in the same case, and Mr. Rhodes is the only man who did it, so far as we know. The Chicago houses kept on with their space in certain papers, but they did not do individual advertising to preserve the desire for amusement. It's fine work. And we hope that Mr. Rhodes will keep on coming in now that he has found his way back.

Profitable Profanity.

L. W. Barclay sends in the advertising he did for "To Hell wih the Kaiser" at the Parkview, Johnstown, Pa. He used practically the press work supplied by Metro, but made changes to suit his clientele. The first example shows a three tens in English and a single ten in Italian. There is a large Italian population in that territory, and Mr. Barclay finds it worth while to appeal to them in their own language paper when he has anything along the lines of a patriotic or propaganda picture. A four sevens was used for another display which covers the announcement of a special matinee for children, when they were admitted for five cents and the tax in order to leave more room for the adults at the night shows, when the prices were fifteen and twenty cents. Mr. Barclay, for once, had the cuts he needed, for the Metro exchange came through with several in addition to the three shown, and he smashed the house record with a four-day run. The same company operates the newly remodeled Nemo. Mr. Barclay writes that he and all the others in the company were too busy getting the house open on time to give all he wanted to the advertising, but he took three fulls for a chat about the house, and writes that later he will take the items up in greater detail in a series of educational advertisements. The house has been enlarged to seat 1,600 persons. The opening announcement was three fourteens, with a three thirteens for the next program. The centre display is unusually good and we think it was worth much more than it cost the house. About the only point he did not cover was the fact that the enlarged capacity makes it possible to play better features. Perhaps he held that back because the company also operates three smaller houses. The proof reader slipped when he announced that the house would be conducted "on the open booking plan and will be tied to on one program," instead of "will be tied to no one program." That proofreader should get a hard look. He deserves it.



You'll Thrill

You'll Laugh

You'll Shudder

You'll Stand and Cheer When You See the Kaiser Captured By An Intrepid American Aviator You Can't Afford to Miss

4 DAYS Beginning MONDAY SEPT. 23

TO HELL WITH THE KAISER

Matinees First Floor 15c Balcony 10c

Parkview THEATER

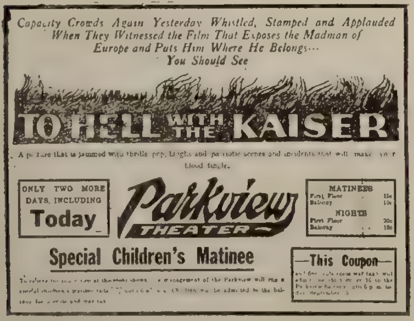
Nights First Floor 20c Balcony 15c

La fotografia del arrabbiato Uomo della Germania, e' qui.

"Al Diavolo con il KAISER"

Lunedi, 23 Settem. al PARKVIEW Theater Johnstown

A Three Tens in English and a Single Ten in Italian for "To Hell with the Kaiser."



Capacity Crowds Again Yesterday Whistled, Stamped and Applauded When They Witnessed the Film That Exposes the Madman of Europe and Puts Him Where He Belongs— You Should See

TO HELL WITH THE KAISER

A picture that is jammed with thrills, pep, laughs and patriotic scenes and incidents that will make your blood tingle.

ONLY TWO MORE DAYS, INCLUDING Today

Parkview THEATER

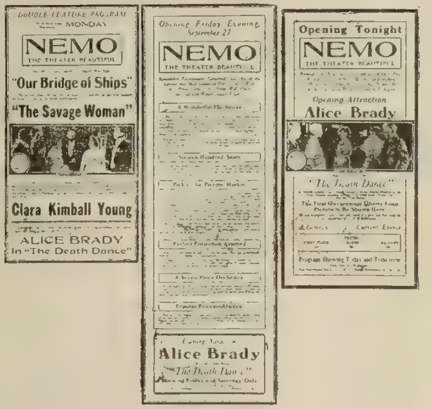
MATINEES First Floor 15c Balcony 10c

NIGHTS First Floor 20c Balcony 15c

Special Children's Matinee

—This Coupon—

A Four Sevens with a Coupon for Children's Matinee.



DOUBLE FEATURE PROGRAM MONDAY

NEMO THE THEATER BEAUTIFUL

"Our Bridge of Ships"

"The Savage Woman"

Clara Kimball Young

ALICE BRADY In "The Death Dance"

Opening Friday Evening September 27

NEMO THE THEATER BEAUTIFUL

A Wonderful Playhouse

Perfect Projection Assured

A Seven Piece Orchestra

Popular Prices—Always

Alice Brady "The Death Dance"

Opening Tonight

NEMO THE THEATER BEAUTIFUL

Opening Attraction

Alice Brady

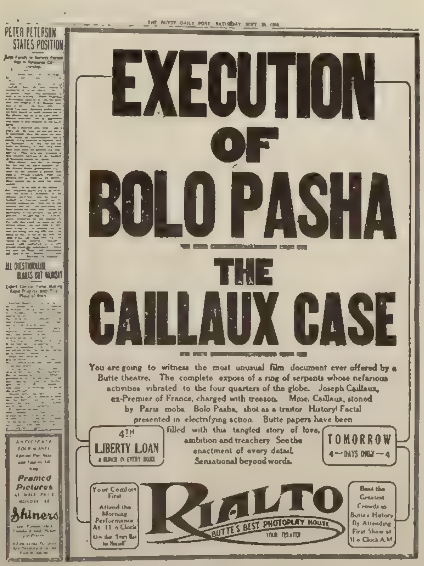
"The Death Dance"

Program Showing Today and Tomorrow

A Three Fulls and Two Smaller Spaces for an opening in Johnstown, Pa.

Ruff Stuff.

Ralph Ruffner sends in a six fulls carrying the largest type ever used in a Butte paper. We get larger than that for headlines on the Hearst papers here, but it was a knockout out in Montana, The actual printing face of these letters is 2½ inches high. Ruff could get no stills from the Fox exchange, in spite of the appeals he made, not alone this but other Fox releases, and had to turn to type to make a noise with. He figured that the line, "Execution of Bolo Pasha," would catch even those who did not recall the Caillaux case, and he used it in all his displays, on the front of the building and on slides. The smaller spaces are four twelves and four tens. The smaller is rather bald in appearance, but it was used merely to back up the more talkative displays earlier used. Some of the letters are off their feet, which gives the production a poor appearance, but the size beats down everything on the pages on which these spaces appear.



THE BUTTE DAILY POST, SATURDAY SEPT 28 1918

PETER PETERSON STATES POSITION

Framed Pictures

Shiners

EXECUTION OF BOLO PASHA

THE CAILLAUX CASE

You are going to witness the most unusual film document ever offered by a Butte theatre. The complete expose of a ring of serpents whose nefarious activities vibrated to the four quarters of the globe. Joseph Caillaux, ex-Premier of France, charged with treason. Mme. Caillaux, stoned by Paris mobs. Bolo Pasha, shot as a traitor. History! Facts! presented in electrifying action. Butte papers have been filled with this tangled story of love, ambition and treachery. See the enactment of every detail. Sensational beyond words.

4TH LIBERTY LOAN A BUNCH IN EVERY HOME

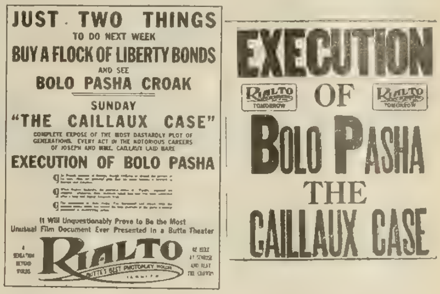
TOMORROW 4—DAYS ONLY—4

Your Comfort First Attend the Morning Performance At 11 o Clock

RIALTO BUTTE'S BEST PHOTOPLAY HOUSE YOUR THEATER

Beat the Greatest Crowds in Butte's History By Attending First Show at 11 o Clock A.M.

A Six Fulls in Which Type Is Made to Replace a Lack of Cuts.



JUST TWO THINGS TO DO NEXT WEEK

BUY A FLOCK OF LIBERTY BONDS AND SEE

BOLO PASHA CROAK

SUNDAY

"THE CAILLAUX CASE"

COMPLETE EXPOSE OF THE MOST DASTARDLY PLOT OF GENERATIONS. EVERY ACT IN THE NOTORIOUS CAREERS OF JOSEPH AND MME. CAILLAUX LAID BARE

EXECUTION OF BOLO PASHA

It Will Unquestionably Prove to Be the Most Unusual Film Document Ever Presented in a Butte Theater

RIALTO BUTTE'S BEST PHOTOPLAY HOUSE

EXECUTION

RIALTO TOMORROW

OF

RIALTO TOMORROW

BOLO PASHA

THE CAILLAUX CASE

A Four Twelves and a Four Tens Companion to the Above Display.

Christmas for the Kiddies.

Don't forget to provide a special morning show for the poor children on Christmas day. Just throw your house open in a small town. In a suburban or neighborhood house work with the churches or school teachers, but plan in some way to make Christmas merry for the children who cannot afford even the small cost of a matinee ticket. You'll have to sweep out the house before the regular matinee, but it is a small price to pay for the joy you will bring into shadowed lives.

How About Door Knobs?

What has become of the door knob idea? This is the time of year when the door knob works best. The only door knobs we have seen for a long time were used in the Third Liberty Loan, and recently the idea was adopted by Goldwyn and offered as something new. They're useful. Use them.

Watch Everything.

One three dollar a week usher can do your house more harm than half page advertisements can offset. Watch your ushers, too.

Picture
Theatre
Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Suggestions Wanted to Abate a Nuisance.

From (deleted by request) in the state of (deleted by request) comes the following.

> Have been subscribers to the World for several years and not having called on you before I now take the liberty of submitting the following, asking relief from a source of trouble which is a nuisance. This is a railroad town and we are obliged to call train men out of the theatre. We have been using a slide for the purpose, but it is necessary to make a special slide for each person to be called and very often we are forced to break into the show, since when a train man is wanted, he is wanted, and that is all there is to it. Could you advise us as to some system which will eliminate the slide call? Some sort of sign which can be easily and quickly changed and be read from every part of the house. An electric sign of some sort is our idea. Any information you can give (preferably by letter) will be appreciated both by the writer (house manager. Ed.) and the theatre.

We publish this, knowing the situation the manager is up against from our own experience as train man. We realize that anything we may do to help solve his own difficulty will help the train men as well, and we desire suggestions from our readers. One of the banes of the trainman's existence is that he absolutely cannot go anywhere unless he can so arrange that the "caller" can find him in case he is needed. And the caller must be able to get his man without undue delay, or without any at all. The man must "sign the book," and the caller often cannot or will not wait. An electric sign would be extremely expensive and, I believe, not practical, if by electric sign you mean one which will spell out the letters of the name in lighted bulbs. It could be done, but——.

There are, however, a number of entirely practical plans for displaying names to an audience, one of which would be a transparency on the front wall, into which a sheet of glass with the name of the desired individual written in large letters, could be slipped, the same being illuminated by electric lights behind. Between the glass carrying the lettering and the lamps should be a sheet of ground glass. But this, while practical, would involve more bother than would the slide you are now using. It would not, however, interrupt the show. Another, and better plan, would be the installation of a small stereopticon to project the name (written on a slide cover glass with slide ink, as you now do) to a small screen located on front wall of theatre. This is practical; also fairly unobjectionable, in that it does not interfere with the show and the writing of the name on a cover glass is not much work. You could have a slide made carrying the words "Conductor" and "Wanted," with space between for writing the name, also one for engineers, firemen and trainmen. Or you could cover a lot of slide cover glass with a coating made by rubbing a wet brush on Bon Ami, letting them dry. You could then write the desired name in the coating with any sharp instrument, projecting same to small screen with a stereopticon. A small, cheap stereopticon will do quite well for this service.

Who can offer a better plan.

From Nebraska.

Raymond W. Fisher, Fairbury, Nebraska, who is a member of Local Union 151, Lincoln, Neb., which organization entertained the editor on the occasion of his visit to that city a year or more ago, writes as follows:

> Find enclosed $3.44 for year subscription, both sets of question booklets and carbon copy of dept reply, if any. Was member of reception committee which met you at the depot when you visited Lincoln last year. Have been located in present position for five and a half years. We have (they all say so) one of the prettiest houses in this section of the country. I use a Simplex projector, which, by the way, surely is a dandy. Have run about 11,000 reels, with only about $15 repair bill. Had to get new cam and star after about 8 months' service. Cam-pin came loose and knocked merry hallelujah out of things. Don't know whether Mr. Bartlet, manager, had to pay for it or not, he being away when the new parts came. Had to have new intermittent sprocket, and that is about all. Also have a Motiograph I have had about two years. My Simplex intermittent sprocket shaft has become out of true about 1/1,000th of an inch. Causes slight movement on screen. Am using somewhere between 30 and 40 amperes through new G. E. rectifier. Have an ammeter, but it is intended for high amperage, and does not register accurately on low. Have 83-foot projection distance to Minusa screen. Picture is 15 feet, 4 inches. Was using the old haphazard maybe-its-right-and-maybe-its-not condenser system until the new chart came out in our department about a year and a half ago, whereupon I got busy, and say, boy, I thought some one had been monkeying with my rectifiers. Rich, old man, you sure pulled something that time. Why, man, I had to cut down my juice so I wouldn't burn the place up. Too darned much light. My wage is $18 per for three shows a day, the three shows making a total of 18 reels. For all over 18 reels I get 25 cents per reel extra. When we have seven or eight reel programs I get quite a bit overtime. Since Mr. Bartlet's son has gone to war I take care of the outside advertising, which adds another few bills to my weekly stipend, so that the total is $100 to $108 per month—not so bad for a small, small city. By the way, I have a "Richardson rewinder." Takes 11 minutes to rewind 1,000 feet of film. Took rewinder which came with Simplex down to the foundry and had two duplicate posts cast. Only the part which goes under the bench is lacking. Had shafts made, got me an old sewing machine stand, and put a board on it. Makes an ideal rewinding table. Next secured a 1,200 r. p. m. motor, which is belted to the sewing machine drive (treadle) wheel, attached to which is small groved sewing machine wheel. From this I belt to another large groved wheel on rewinder. This latter makes just 60 turns per minute. Believe me it surely does do the business. Projection room is 18 by 9 feet, with 7-foot, 6-inch ceiling. Have photo I've been intending to send. Too small, yes, but impossible to enlarge it. Will send photo of room and rewinder later.

Your rewinder spells common sense. The damage done by rapid rewinding and crooked reels is enormous. Amounts to hundreds of thousands of dollars per year. And it is all so utterly useless and senseless. Glad you have "seen the light" on that proposition. Your wage is good for a small city. In fact it is as much as some men are getting in some quite large places, but that is qualified by the fact that some quite large places have some men who are not worth half what they are getting. Catch them bothering to build a rewinder to eliminate film damage. Not on your tintype! "T' hell with that kind of funny business" is the way they would put it. They have a certain number of hours to put in, and, having succeeded in putting them in with the least possible outlay in exertion consistent with not getting fired, that ends the matter so far as they are concerned.

I shall be glad to have the photos, but try and get that of the rewinder close up, so we can see just how it is made.

DeVry Projector and Other Things.

J. Franklin Schach, Army Y. M. C. A., writing from Camp Zachary Taylor, Ky., says:

> Would call attention of projection department readers to recommenda-

tions of Bernard M. Baruch, Chairman Board of War Industries, to projector manufacturers, as set forth in Official U. S. Bulletin Sept. 18 (also recently published in this department.—Ed.) Would also like to get comment on successful operating by projectionists who have used the DeVry portable projector. Will you kindly advise as to approximate efficiency of a. c. and d. c. arcs, in watts per c. p., as follows: 50 volt, 40 ampere, 60 cycle arc, 50 volt, 30 ampere d. c. arc and 50 volt 40 ampere rectified a. c. or pulsating d. c. arc.

The recommendations set forth in official bulletin referred to have already been published in this department. Space is too limited to repeat them. As you may have noticed, at least two overseas projectionists have recently referred favorably to the DeVry for certain kinds of war work, particularly where "shows" must be given in several rooms, as of a hospital, daily, or pictures thrown on ceiling so that soldiers may see them while flat on their backs in bed. The DeVry is a very practical machine, within its limitations. It is not intended for theatre work or for the projection of anything larger than a ten, or at most, a twelve-foot picture. It cannot give good results on anything larger than an 8 or 10-foot picture in anything but a dark room, and to get really good results on a ten-footer a semi-reflective screen must be used. However, for war work the ten-foot picture on plaster or even cloth is quite acceptable. The DeVry uses a Mazda.

As to the last query, your data is not complete without statement of voltage of d. c. current, since it must be broken down to arc voltage by resistance; also, there is no data I am acquainted with in the form you ask of it. Let us put it this way: The 50 volt, 40 ampere a. c. arc would not give good results in projection, I think. Measurements of very many a. c. arcs, when at their best, gives their voltage at from 33 to 36. You have evidently made an error in your query. It is the d. c. arc which is 50 volt and the a. c. arc is less than 40. Taking a normal 40 ampere a. c., 60 cycle arc taking current through an economizer, and a 50 volt, 30 ampere d. c. arc taking current through a rheostat from 110 volt lines, the item of economy in current consumption would probably be (depending on efficiency of economizer) largely on the side of the a. c., but the economy as affects the screen would be dependent on many other considerations, as: Have we under consideration a mere machine operator, or a **projectionist** who knows his business, and is able to make the most of the power he is using? With poor contacts, half charred wire leads and inefficient carbon setting, the man in charge (that would be an "operator") would waste from one-third to half his impressed power. With those things O. K., but with wrong distance from condenser to film, wrong projection lens diameter, wrong distance of revolving shutter, from aperture, hence inability to reduce its cutting blade to its lowest possible dimensions, and, possibly, in addition to all that, wrong condenser combination, he may also waste an enormous percentage of his power.

You will therefore see how impossible it would be for me to give you an intelligent answer without full knowledge of the electrical and optical lineup of each individual case. Projection is **not** the simple thing many believe it to be. Most anything will place some sort of result on the screen; also, it is quite possible to get a really good screen result, but to expend twice the necessary electric power in so doing, through lack of knowledge on the part of the man in charge. I can give three different men your three propositions, let them apply all the knowledge they have and find, as a result, an approximately equal result on the screen. I can give the same thing to three other men and find a very different result on the screen. Your propositions all hinge on the degree of accurate knowledge the man who is to handle the current has on the electrical end, on the handling of a projection arc and on the optics of the projection machine.

Canada and the Disabled.

This department is in receipt of the following interesting communication from W. A. Oswald, of the Board of Moving Picture Censors for British Columbia, which also acts as examining board for projectionists. In reading this, bear in mind the fact that, regardless of friend Oswald's modesty, the Vancouver examination for class I projectionist's license makes any other examination I know of look like a plugged nickel. Mr. Oswald says:

"Dear Friend Richardson: It is a little more than sixteen months since you visited our city, reviving our drooping spirits with kindly advice and that splendid lecture, the fruits of which, I am glad to say, are today in evidence in almost every projection room in the entire province. For this I desire to once more convey to the Chalmers Publishing Company and to yourself hearty thanks—thanks not only from myself as inspector, but also from all of the projectionists who have benefited by your visit.

"I note, October 5 issue of the "World," that you, as a nation, are beginning to experience the returned veteran problem. Our own country has been confronted with that problem for nearly four years, and our Dominion Government, through the Vocational Training Department of the Soldiers' Civil Re-establishment Branch, in co-operation with the universities of the country, is accomplishing wonders in the training of those who desire to take up various technical professions, among which we find motion picture projection. The course in motion picture projection covers a space of twenty-six weeks or more, during which time both the theory and practice of the mechanical, electrical and optical work of motion picture projection is taught by the professors of the universities and their assistants in the laboratories, aided by the best of our motion piture projectionists. At the University of British Columbia, a large number of returned men are enrolled, among whom are five or six forming a class which is taking the course leading to a No. 1 license issued by this province, with an equal number waiting to take up the course. They receive a good grounding in the basic principles of electricity, mechanics and optics in the leture rooms, as well as exellent practical training in the machine shops and electrical laboratories of the University, supplemented by work in theatre projection rooms under capable projectionists. This course is so planned by the professors, in conjunction with the projectionists, that the men, all of whom are willing and anxious to develop in their new profession, will be real projectionists. The local union has taken charge of their training in practical projection work, and I must say that the boys are doing their very best by the students, who spend from four to six hours per day in the projection rooms with them. It is the idea of the professor in charge that the students will become good all-round projectionists, who can and will enter the local union on a basis which will allow them to carry out its obligations as well as any projectionist can. The men of the local are standing behind the students, and are pushing them steadily toward that degree of efficiency necessary to secure a first-class license in this province. We expect to receive the first application for examination from a veteran before long. Here's to his success!

"Speaking of projection, we had a visit from your friend McArthur, formerly with L. T. Gardner, of Detroit, now projection expert for the Perkins Electric Company. He advised us he had been hearing of the improved projection due to our examination; also that you had advised him to look us up, look us over and see the cause thereof for himself. He saw the examination room just as an applicant had left the equipment, and I believe that he was somewhat taken aback when he viewed the paraphernalia. He expressed himself as well pleased.

"Discussing examinations, I am on my own grounds, and, since your letter in the department on standard projection rooms, I have been doing a lot of hard thinking along the line of another standard, viz.: standard projectionists. We may have high grade theatres, high grade projection rooms, high grade projection machines, high grade electrical and other equipment, still if we have not a high grade projectionist we greatly lessen the value of everything else, and are, to use a colloquial phrase, up against it, and up against it right. Do you think, sir, there could, by mutual arrangement of all parties concerned, be a standard established for Class A, or Class 1, projectionists, whereby the men who have passed the examination required by that standard board, or council, would be entitled to work anywhere in the Class A district; no re-examination being required should they move from one town or city to another? I am not asking this question because we have a Class A grade examination here in Vancouver. I realize that we have not, and that in order to turn out standard men, quite a number of points of our examination would have to be changed and strengthened, though I will say, without fear of successful contradiction, that we have projectionists who need not take off their hats to anyone in the business; also I believe a very large percentage could pass a standard examination entitling them to work anywhere in North America.

"Our boys are realizing, more and more, that the man who studies is the man who gets to the top and stays there. It is a common thing now to go to a projection room and discover the projectionists trying to conceal a text book he has been studying. Before the examination came into effect it was different, but now one can almost invariably find text books pertaining to projection room practice in the possession of the projectionist. In fact I have on several occasions been surprised at the books some of the men are studying. Not long ago I found an "Arithmetic of Electricity" lying alongside a rewind bench in a small town near Vancouver, and there were several problems worked out correctly, too. That particular man now holds a second-class license, but is working to fit himself for Class 1.

"I was much pleased to see one of our British Columbia men break into the department columns recently with a well written and thoughtful letter. It does one good to see men trying to get ahead in their profession; also it makes one think that perhaps, even after being called all kinds of names for evolving an examination which made the old-timers sit up and gasp, that it was really worth while.

"I would like your candid opinion on the subject of the standard for projectionists; also would like to hear the opinion of both examiners and projectionists who are interested. Hope I have not overtaxed your time and patience with this letter. W. A. Oswald, E.E., Assistant Censor and Inspector."

No, neighbor Oswald, neither time nor patience is overtaxed, for your letter is one of the "worth while" ones. It comes from a man who not only backs up theory with performance, but from a man who, together with his colleagues of the British Columbia Board, has blazed the path which other examining boards should, and sooner or later must, travel. I repeat, so far as I know, that the Vancouver examination is by far the best, most complete and most rigid in its requirements of knowledge on part of applicants for license of any I know of. New York City and Boston are very poor seconds.

I cannot spare space to comment on

anything but the matter of the standard examination. Examination of back files will show that I advocated something of this sort seven or eight years ago. But I dropped it on account of the seeming insurmountable difficulties in the way, and the tremendous number of things that I could expend energy on and get results. I am, however, thoroughly in accord with the idea. It is a thing which most certainly ought to be, but I doubt its feasibility in so far as concerns the United States. This doubt is based on the fact that, so far as I know, there is no board in this country in a position to give an examination equal to yours. Some few of them might be able to do it if they had the equipment. As a rule the examinations are confined almost entirely to electric and things pertaining to fire hazard. In electric the examination is far from complete and the optical end is pretty nearly entirely ignored. Boston has long boasted of her wonderful examination, yet I will wager a goodly sum that I can stick her examiners half a dozen times in as many minutes on perfectly simple, but highly important questions relating to projection practice. I wonder what would happen to some men who pass the New York and Boston examinations if they walked confidently into your room, and were introduced to that very simple, but most excellent, knowledge-testing switchboard of yours, and were then presented that motor generator, in the condition in which you present it, and that mess of lenses, in the disassembled condition in which you submit them, and were told to get busy and get a good picture on the screen. Yea, verily, I do wonder. And mind you, gentlemen, when he has done this, the troubles of the applicant are but well begun. Guesswork most emphatically does not go in Vancouver. No need to tell the examiner you "don't need to understand dat junk." You won't need to if you don't, because you wont have any occasion to use it. The examiners will see to that. But, mind you, the Boston and New York examiners are not to blame. They go as far as they are allowed, or as far as their equipment will permit. But to get back to our subject: I heartily favor your plan, but don't believe it feasible at this time. It would require legislation by hundreds of municipalities in this country, many of which have an "examination" consisting mainly in collecting the fee. If you have the money you are competent. The examiner himself could not distinguish the difference between a "back focus" and the North Star, because he could not find the latter in the heavens and never heard of the former. So far as I remember, only one state, Massachusetts, has a real state law covering the examination of projectionists. I think Pennsylvania also has one, but it is too crude in its operation to be considered. I shall be very glad indeed to hear from examiners and projectionists as to their views on this subject. In closing, let me say that my remarks as to the New York examination most emphatically are not directed at the examiners, both of whom are doing as well as any one could possibly do under the conditions. But the conditions are wrong. Equipment is inadequate, and they would not be permitted to give a real examination, such as the Vancouver one, because political pull would be immediately exercised when some "constitoont" of a politician found that he could not get by without sufficient education to figure a simple problem in resistance or enough knowledge to distinguish a lens from a bar of soap.

Nice Kit of Tools.

The Fulco Products Company, Chicago, has forwarded sample of its "Fulco Four" for projectionists, consisting of the following four inplements in a neat canvas carrying case: First, a well-made, all-metal syringe, called an oil ejector. It is really a small hand force pump, designed to force oil or grease into the intermittent oil well or force a powerful, small stream of gasoline into bearings to clean them out. Second, a block of steel, 3½ inches long by ¾-inch square, with a deep hole one-half inch in diameter in one end and a slot, beveled at its ends, in the other. This really forms an anvil for removing and replacing pins in intermittent sprockets or other shafts; prevents springing them. Third, there are four tempered steel punches, designed to fit various pins used in projector construction. Fourth, there is a steel rod 7 inches long by three-sixteenth inch in diameter, knurled to afford grip, and split for 1¼ inches at one end. This end is finely tempered. By sqeezing the ends together and thrusting them into the slot of a small screw it is held firmly, either in removal or for replacement. Altogether, it is a quite convenient lot of well-made tools, put up in convenient form.

Quite Ghostly.

J. B. Jenkins, U. S. Navy, writing from Cambridge, Mass., says:

"Will you be good enough to give me your opinion as to what is wrong. Following are details: Simplex projector; use 60 amperes; current, a. c., through Bell and Howell inductor-compensator. All electric wiring perfect and connections clean and tight. ⅝-inch carbons. Don't think trouble is in lamp or lamphouse, as have tried lamp and carbons in every possible position. Have tried 6½, 7½ and 8½ condensers, using them in various combinations. Distance of projection, 104 feet; 6¾-inch objective. Condensers set apart as per instructions. We have a ghost across the screen. It is narrow at center of screen and wider at sides. Raising or lowering lamp raises and lowers ghost. From midway between condensers to film is 17 inches. With lamphouse closer we get a round ghost in center of screen; closer it is the larger the ghost. We are unable to get the ghost out by any adjustment of carbons, lamp or lamphouse."

Your ghost is most likely a photograph of your arc. That you have it in focus at film plain is proven by the fact that when you move lamphouse ahead ghost becomes round—you get into the center ghost area of the condenser beam. In my opinion your trouble lies in spacing of condensers, which should be set within one-sixteenth inch of each other, plus probably a too-short distance from condenser to film. Let us see what you really ought to have for 60 amperes a. c. According to the new charts, soon to be published, you should have two 6½ plano convex condenser lenses, set with their apexes not to exceed one-sixteenth inch apart, and it should be a trifle more than 18½ inches from center of condenser combination to film. If you use meniscus bi-convex, then you want one 6½ and one 8½ lens, with a trifle more than 21 inches from center of condenser to film. Mind you, this data is based on 60 amperes. It wont be correct for any other amperage, except that a reasonable variation either way won't seriously affect results, say from 57 to 63. I am of the opinion, judging from shape of ghost, that your lamp has not quite enough angle, or that your upper carbon has not quite enough advancement. In other words, your upper carbon crater is not facing the lens, as it should. Please advise me as to results. If you cannot get your lamphouse back far enough, then it is up to the Precision folks to supply you with longer rods. Distance from condenser to film is important.

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Extremely Punk.

Recently the editor was summoned to a theatre in Greater New York by its manager and was engaged, in a professional capacity, to examine into the projection room and its equipment and see why faults in projection light were continually occurring. Here is, in part, what we found (A) both wires from main switch to machine and rheostats attached to switch binding post with lamphouse copper terminals of the sort you clamp down onto the wire ends with plyers. Pulled them both out easily with my fingers. Wire back as far as conduit burned until limp like a rag. Wire terminals at machine table switch the same. In lamphouse same, plus wires limp as a rag clear back to lamphouse wall. This is by no means all, but the projectionist, who loudly proclaimed that he had been in the business for years, with plain intimation that I could teach him absolutely nothing, had declared the trouble was "poor carbons." He admitted it "might be partly due to a ground, though he was unable to find any." And yet, if I were to say that this man has no more business in a projection room than the devil has in a church he would feel deeply aggrieved. Also, were I to suggest that the City of New York is in very small business allowing a license card to be issued to him from year to year, and that its Brooklyn inspection department must surely conduct its inspections by the "absent treatment," I would probably hurt some one's feelings, so I wont say, but merely think it. I have for years noticed that Brooklyn inspectors seem to mostly confine their efforts to compelling the theatre manager do some utterly useless things, calmly passing other things which cry to Heaven for remedying.

Reflection from Lens Barrel.

Recently Wallace M. Topping, Brooklyn, N. Y., wrote that he had a most puzzling thing for which he was unable to discover any reason. I visited his theatre, curiosity aroused by his description of the trouble. Found circle of light on front wall of auditorium, same surrounding picture completely. The circle did not show on fadeaways or when dark title was in, which proved it to be in the lens itself. Took lens apart. Found black coating of barrel pretty well worn off. Advised its repainting. Projectionists Topping did so next day and trouble was cured. I also advised other changes in the theatre, and both Topping and the manager were astonished that such comparatively slight alterations could work such (their own words) wonderful improvement. The theatre is on Atlantic avenue, about 100.

Rear Projection.

The Aetna Explosives Company asks information as to practicability of projection from the rear, through transparent screen.

Rear projection, through a properly made transparent screen is, from many points of view, ideal, provided the distance of projection is long enough, or the picture small enough that a projection lens of less than 4, or as an outside limit, 3½ inches E. F., will not be required. With conditions requiring a lens of shorter E. F. than that I would not advise the attempt.

Music for the Picture

Conducted by GEORGE W. BEYNON

Close Attention to Small Details Makes for Stronger Picture Presentation

LOOKING backward over the road traveled by the art of picture playing, we are surprised many times by the seeming indifference to detail which prevailed in the earlier days. We can hardly understand in our present enlightenment why we so foolishly fitted a valse to scenes showing Cairo and its Egyptian splendor. It seems impossible that we used "Hearts and Flowers" for every grievous movement in film-land, yet such was the case. Agitation of mind, matter or morals invariably called forth Agitato No. 1 from the top shelf of the library; speed of any kind was portrayed by the use of a hurry. We don't deny it, for only by our mistakes can we learn.

The rapid advancement in the profession of fitting the features has made careful discrimination an important factor in the portrayal of picture emotions. The general trend of photoplay plots are only held in mind in order that the musical setting may be closer knit together after the details have been considered.

Points arise regarding atmosphere, variety, tempi, and color that call for argument and accurate decision. No longer do we hear from the lips of good leaders the expression "good enough for our audience." "Does it fit the scene in every particular?" That is the paramount question. If it does, the audience will surely be pleased.

As long as the world lasts, dancing will play its part in the entertainment of the populace. The graceful undulations of the body to a rhythmic melody satisfies the fastidious fancies of eye and ear, if both be synchronously performed. Many dancing scenes occur in pictures and as there are diverse forms of the terpsichorean art, the music for the accompaniment must be carefully chosen. Should the dance be a Grecian classic, Apache music would never convey the proper rhythm—yet it has been attempted, either through ignorance or negligence—and vice versa, an Apache dance would be incongruous with any other music than that written for it. Spanish dances must have habanera style and a waltz will not fit a scene where people are fox-trotting. These may seem "mere details," but it is the attention to "mere details" that makes for proper presentation.

In the fitting of scenes depicting grief, "the old order changeth." There are degrees of sorrow, ranging from the sadness of a child who has lost her candy, to the anguish of a mother bereft of her only son. It seems hardly necessary to caution musical directors against the use of Godards' "Adagio Pathetique" to fit the former, but it has been done. In analyzing the situation, the only reason seems to have been the fondness of the musician for the piece and the fact that it seemed suitable for grief. Had he used it for the other instance, there might have been less censure, but still it would fall short of the mark of precise picture fitting. It is much too serious for the child and not "wailing" enough for the mother.

An arranger must be able to visualize himself in the emotion of sorrow to the degree depicted in the scene. When he feels as the actor feels, he will know the music that describes his sensation. Human nature is largely the same in the case of elemental emotions and what he gives forth will naturally be accepted by his auditors in the same spirit and to the same degree. This holds true not only in the emotion of sorrow, but in all primary emotions.

Atmospheric pictures call for much discrimination in their music selection. Heretofore, much Chinese music has been used for scenes or actions occurring in Japan. No longer is this permissible for the patrons know the difference. Many compositions written by those who have never studied the Chinese music, are used to convey atmosphere. If possible, it is wise to abstain from using anything that is not authentic or correct in its melody and harmonization.

Oriental music as a large class might be used in adapting situations found in New Hebrides, but, if care for detail be observed, search should be made for something less Eastern and more wierd. It is by no means splitting hairs to say that East Indian and American Indian music is entirely different in form and rhythm, yet it is difficult to scientifically explain those differences. Nevertheless, our ear is our guide and to set scenes in Bombay with "From an Indian Lodge" by MacDonald would result in a confusion of ideas in the minds of the "paid admissions."

Surface fitting is no longer tolerated by the educated picture fans, and the musicians must take more pains, give greater thought, and scrutinize more closely than ever before. Given a scene to portray, he must first determine its relation to those foregone. He must decide what dominant emotion prevails and fix the degree of that emotion by mental concentration and visualization. The atmosphere of "location" must be maintained at all times, lest through poor perspection he carry his people out of France and land them somewhere in Russia, among the Bolsheviki.

Pictures can no longer be fitted in a "general way" with good results, and the musical director who takes his work seriously readily understands the significance of close attention to detail.

Rialto Sets New Musical Standard.

We all have wished for riches; the reasons for our longing being manifold. Some want wealth to protect them from work, while others see all around them opportunities to lighten the load of their fellowmen. Our personal and particular reason for desiring money at this moment—and for the time being—is prompted by truly altruistic motives. We would like to invite and bring every exhibitor in America and his musical director to see and hear the Rialto performance of this week.

There is not a weak spot in the entire bill and the musical presentation is superb. The "Sixth Hungarian Rhapsody" by Liszt furnishes a wonderful overture. Conducted by Hugo Riesenfeld with the famous Bela Nyary playing the Czimbalom, no better rendition has ever been offered to the music loving public. The Rialto Symphony Orchestra is always at its best in works which call forth nuances of peculiar timbre.

Gladys Rice, soprano, sang in costume "Till I Wake," one of the well-known Indian Love Lyrics by Amy Woodford-Finden. It was pleasing. The orchestra was not restrained enough in volume and frequently overshadowed the singer.

Two important words in the musical lexicon of picture playing signify the success of the accompaniment used for the pictorial—Synchrony and Suitability. Mr. Rothapfel does not believe in playing the entire review by means of marches, and his staff of arrangers have given him many old and well-known songs, the significance of which is strong. He used "Billy Magee, McGaw," "The Soldier's Farewell," "The Stein Song" and "Land of Hope and Glory" by Elgar. Thus variety of color is maintained with additional piquancy.

Mr. Riesenfeld came back to conduct the "Credo" from "Otello" sung by Vincente Ballester. We know the aria well and have frequently heard it sung by eminent baritones under the baton of famous maestros, but never have we heard a rendition which excelled that offered at the Rialto. Mr. Ballester has a good voice, splendid appearance and knows what he is singing about. Not only that, but his portrayal of the part was conveyed unmistakably to his auditors. Mr. Riesenfeld was at home in the score and seemed to take keen enjoyment from his meritorious work.

The feature as usual received a carefully thought-out setting and the synchrony was perfect. From week to week, the theatres presided over by Mr. Rothapfel provide a standard form of entertainment unsurpassed anywhere in the country, and every producer, exchange manager, exhibitor and musical director should make it a point to visit these "temples of the motion picture."

CUE SHEETS for CURRENT FILMS

"King of Diamonds, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Adagietto	Moderato	Berge
1. AT SCREENING 3 min.	THEME	
2. T. PRETTY, YES I SUPPOSE SO 2 min.	The Dawn of Love Allegretto Moderato.	Bendix
3. D. WHEN TRAGEDY MARKS TIME 1 min. 15 sec.	Valse Moderne Valse Lento.	Rosey
4. T. IT'S A NASTY CUT, OLD 2 min. 15 sec.	Dialogue Andante con Moto.	Meyer-Helmund
5. T. THE END OF AN EVENING OF 2 min. 30 sec.	THEME	
6. T. FETTERED 3 min.	May Dreams Moderato.	Borch
7. D. WHEN DOCTOR EXAMINES OLIVER 2 min. 30 sec.	Adagio Cantabile	Berge
8. D. WHEN DOCTOR EXAMINES 1 min. 45 sec.	Dramatic Tension No. 36,	Andino
9. T. THE KING DIAMOND CLAIMS 3 min. 15 sec.	Babillage Allegretto Moderato.	Castillo
10. T. I'VE BEEN TRICKED 2 min. 30 sec.	Tragic Theme	Vely
11. T. SO UNDER THE NAME OF KING 1 min. 15 sec.	THEME	
12. T. SO PASS FIVE YEARS INTO 2 min. 15 sec.	Andante Doloroso No. 51,	Borch
13. T. WITH STORIES OF HIS VAST 3 min. 45 sec.	Capricious Annette Moderato.	Borch
14. T. THE MEETING 1 min. 15 sec.	Dramatic Tension	Levy
15. T. IT'S NOTHING, I FEEL 3 min. 30 sec.	Divine Valse Moderato.	Rosey
16. T. THE DAY OF RETRIBUTION 3 min.	Dramatic Andante No. 24,	Borch
17. T. KING DIAMOND CLAIMS 1 min.	THEME	
18. T. I MAY BE ABLE TO AID YOU 2 min. 15 sec.	Au Matin Andantino Tranquillo.	Godard
19. T. 9.30 2 min. 15 sec.	Dainty Daffodils Moderato.	Miles
20. T. I'M SORRY THE DOCTOR IS 2 min. 45 sec.	Andante Pathetique No. 23,	Borch
21. T. WHEN KATE TURNS OUT LIGHT 2 min.	Gruesome Mysterioso No. 31,	Borch
22. T. MRS. TORRANO IS DOCTOR 1 min. 15 sec.	Dramatic Tension No. 64,	Borch
23. T. JEWEL, I LOVE YOU 2 min. 45 sec.	THEME	
24. T. DR. TORRANO, MR. BENNETT 1 min.	Dramatic Finale No. 63	Smith
CHARACTER	Dramatic.	
ATMOSPHERE	African, American Society.	
MECHANICAL EFFECTS	Phone bell, glass crash, water effects, auto, shot.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Particularly note effects as suggested.	

"Love Swindle, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—If You Look in Her Eyes	Moderato	Hirsch
1. AT SCREENING 2 min. 45 sec.	Danse of the Debutantes, Allegretto.	Langey
2. T. WALSOM TROTWELL 2 min.	Sounds from England Moderato.	Langey
3. T. NIGHT BELL 2 min. 30 sec.	Mock Morris Allegro.	Grainger
4. D. DIANA SEES MEN 1 min. 45 sec.	Tempest Allegro.	Lake
5. T. RICHARD WEBSTER 2 min. 30 sec.	Furioso No. 1 Agitato.	Langey
6. D. DIANA BENDS OVER RICHARD 1 min. 30 sec.	THEME	
7. D. SUNRISE OVER THE HILLS 2 min. 45 sec.	Valse Fantastique Tempo di Valse.	Eville
8. T. SINCE 1 min. 30 sec.	N'Everything Moderato.	Jolson
9. THE CITY CLUB 1 min. 15 sec.	When You Come Back	Frey
10. T. DEMONSTRATION 1 min. 45 sec.	Babillage Allegro.	Gillet
11. T. WHERE THERE'S A WILL 2 min. 30 sec.	THEME	
12. T. A NEW ARRIVAL 1 min. 45 sec.	Canzonetta Allegretto.	Herbert
13. T. I HAVE A PRIVATE 1 min. 15 sec.	Gondoliera Allegretto.	Moszkowsky
14. T. PLAYING BOTH ENDS 2 min.	Intermezzo Allegro.	Arensky
15. DIANA HURRYING IN CAR 1 min. 45 sec.	Furioso No. 11 Vivo.	Kiefert
16. D. RICHARD AND DIANA ON SOFA 2 min.	THEME	
17. T. FOLLOW THAT CAB 2 min. 15 sec.	It's a Pippin Moderato.	Motzan
18. T. SAY, WHAT'S THAT GUY? 1 min. 30 sec.	Agitato No. 6 Agitato.	Kiefert
19. D. DIANA AND OLD VIOLINIST 1 min. 15 sec.	Serenade Andantino.	Moszkowsky
20. T. SENSATIONAL NEWS 1 min. 45 sec.	Passepied Allegro.	Delibes
21. D. POLICE STATION 2 min. 30 sec.	Whispering Willows Allegretto.	Herbert
22. T. MR. AND MRS. R. WEBSTER 2 min. 30 sec.	THEME	
23. D. DIANA ENTERS HOUSE 3 min.	Tarantella Allegro.	Bohm
24. T. YOU DAMN BURGLAR 1 min. 15 sec.	Hurry No. 1 Allegro.	Langey
25. T. THEN I AM NOT ARRESTED 1 min. 45 sec.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	

"Mating, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Kathleen	Valse Lento	Berg
1. AT SCREENING 2 min. 45 sec.	THEME	
2. T. DICK IVES, AUTHOR 2 min. 30 sec.	Mimi Allegretto Moderato.	Leigh
3. T. THE NEW ARRIVAL 2 min. 45 sec.	Young April Moderato.	Cobb
4. D. WHEN DICK OPENS SHUTTERS 3 min.	Jasmine	Kretschmer
5. T. SAY, M—MISTER MAN, I 1 min. 15 sec.	THEME	
6. T. COME OUT, GOLDARN YE 3 min. 45 sec.	Iris Moderato Grazioso.	Reynard
7. PLEASE DON'T BE MAD, I 1 min. 45 sec.	THEME	
8. T. I HOPE YOU WIN IT 2 min. 45 sec.	A Southern Reverie	Bendix
9. T. WITH NOTHING IN THE HOUSE 2 min. 45 sec.	The Yankee Girl Allegretto Caprice.	Tobani
10. T. AFTER DINNER 2 min.	The Witching Hour Andante Moderato Tranquillo.	Herrick
11. T. MR. FANE, SURELY YOU'RE 2 min.	Amaranthus Allegretto Moderato.	Gilder
12. T. IN THE MIDDLE OF THE NIGHT 1 min.	Mysterioso Dramatic No. 61,	Borch
13. T. AND WHEN MORNING COMES 1 min. 45 sec.	Andante Dramatico No. 62,	Borch
14. T. IT IS NATURAL THAT IN HER 1 min. 15 sec.	THEME	
15. D. WHEN BOONE RECEIVES 4 min.	Astarte Intermezzo Andantino.	Mildenberg
16. D. WHEN NANCY GOES SHOPPING 3 min. 30 sec.	Pirouette Allegretto Moderato.	Finck
17. T. HE'S A BIG ROBBER 1 min. 45 sec.	Dramatic Tension No 9,	Andino
18. D. WHEN BILLY CALLS CONSTABLE 1 min. 45 sec.	Vivo Finale	Berge
19. T. THE HEARING 1 min. 15 sec.	Love's Return Schnerzando.	Ellis
20. T. SO ANOTHER DAY FINDS DICK 2 min.	Fleur de Lis Moderato.	Dillea
21. D. WHEN BOAT ENTERS WATER 2 min. 15 sec.	Agitato No. 49	Shepherd
22. T. HURRY THE DOCTOR 1 min. 15 sec.	Hurry No. 33	Minot
23. D. WHEN DICK IS PICKED UP 1 min. 15 sec.	Andante Doloroso	Borch
24. T. WHERE IS HE, WHERE IS HE? 2 min.	Dramatic Tension No. 64	Borch
25. T. AND SO THE LITTLE GIRL 1 min.	THEME	
26. T. OF COURSE IT WAS DOWN 2 min.	Farires' Greeting Moderato con Moto.	Reed
27. T. NANCY I KNOW YOU DID IT 2 min.	THEME	
CHARACTER	Comedy.	
ATMOSPHERE	Southern.	
MECHANICAL EFFECTS	Rooster Crowing, sneeze, train, water, horses' hoofs.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Give special attention to mechanical effects.	

"Rock Me to Sleep" Womanly in Tone.

"Backward, turn backward,
O, Time in your flight.
Make me a child again;
Just for to-night."

There comes a time in the life of each individual when cares and responsibilities assume such gigantic proportions that the weakness of the flesh becomes greater than the strength of the spirit. Then we long to shift the burden of life elsewhere, and the heart subconsciously echoes the sentiments of the above verse.

It chances that but a few of our characteristically American songs have been written by women. "Rock Me to Sleep" has been referred to again and again as distinctively feminine in its sentiment, and it chanced to be a member of that sex who was responsible for the words of the "homey" song.

Elizabeth Akers Allen, who long wrote under the *nom de plume* of Florence Percy, was born in Strong, Maine, in 1832. In early womanhood, she married Paul Akers, a sculptor, but he died within a year of their wedding. Later, she became the wife of E. M. Allen, of New York, but for many years she made her home in Portland, Maine.

While traveling in Italy, she wrote a little poem entitled "Rock Me to Sleep." This she sent to the Philadelphia Saturday Evening Post. It was published, and became immensely popular. Indeed, it appealed so strongly to the public that, within the next six years, several persons, numbering among them persons of both sexes, so closely identified themselves with the poem that they succeeded in convincing even themselves, seemingly, that they had written the song. Some drew so largely upon their imaginations that they publicly vizualized the situation that had given rise to the inspiration.

Russell and Company, of Boston, who published it set to an air composed by Ernest Leslie, acknowledged that they had netted over $4,000 on it. They were naturally much pleased with the financial success of the little poem, and had the audacity to send a message to Mrs. Allen offering to pay her five dollars a piece for as many songs as she should write for them; providing, of course, that the said songs should prove as popular as the one already in their possession. So great was the vogue of the poem at the time that it was translated into practically all the modern languages. Mrs. Allen, however, never considered it her best work.

As might be supposed, just at the time, the absurd offer did not appeal very strongly to Mrs. Allen. But necessity does not permit one the privilege of insisting upon adequate return for service given, and the day came when the authoress found herself a homeless widow with two children to support. She recalled the offer of the publishers, and the paltry five dollars were magnified into a very desirable sum of money. She accordingly sent to the Russell Company a little song. It was promptly returned with the curt information that they could make nothing of it. One reads with an unholy joy the statement that the firm soon became bankrupt.

The poem, during the height of its popularity, was set to music by over thirty different composers. But Mrs. Allen always preferred the Leslie composition, which was the one sung in the camps and popular everywhere.

The music with which we are best acquainted at the present time is by J. Max Mueller. He came to the United States in his youth, and at the outbreak of the Civil War enlisted and served bravely through several battles in the Army of the Potomac. He wrote a surprisingly large number of pieces of music while in the field of action, and so closely identified himself with the American spirit of patriotism and progress that the fact of his foreign birth has been practically forgotten.

When one has read the life of Mrs. Allen at the time when her little poem was having such a vogue, a life so filled with care and sorrow and no monetary appreciation of her literary efforts—when a small and well-deserved return from her work was her unquestionable right—it was small wonder that her thoughts drifted back to her youth, and, in a moment when the burden of life became practically impossible to bear, she should long for the irresponsible joys of childhood, and she wrote:

"I have grown weary of dust and decay;
Weary of flinging my soul wealth away;
Weary of sowing for others to reap.
Rock me to sleep, mother! Rock me to sleep!"

Grand Opera Music at the Rivoli.

Lovers of grand opera music constituted the greater part of the audience at the Rivoli during the week beginning November 24. The feature was "My Cousin," Enrico Caruso's first screen production. The natural inference was that the bill would contain many grand opera numbers, and, in this respect, the audience was not disappointed.

The overture was "Fantasie," from I. Pagliacci, conducted by Erno Rapee. We have found by experience that the more familiar an orchestra is with a selection the more careless is its rendition. And the fantasie was no exception to the rule. Mr. Rapee labored hard enough, but his efforts were in vain. The orchestra simply would not or could not respond.

Miss Annie Rosner sang the "Bird Song," from I. Pagliacci, excellently, and the "Prologue" from the same opera was most artistically rendered by Vincente Ballester. Both singers were dressed in costume, and this fact helped to convey the Italian atmosphere desired. The artists received an ovation, and could have responded to an encore had the rules of the Rivoli permitted.

The musical setting for the Animated Pictorial was excellent and as inspiring as usual.

For the feature a number of Italian Folk Songs, Nevin's "A Day in Venice" and several selections from grand opera were used to fit the scenes. In this picture, Mr. Caruso is shown several times singing. The orchestra followed him in perfect synchrony, and the effect was so realistic that we had only to draw upon our imaginations a bit to hear the bell notes of this splendid tenor float from the screen to us in the audience. But there were times in the action of the picture when it was fortunate for the orchestra that Mr. Caruso could not become animated and step from the screen. He might do violence to someone for the careless mannes in which some of the big numbers were played.

As a breathing spell between the feature and the comedy the orchestra played Langey's "Selection of Italian Folk Songs." These characteristic songs were superbly rendered, but they lost much of their intrinsic value, as a number of them had been previously played on the program.

The comedy, "Whose Little Wife Are You," was fitted with popular music of the day, while the organ solo, always good, closed the bill.

Comparisons are odious, and it is beyond doubt wrong to contrast any orchestra with one at the Metropolitan. That is one danger in playing operatic music; the association of ideas in the minds of the audience. But for some reason the Rivoli orchestra did not do itself justice while playing this bill on the night we saw it. And we shall maintain until the last that it is a mistake for a conductor to turn and glower at any one in the audience even if some old lady does get a bit garulous and unthinkingly try to drown out the music. Of course, such a situation is trying on the nerves of the long-suffering musician, but if he rises above the annoyance someone sitting near the offender can be depended upon to quell the disturbance.

Music at Regent Theatre in Toronto.

As soon as we arrived in Toronto, our former home town, our natural inclinations impelled us to note the musical part of picture presentation. Being told that the Regent Theatre provided the best music for pictures, we paid it a visit, and were delightfully surprised at the program offered.

The overture rendered by a twenty-two-piece orchestra consisted of selections from the Hippodrome success of last season. Conducted by Mr. John Arthur, it was brilliantly executed. The orchestra plays well together, and the violin section proved specially strong both in technique and quality.

Followed then the feature, "Ruggles of Red Gap." This picture deals in dignified comedy, and the music fitted the scenes admirably. There was no test for atmosphere or synchrony, and the light intermezzos, waltzes and two-steps seemed appropriate.

Frank Bessenger, a tenor of pure lyric quality, sang some popular songs with much gusto. His choice of such songs as "Smiles" seemed to lower the dignity of the splendid music of the earlier portion of the program, and we question its wisdom if provided as a regular diet. The singing took up too much time because of the response to encores. In the best theatres no encores are permitted, as it throws out the time schedule and turns the house into a concert hall. Soloists are for the purpose of resting the eye and disconnecting the ideas between two pictures; therefore, their songs should be short and suggestive of the entree or appetizer to a feast.

The pictorial review was well fitted by the orchestra. Two or three Oriental scenes occurred, and the music was most appropriate. For almost a week the orchestra had played the review, yet no synchrony existed; phrases were broken and keys clashed much to the discomfort of the ear.

John Arthur, the genial musical director, has had full charge of the music for the Regent since its opening over two years ago, and has built for himself and his orchestra a reputation that is enviable. He firmly believes in the great art of picture playing and the responsibility involved therein.

"Picture playing is only in its early infancy," he said, "and we may look forward to some wonderful strides in raising the standard of its art. The day will come when music scores will accompany every picture and unimportant flashes will be eliminated for the musician's benefit by the close co-operation between picture directors and musical arrangers. These flash-backs break the continuity of the music, and a smooth performance becomes almost impossible."

Director Arthur will try to get together a Picture Playing Club in Toronto to keep pace with Cleveland and Toledo. Every city needs a fraternal association of this kind for mutual encouragement and protection, and, as usual, Toronto is close to the head of the procession.

W. H. Elliott, the managing director of this beautiful theatre, is confident of the efficacy of silence during the screening of pictures, and exhorts his audience by means of a traveling title that they should consider the pleasure of their neighbor and refrain from speaking the title or telling the story of the film plot. He has had the Regent tastefully decorated, and every comfort is provided for the patrons. It reflects the best theatres in many details, while in some it excels them.

Mendoza Concertmaster at the Rivoli.

David Mendoza, the brilliant violinist who occupied the chair of second concertmaster of the Rialto Orchestra during the past year, now heads the orchestra at the Rivoli as first concertmaster, taking the place made vacant by the resignation of Alberto Bachmann. Mr. Mendoza made many friends at the Rialto, and has proven worthy of the promotion accorded him.

"Quicksands."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

THEME—None.

1. AT SCREENING	5 min.	Graciousness No. 53	Allegretto.	Berg
2. T. JOHN BOLAND	4 min.	Andante Appassionato No. 57,	Andante.	Berg
3. T. THE NOON HOUR	2 min. 15 sec.	Caressing Butterfly	Allegretto.	Barthelemy
4. T. AFTER SUPPER WHEN	2 min. 15 sec.	Graciousness No 53	Allegretto.	Berg
5. D. MISS DALTON STARTS	30 sec.	They Go Wild, Simply Wild Over Me	One-step.	Fisher
6. D. MISS DALTON FINISHES	30 sec.	Continue pp.		
7. D. CLOSE-UP; HAND KNOCKING	30 sec.	Silence.		
8. T. I'VE GOT A WARRANT	3 min.	Pathetic Andante No. 10	Andante.	Berg
9. THE FOURTH D[illegible]	3 min. 15 sec.	Thoughts No. 35	Andante.	Berg
10. T. YOU'RE A MIGHTY	1 min. 15 sec.	Appassionato No. 57	Andante.	Berg
11. T. IT'S TOUGH LUCK	45 sec.	Thoughts No. 35	Andante.	Berg
12. T. AFTER A WEEK'S	2 min.	Bowl of Pansies	Moderato.	Reynard
13. D. MISS DALTON AND BOLAND	5 min. 15 sec.	Dramatic Andante No. 32	Andante.	Berg
14. T. MIDNIGHT AT BOLAND'S	1 min. 15 sec.	Popular Jazz One-step.	Allegro.	
15. T. THE NEW ENTERTAINER	4 min.	They Go Wild, Simply Wild Over Me	One-step.	Fisher
16. D. INSERT OF NOTE FROM	5 min.	Andante Appassionato No. 57,	Andante.	Berg
17. T. HOW?	45 sec.	Dramatic Tension No. 11,	Allegro.	Reisiger
18. T. YOU WON'T LET ME	3 min. 15 sec.	Agitato No. 8	Allegro.	Berg
19. D. MISS DALTON ENTERS	1 min. 15 sec.	Thoughts No. 35	Andante.	Berg
20. D. CLOSE-UP OF DOOR KEY	30 sec.	Silence.		
21. D. JIM ENTERS	1 min. 30 sec.	Thoughts No. 35		Berg
22. D. FLASHBACK TO POLICE	2 min. 30 sec.	Agitato No. 8	Allegro.	Berg
23. D. MISS DALTON LETS BOLAND IN	5 min. 30 sec.	Dramatic Tension No. 36,	Moderato.	Berg
24. D. BOLAND AND PERRY START	30 sec.	Agitato No. 11	Allegro.	Lake
25. D. BOLAND FALLS TO FLOOR	1 min. 30 sec.	Lamentoso No. 46	Andante.	Berg
26. T. I HAVE THE KEY	5 min. 15 sec.	Dramatic Andante No. 39,	Moderato.	Berg
27. T. TELL JIM TO COME	2 min. 15 sec.	Visions No. 42	Moderato.	Berg
CHARACTER		Dramatic.		
ATMOSPHERE		Neutral.		

"Sea Waif, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—My Belgian Rose		Ballade Sentimentale		Garton
1. AT SCREENING	1 min. 15 sec.	THEME		
2. T. CAIL POTTER, SKIPPER	3 min. 45 sec.	May Dreams	Moderato.	Borch
3. T. COLONEL THORNTON BRETT	1 min. 30 sec.	Hunkatin	One-step.	Levy
4. D. WHEN RESTAURANT SCENE	3 min. 15 sec.	Shades of Night	Moderato Intermezzo.	Friedland
5. D. WHEN NANCY LEAVES	45 sec	A la Mode		Rosey
6. T. THE SONG OF THE HEART	45 sec.	THEME		
7. D. WHEN CURTAIN IS LOWERED	2 min. 30 sec.	Bon Vivant	Allegro Commodo.	Zamecnik
8. T. IN GRAMATON THE ARRIVAL	2 min.	THEME		
9. D. WHEN JONES TALKS	2 min.	Hurry No. 33		Minot
10. T. COLONEL BRETT'S SEACOAST	2 min. 15 sec.	Pizzicati	Allegretto.	Delibes
11. D. WHEN NANCY RETURNS	3 min.	THEME		
12. T. I HAVE NOTHIN' AGIN' YOU	2 min. 30 sec.	The Three Nymphs	Moderato.	Cobb
13. T. PROSPECTING	3 min. 30 sec.	Perpetual Motion	Allegro Agitato.	Borch
14. T. IF YOU WERE ANY KIND	3 min. 30 sec	THEME		
15. D. WHEN SMUGGLERS ENTER	1 min. 15 sec.	Gruesome Misterioso No. 31.		Borch
16. T. LAST WILL AND TESTAMENT	3 min. 45 sec.	Dramatic Narrative		Pement
17. T. ON THE FOLLOWING MORNING	3 min. 45 sec.	Forest Scenes	Moderato.	Orth
18. D. WHEN NANCY COMES TO HARRY	1 min. 45 sec.	THEME		
19. T. STELL CHESTER'S ABROAD	2 min.	Valse Divine	Valse Lento.	Rosey
20. T. OLD FRIENDS LIKE OLD WINE	2 min.	Piano Improvising.		
21. D. WHEN STELLA OPENS MUSIC	1 min.	THEME		
22. T. WHY, THIS IS NANCY	2 min. 45 sec.	Persiflage	Moderato Allegretto.	Francis
23. T. BRETT WAS SHOWING ME	2 min. 30 sec.	Drifting Clouds	Schottische.	Boehnlein
24. T. TO GRAMATON	2 min. 30 sec.	Turbulence	Allegro Agitato.	Borch
25. D. WHEN MINISTER STARTS	3 min. 30 sec.	Rondo		Berge
26. T. I—I'M CAIL POTTER'S	4 min. 30 sec.	Hurry	Half Reel Hurry.	Levy
27. T. SEVERAL EVENINGS LATER	3 min.	THEME		
CHARACTER		Dramatic.		
ATMOSPHERE		Fishing Village.		
MECHANICAL EFFECTS		Waves, Automobile, Shots.		
SPECIAL EFFECTS		Piano only for "Old Friends Like Old Wine."		
DIRECT CUES		None.		
REMARKS		None.		

"Secret Strings."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—May Dreams		Moderato		Borch
1. AT SCREENING	3 min.	Lento Allegro		Berge
2. T. YOUR POOR LITTLE SIMPLETON.	1 min. 45 sec.	Mignonette	Moderato Capricioso.	Friml
3. T. BENJAMIN MORAUD	3 min. 15 sec.	THEME		
4. T. 53	2 min.	Heavy Mysterioso		Levy
5. T. YOU TOLD ME THE TRUTH	2 min. 15 sec.	Chant sans Paroles	Andante con Espressivo.	Friml
6. D. WHEN JANET ENTERS WILLIAM'S	3 min. 15 sec.	La Danse des Demoiselles,	Valse Lento.	Friml
7. T. I WILL DO IT, BUT IF I	2 min. 30 sec.	Felice	Andantino Canzonetta.	Langey
8. D. WHEN JANET ENTERS AUTO	3 min.	THEME		
9. D. WHEN MRS. DE GILES GREETS	2 min. 15 sec.	Capricious Annette	Moderato Caprice.	Borch
10. D. WHEN HUGH JOINS JANET	1 min.	THEME		
11. T. SHE IS A GREAT FAVORITE	2 min.	Dramatic Tension		Levy
12. D. JANET AT THE FOUNTAIN	3 min.	Heart to Heart	Moderato.	Trinkaus
13. T. AREN'T YOU AFRAID TO	3 min. 30 sec.	Berceuse	Andantino.	Rieger
14. T. I'M GOING TO MAKE SOME	3 min.	Canzonetta	Allegretto Grazioso.	Herbert
15. D. WHEN RALPH LIGHTS CIGARETTE	2 min. 15 sec.	Misterioso Dramatico No. 61,		Borch
16. D. WHEN JANET RINGS BELL	1 min.	Agitato No. 69	Allegro Agitato.	Minot
17. T. I'M SORRY I DISTURBED	2 min.	THEME		
18. T. MORNING ROSS MAKES GOOD	3 min.	Song at Sunrise		Manney
19. T. EVENING OVER THE COFFEE	4 min.	Dramatic Tension No. 36,	Piano according to action.	Andino
20. D. WHEN CROOKS ENTER BEDROOM	1 min 30 sec.	Misterioso Agitato No. 66,		Smith
21. T. WELL, I GUESS IT'S TIME	2 min. 45 sec	Dramatic Finale No. 63		Smith
22. T. WE DISCOVERED YOUR PLAN	2 min.	Agitato No. 49		Shepherd
23. T. IT'S ALL PAST NOW	45 sec.	THEME		
CHARACTER		Dramatic.		
ATMOSPHERE		Modern Society.		
MECHANICAL EFFECTS		Knock on door, door bell, old-fashioned call bell, shot.		
SPECIAL EFFECTS		Piano solo.		
DIRECT CUES		None.		
REMARKS		Note particularly mechanical effects.		

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Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Will you please inform a picture "fan" through your columns if "Dawn," by Vannah, is a song or an instrumental composition? The organist in our local theatre used it as a theme in the showing of "The Doll's House," starring Elsie Ferguson. To me it made a very effective musical atmosphere. Although I am not connected with the moving picture business in any way, I have always taken an interest in them, especially the musical end. For that reason, I have subscribed to the Moving Picture World, and heartily endorse the plan of making the musical department larger. It is my opinion that the moving picture has fostered a love for good music in the people of America more than anything else has done before. In the leading theatre of our city we have a "Fotoplayer." To my mind this is the best organ for a small town theatre, as a small orchestra is worse than none at all. The attendance at this theatre is always capacity.

A. Your letter gave us much pleasure. We are always glad to hear from music lovers whether connected with the picture industry or not. And, of course, it encourages us to have the musical department of the Moving Picture World praised. We are extremely anxious to have this department of universal service and are happy when we hear that it is serving the ends for which it was created. The musical selection, "Dawn," by Vannah, is a piano solo called a "song without words," and can be obtained from the publishers, M. Witmark & Sons, or through the Music Service Exchange, 507 Fifth avenue.

* * *

Q. Can you tell me anything about an offer being made by a New York publication for a national hymn?

A. We understand that the New York American offers five thousand dollars in prizes for a new national song. We would suggest that you write them for details.

* * *

Q. I plead guilty to musical snobbery in that I have always regarded picture music as a prostitution of art. My views have changed, and I am anxious to learn how to fit pictures. Where can I procure a text-book?

A. At present there is no authentic text book on the subject, but we believe that one is being written and soon will be published. We shall keep your name and address before us and send you a notice immediately upon its publication.

* * *

Q. I find great difficulty in obtaining the music suggested in cue sheets for the reason no publishers are mentioned. Why could not this defect be remedied?

A. It is hardly possible to give the names of music publishers in the cue sheets, but by writing The Music Service Exchange, 507 Fifth Ave., New York, or Belwin, Inc., Columbia Theatre Building, New York, any music you need will be furnished. Just mention the name of the piece and its composer. They will do the rest for you.

Song Creates Sensation at Navy Yard.

One of the songs that just fits in with the spirit of the time is "You Can't Beat Us, if It Takes Ten Million More." The song is the work of J. Keirn Brennan and Ernest R. Ball and is published by M. Witmark & Sons. At the Navy Yard in Philadelphia this song made a great hit when a rally was held there. Judge Buffington, who was one of the speakers, asked for a copy of the words after it had been sung, and made it the subject of his address. Mrs. Stotesbury and three or four admirals, who were on the platform, were so carried away with the song that they all joined in lustily when the chorus was sung.

Morrie Ryskind's Rhymed Review.

Appurtainin' to "Tell That to the Marines."

Young Eliot Adam Brainard was a pacifistic lad;
No matter what you did to him, you couldn't make him mad.
When ruder men would challenge to come and have a fight,
Good Eliot Adam Brainard answered, "I don't think it right!"

Now Eliot Adam's sweetheart (Nancy Wolcott was her name)
Was just as keen for scrapping as her Eliot was tame.
And when we folks got in the war, Miss Nancy wasn't nervous
A bit. She said, "I'll get the Huns!"—and joined the Secret Service.

But Eliot Adam Brainard said he thought the war was stupid,
A statement that knocked all the hopes from Mr. John R. Cupid.
For Nancy overheard him and got mad as anything;
"Ring off!" she said—and gave him back his ex-engagement ring.

So Eliot said, "I'm going to the country; where it's quiet,
Where Nature's grand and everything—where war-talk's on a diet.
And there I won't be bothered by this military chatter;
There may be snakes and bugs and worms—but really, they won't matter."

Alas, alas; And woe is me! He rested not a bit. He
Discovered that the country was as warlike as the city.
There was a German plotter who was plotting something awful,
And acting in a manner which is not described by "lawful."

Now, Secret Service Nancy was upon the plotter's trail,
And determined for to put him where he ought to be—in jail.
She sneaked up on that worthy, but the blighter overheard her,
And started in to play the gentle German game of murder.

Then Eliot Adam Brainard walked into this peaceful scene;
He kicked Fritz in the trousers, and he biffed him on the bean;
And when Fritz pulled a gun on him, intent upon a killin',
The erstwhile peaceful Brainard put a bullet through the villain.

And then he grabbed his lady fair and hugged her to his side,
And said, "You lucky girl, you! You will be my blushing bride!
I don't believe in killing, but that Hun somewhat upset me;
No Hun is going to get you, Hon! I do the getting, get me?"

And Eliot Adam Brainard is at present a Marine;
He gets a dozen Huns a day—some days he gets thirteen!
Each time that he "goes over." just a dozen Huns are missed;
And if he's short of bullets, why, he swings his paci-fist!

This tale has got a moral which we hasten to make clear.
We'll state it very simply, and we'll state it now and here
We'll state it very briefly, and we'll use no fancy phrases;
When a pacifist gets angry, he can fight like Helen Blazes!

The Cello an Exponent of the Voice.

As musicians know the cello is constructed practically from the same model as the violin, but with certain alterations. For instance, in relation to the pitch, it is smaller than the violin. Otherwise the cello would have a tremendous tone, and be so large that it would be impracticable.

It has a long and varied register, and these characteristics make the instrument invaluable as a medium for expressing the inflections of the human voice. In its lower register it has the richness and volume of a basso profundo, and its highest register is capable of interpreting the tones of the lyric soprano. These remarkable qualities make the instrument invaluable to composers.

Wagner, Verdi, and a host of other composers, appreciated the almost human qualities and possibilities of the cello, and their operas have many solo parts for this instrument. They realized that no other musical medium was so capable of expressing the emotions of romance and grief.

It is difficult to imagine what symphonies and chamber music would become without the elements of devotion and pathos conveyed by this splendid instrument.

When composers who do not play the cello or do not have a proper understanding of the instrument write exercises for it, it often happens that the cello is placed in an improper light. For, while it is capable of much technical exhibitions, composers are inclined to lose sight of the fact that it has many dissimilar voice qualities, and when quick register changes occur the instrument loses somewhat its tonal effect, as in each register the strength of the tone varies. In this way, especially in concertos, some of the most leading passages are covered by the orchestral accompaniment. Of course, in slow movements, this does not hold good, because the tones are carried above practically any accompaniment. Therefore, it is easy to comprehend that it is in the sustained melody that the cello is especially at home.

The cellist literature embraces many concertos written by such great musicians as Haydn, Dupont, Molique, Lindner, Davidoff, Saint-Saens and Dvorak. The cello sonatas by Beethoven, Mendelssohn, Rubinstein, Chopin, Mozart and Rachmaninoff are all noted and require no comment.

Popper and Servais are two men who have such an intimate understandng of the cello that even where their compositions are complicated from a technical standpoint the individuality of the instrument is distinctive and the tonal effect is not permitted to deteriorate.

If all cellists would appreciate the fact that this instrument is like a voice and play upon it singable music practically without exception, they would create greater popularity for it and add to the wealth of delightful musical entertainment.

There is no question of the great office of the cello in the orchestra, but in a church service, with the organ, it is a worthy substitute for the human voice; also, it is a solo instrument of beauty and power, and its possibilities in this field are practically limitless.

The "Musician" Changes Publishers.

The "Musician," published by Oliver Ditson Company, of Boston, Mass., since 1903, has been sold to the Henderson Publications, Inc., and beginning with the January issue, will be published at 2720 Grand Central Terminal, New York.

The editorial director is Mr. Vivian Burnett, who will be assisted by William J. Baltzell, associate editor. These gentlemen intend to make the "Musician" a magazine for the promotion of efficient musical instruction, being particularly for those who desire co-operation in teaching the student.

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William Seabury Talks of Clearing House Prospects

WILLIAM M. SEABURY, who organized the Film Clearing House and who recently became identified with the Independent Sales Corporation as its vice president, when asked his views of existing conditions in the industry said:

"In my judgment the most important thing that has happened in the film world in some years is the recent announcement that the Film Clearing House is open for business. The establishment of the Clearing House is the first important step toward the reconstruction of the industry which must inevitably take place. It is the first step toward economy in distribution. It is a means of vital importance to the industry, by which it can discharge its increasing obligations and burdens and live.

William M. Seabury.

"Without it some are confronted with the painful alternatives of going out of business because they cannot pay their present charges; or of going out of business because they cannot survive if they do not pay them. So that on the present basis these unfortunates expire in either event, whether they pay or do not pay.

Involves Only Physical Handling.

"While I was trying to establish the Clearing House all sorts of doubts were expressed as to its practicability. Some feared one competitor would be favored over another if several competitors distributed through the same medium—forgetting apparently that the work of distribution involves only the physical handling of film and does not involve the sale of competing product.

"If the physical service rendered is not efficient it can be terminated, but there are no competitive features involved in the Clearing House plan of operation.

"There is no more reason why one producer should refuse to distribute through the Clearing House because its competitor distributes his product through it than there is sense or reason in one merchant refusing to use a certain express company or railroad because one of his competitors uses the same means of transportation."

What One Player Does in a Few Short Years

IT would be difficult to find, in looking over the list of motion picture stars, one that has had a more busy career than Carlyle Blackwell of World Pictures, who recently completed "Love in a Hurry," with Evelyn Greeley.

In the years that he appeared on the screen he has played in 170 pictures. In these there were 6,481 scenes in which he was picturized. He had to portray in these 32 dual roles. Two thousand seven hundred and twenty days were spent in the studio and 852 on outside locations. Mr. Blackwell spent on his wardrobe to properly dress the parts in these productions $18,700. There were 2,040 costume changes. The time he spent in the studio was 24,480 hours. The number of "stills" for which he had to pose totals 3,060. The amount of money which he has spent for photographs given to "fans" runs up to $2,775.38.

The number of actors associated with Mr. Blackwell in the making of these pictures is 15,950. He has had 47 directors and has been associated with fourteen picture companies. Of his leading women, twelve have become stars. Twenty-six different cameramen were employed in making his pictures. Slightly in excess of 6,800,000 feet of negative film were used. The footage of positive prints reaches the enormous sum of 25,508,379 feet. The number of days his pictures have been shown has been estimated to reach 606,900, or 1,662 years and 9 months. Allowing a conservative average of 400 people a day who see each of Mr. Blackwell's prints during the life of each picture, we have the enormous total of 242,760,000 people who have seen his pictures. This, too, is limiting his audiences to America and does not take into consideration the extensive foreign distribution of his pictures. The amount of money paid in the shape of admissions in this country alone at the average price of seven cents to see Blackwell totals the almost unbelievable sum of $16,993,200. The exhibitors paid the producers for the privilege of showing Blackwell pictures $3,855,200.

The lithographers furnished for these pictures 359 different kinds of one sheets, 326 kinds of three sheets and 270 kinds of six sheets. The manufacturer's cost of Mr. Blackwell's pictures has been $1,190,537. The number of scenario writers who furnished scripts were 142.

Will Renovate Big Films for Small Town Showmen

THE Famous Players-Lasky Corporation has completed a new system of repair and renovation of films, which it is expected will take care of the problems particularly of the small town exhibitor. For some months a plan, which was conceived by Charles C. Burr, an assistant general manager, and is now in operation whereby exhib- and is now in operation whereby exhibitors even in the smallest towns receive prints in first class condition. The direct supervision of the new system will fall to Mr. Burr, with Hector Streyckmans in charge of the technical workings of the plan.

In connection with this new work, Mr. Burr said: "Better service to the exhibitor in small as well as large communities is the constant objective of the Famous Players-Lasky Corporation. Our new system of repair and renovation of film is unlike anything heretofore attempted in the motion picture industry.

"Since the beginning of the business, the small town exhibitor has been handicapped with films that were in poor condition. His patrons in many instances were of high class suburban sections and discriminating in the selection of their entertainment. Our national advertising campaign has reached every city and hamlet. The wise exhibitor knows he must adopt a policy of 'the public be pleased' all the time and yet, because Paramount and Artcraft pictures were in such great demand comparatively, heretofore when the prints worked down to towns of 3,000 population we were at a disadvantage because the revenue to be obtained would not pay the cost of a new print. With the new system in operation, including various mechanical innovations, we can repair and renovate, replacing parts, reissuing as it were, a print as good as new.

"A film that has never been seen is always 'new,' just as the book that has never been read. Hence the large percentage of the motion picture public in a small town should comprise the exhibitor's list of patrons provided an entertainment of suitable quality can be offered.

"Our new plan of renovating and repairing film is one of large proportions and involves plants two of which are already working in New York City, with extensive organizations. However, the return will more than warrant the trouble and expense, for small town exhibitors will now be able to tackle their prospects with an immediate asset which they never before could use in their advertising. Such a thing as a poor print, when our system is in full swing, will be unknown as far as Paramount and Artcraft pictures are concerned."

E. K. Lincoln,
Who will be presented in a series of "S-L Productions," the first of which is now being directed by Ralph Ince.

CHAPLIN ENTERTAINS ENGLISH BISHOP

Churchman Outlines His Views on Pictures for the Young and Advocates Morning Performances

THE motion picture exhibitor occupies a position in his community of an importance equal to that of the local board of education and the teachers in the public schools, in the estimation of the Bishop of Birmingham, England, who visited Charlie Chaplin recently and expressed his opinions and views while noting the comedian's work on his third First National Exhibitors' Circuit release.

The Bishop of Birmingham has been sent to America by the British Government to study, among other things, the motion picture industry here, particularly the producing branch, and analyze what the American manufacturers are doing for the attainment of better pictures for the future. He also will make an exhaustive investigation of available facts on the effects of motion pictures in the formation of character in children.

It was this latter subject which holds the greatest personal interest for the Bishop, and on which he expressed himself at length. As a representative of the British Government, whose reports upon his return to England will be the chief factor in determining the activities of a number of the largest of the British film manufacturers, his views and opinions possess an unusual value and interest for the American exhibitors and producers.

No Penalty Provided for Offenders.

If exhibitors permit their screens to be sullied by showing deep sex pictures, questionable problem plays and suggestive productions, which have no claim to existence and patronage excepting their appeal to the morbid and degenerate minds of the comparative few in the total number of patrons of motion picture theatres, they are, in the estimation of the Bishop, committing a crime against the rising generation, which has no penalty for the perpetrators, but which will result in extreme harm to the children. He contends that there is no excuse for risqué productions, because the people who will patronize them are just as much prospective patrons for the decent and clean in motion pictures as they are for the other type of screen material, and that because of this the exhibitor sacrifices no profits, which otherwise would be lost to him by refusing to show any subjects but those which contain no situations or scenes that could arouse questionable speculation in the minds of children.

He contends further that there is a great distinction between a story in printed form and a story in motion pictures. An author, writing a story, will use phrases written in French, or resort to long, difficult words in describing a risqué situation, whereas, in motion pictures the situations of that character cannot be provided with alternatives and retain their meaning.

Bishop Spends Day with Chaplin.

The Bishop spent a day as the guest of Charlie Chaplin, and was an interested spectator of several scenes in the comedy on which he is working.

He discussed with the comedian the great possibilities existent, in his estimation, for the use of motion pictures as the world's chief medium of education not only for children but for adults. In this connection he pointed out what he believes to be an opportunity for creating a so-called by-product, which exhibitors can use to a profit in cash and good-will. This is the arranging of special morning or matinee performances or programs made up of educational subjects being studied in the schools, or by the various local clubs and societies in almost every city and town.

The Bishop of Birmingham and Charlie Chaplin.
(The Bishop Is the Tall One.)

One specific suggestion that was made, as an illustration of this opportunity for new revenue to exhibitors, was the compiling of a five or six-reel show, composed of film industries and life in a given country, and presenting it as a special morning or matinee entertainment under the auspices of a local club or society interested in the subject. This, in the Bishop's opinion, would attract a high-class patronage and would stimulate interest in motion pictures as a general medium of entertainment among people who rarely patronize the theatres.

Look Out for This.

Some one representing himself as an agent of the Artcraft Press, variously located in Albany and New York City, is working the New England states with a ready print program proposition. From reports received, he makes a town, induces the local manager to sign a contract with him to use a certain number of programs weekly, then sells space to the local merchants on the strength of the contract. Letters sent to Albany are returned stamped "Not in directory." The solicitor leaves no forwarding address with the hotel clerk when he leaves town. Exhibitors generally should be careful in signing contracts with unknown persons. In this instance the exhibitor himself sustains no direct financial loss, but he is made the instrument whereby his local merchants are swindled, and it will not help his house any.

Jack Pickford Signs Up With the First National

THE First National Exhibitors' Circuit, Inc., has signed a contract with Jack Pickford to distribute three special productions which he will make as an independent star and producer at the head of his own company.

Announcement of the contract was made last week. Jack Pickford and his mother, Mrs. Charlotte Pickford, have left for Los Angeles, where they will join Mary Pickford, who, at the head of her own company, has already begun work on "Daddy Long Legs," her first production to be distributed by First National under the terms of the contract recently executed with that organization. The juvenile star will begin work immediately on his first release.

According to the statement by First National Exhibitors' Circuit, the same general terms which are a part of its contract with Mary Pickford, governing the distributing arrangement, are the chief features of its contract with her brother.

He will have no time limit in which to complete each of the three pictures. He will be solely responsible for their quality, and his popularity through quality product will be his own responsibility.

It is understood that the story for his first release will give him a role which splendidly suits him.

"Jack Pickford has elected to adopt his sister's plan of personal responsibility for individual product," said an exhibitor-director of First National. "He is the fourth star to be directly allied with an independent, open booking system. Exhibitors who book his productions through First National exchanges will not be asked to rent any other releases."

To Make Film Record of Red Man.

Albert E. Smith, president of the Vitagraph Company, will begin recording by motion pictures the dances, games, sports, and all things possible to a complete pictorial history of the American Indian early next spring. The films will first be published as a super-feature. They will then be stored, especially for the use of students, in some building to be determined. Weather conditions will not be the only cause for the wait until spring, for Mr. Smith hopes by that time to include in his records the pictures of most of the Indians who volunteered for service and took part in the war. Accuracy will predominate in the picturization, and the spectacular, while not neglected, will be sacrificed for historical values.

Sedgewick Receives a Commission.

Ed. Sedgewick, who appears in two Fox pictures, "The Land of the Free" and "Why I Would Not Marry," has been commissioned a second lieutenant in the First Field Artillery.

Trade News Brevities

DRESSES LOBBY TO REPRESENT A TRENCH

Entrance to Old Mill Theatre, Dallas, Transformed Into a Dug-Out for Presentation of "Shoulder Arms"

By Phil Fox, Times-Herald, Dallas, Texas.

DALLAS people who attended the Old Mill Theatre during the last week in November to see Charlie Chaplin in "Shoulder Arms," entered a replica of an American trench system on the western front and stepped into the entrance of a dug-out before they were shown to their seats by ushers in trim military kahki.

Manager Herschel Stuart transformed the front of his theatre into a representation of trench walls with a sandbag parapet. The dug-outs, which took the place of theatre doors, were labeled after the names of hotels and home scenes with quaint army humor. With the exception that there were no "cooties" or trench rats the display was most realistic. All house records were broken for a week's run.

Sunset Company Enlarging Its Quarters.

San Antonio, with its ideal climate and its picturesque surroundings of old Spanish missions and quaint countryside, is fast becoming a motion picture center of nationwide importance.

Out at Harlandale, a San Antonio suburb, the Sunset Corporation is rapidly enlarging its quarters. A new laboratory, a fireproof concrete building, has recently been added to the studio block, and further additions are promised, as the company is turning out big productions under Director Frank Powell.

The Sunset Corporation has its eyes on the foreign trade, which will put American pictures in great demand in Mexico and South America, now that the war has ceased. Conditions in Mexico are settling back rapidly and with the stabilizing of the national currency on a gold basis business there is rapidly begininng to pick up.

San Antonio is the logical point for a motion picture production center to cater to the great demand which will soon come from the Mexican Republic, a few miles south, and officials of the big company were not slow to realize it. Films particularly adaptable to Latin American ideas are being turned out with sub-titles in Spanish. Jane Miller and House Peters are to star in some most unusual Sunset features. The Forfeit featuring these two stars as filmed in San Antonio has proved a distinct success.

McTyer, General's District Manager, Dead.

Manager Jimmy Kelly, of General, and his entire staff, as well as other folks along Dallas film row, were saddened by news of the death of District Manager T. F. McTyer, of General, on November 19. Manager Kelly received a wire from Mr. McTyer written a few hours before he died saying that he was recovering and that he would visit Dallas soon.

H. D. Norville Dead in Omaha.

H. D. Norville, western division manager for Vitagraph, who died at Omaha recently, had many friends along Dallas film row who mourn his loss. News of his death was received by J. B. Dugger, Dallas Vitagraph manager, and a close personal friend of Mr. Norville.

M. L. Levine Visits Dallas.

M. L. Levine, of Corsica, owner of the Ideal and Majestic theatres there, showed up on Dallas film row late in November, much to the astonishment of his friends, who had heard that he had died of Spanish influenza. Mr. Levine was on the point of death owing to a serious attack of the disease, but through his splendid constitution he rallied and recovered.

Larger Quarters for Pathe Exchange.

Manager Hill, of the Pathe Dallas branch, is having a busy time moving into his new quarters in the former Dallas Gas Company Building, on Commerce street. His firm has taken the entire three-story structure, completely remodeling it. Mahogany and plate glass fixtures are being installed, making the exchange a model one for the Southwest. W. S. Wessling, southern district manager for Pathe, was here to aid in the transfer. He has now left for the East.

How the Lobby of the Old Mill Theatre, Dallas, Texas, Was Decorated for Chaplin's "Shoulder Arms."

Private Peat in Dallas.

Private Harold Peat, author of the well-known war book and star of the Vitagraph film, "Private Peat," was in Dallas during the last week of November.

"Private Peat" appeared in person at the Queen Theatre while his film was showing and received a great ovation from the audience when he appeared in uniform. While in Dallas the soldier was entertained by Herschel Stuart, manager of the Hulsey theatres here. He spoke before the Kiwanis Club, telling of his battle experiences.

White Succeeds Burhorn at Kleine.

J. F. Burhorn, former manager of the George Kleine Dallas branch, has left for Pittsburgh, Pa., where he will become manager for the General Film Company. M. S. White, formerly assistant manager for Kleine in Dallas, is now promoted to the position of manager.

Film Clearing House Opens Dallas Branch.

The Film Clearing House Association has opened offices in the old George Kleine Exchange, 1812 Commerce street. Jerome Lewis, assistant general sales manager of the company, was here to open the offices.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building,
Washington, D. C.

Dutch Police Stop "America's Answer

THE Committee on Public Information has just made public an interesting cablegram from the American Legation at The Hague which states that "The Dutch police were forced to stop the performance of 'America's Answer' one night this week owing to the great pro-American demonstrations which it aroused among the audience. It is also being received with great enthusiasm in Rotterdam, where it is being shown."

When this picture, issued by the Government, was shown in Washington by Crandall's, it also made quite a hit, the people being anxious to see official pictures of this nature.

Mettler Representing Kleine System.

Leo B. Mettler is in Washington, D. C., as the representative of the George Kleine System. He has secured desk room in the offices of the General Film Company.

E. A. Crane, representing Hodkinson's productions, has moved to the Pathe Exchange from the offices of the General Film Company. He will not be hard to locate, inasmuch as both exchanges are in the same building, at Sixth and F streets, Northwest.

Leader Theatre Hangs Effigy of Kaiser.

The hanging of an effigy of the Kaiser in front of the Leader Theatre as an incident of the exhibition of "The Kaiser's Finish," created a great deal of excitement on Ninth street at a time when a large crowd of theatre-goers were in the neighborhood. The photoplay is running a full week at this house.

Moving picture accessories may be quickly disposed of through announcements in The World's Classified Advertising.

SAN FRANCISCO THEATRES RAISE PRICES

Due to Steadily Advancing Cost of Operation—Most Increases in Round Figures, Obviating Penny Change

By T. A. Church, 1507 North Street, Berkeley, Cal.

WITH the reopening of San Francisco theatres almost all of the large downtown houses have advanced their prices to meet in part the steady increase in operating costs. Several theatre managers have estimated that costs outside of house rentals have increased more than fifty per cent. during the past year and a half, but most of these have been charging former prices, with only the war tax added. The new rates in most houses are now in round figures, doing away with the annoyance of penny change. At the California minimum prices for the balcony are 11 cents for matinees and 17 cents for evening performances, these being the only prices requiring the use of pennies. Many theatres have enlarged their orchestras and added special attractions in connection with the new rate schedule.

Film Clearing House to Open Soon.

D. J. Chatkin, representing the Film Clearing House, Inc., arrived in San Francisco recently to open offices in the old George Kleine quarters, at 183 Golden Gate avenue, and after visiting other Pacific Coast points on a similar mission will return to make his headquarters in this city. He has appointed Hugh Rennie manager of the Denver office and the Los Angeles branch will be placed in charge of H. J. Roberts, who conferred with Mr. Chatkin during his stay in this city. Mr. Chatkin will go to Seattle shortly to get that branch in running order and will then return to take charge of the San Francisco headquarters.

Pathe Office a Busy Place.

The quarters of the Pathe Exchange, Inc., in the Easton Building, always noted for business activities, have taken on additional life of late now that the American Film Manufacturing Company and the Hodkinson Service have opened offices there. Ralph O. Proctor, the new district manager, paid this exchange an initial visit recently and complimented Manager E. O. Child highly on the efficiency of this branch. Mr. Proctor was formerly district manager for Pathe in the Central West, and is greatly pleased with the change to the Pacific Coast. He will establish his headquarters either in this city or in Los Angeles.

General Manager Goes to Los Angeles.

Harry Schmidt, for the past two years manager of the local branch of the General Film Company, and one of the most popular exchange men on Film Row, has been appointed manager of the Los Angeles office of this concern, and has been succeeded here by Meyer J. Cohen, former manager of the George Kleine System. He has already departed for the southern city and will take charge of that office before the general opening of the theatres in the southern part of the state.

Mr. Schmidt, while a young man, has been identified with the film exchange business in this city for many years. For the past eight years he has been with the concern with which he is still connected, having gradually worked his way through all of the departments to the position of manager. Before the advent of the General Film Company in this field he was connected for two years with the Novelty Exchange, which this concern succeeded.

Harry Schmidt.

In leaving San Francisco he carried with him the good will of both exhibitors and film exchange men. The office staff of the General remembered him with a handsome brief case, while the film exchange managers of the city surprised him with a splendid gift as a token of the esteem in which he has always been held.

Managers and Salesmen in Pathe's San Francisco Office.

Left to right: seated—W. O. Edmonds, Hodkinson representative; P. M. Roberts, salesman; A. M. Bowles, American representative. Left to right: standing—R. O. Proctor, district manager; H. J. Henrioulle, salesman; Lee Fook, master of the broom; M. A. Hulling, salesman; E. O. Child, Pathe branch manager.

General Film News.

Walter Rand, district manager for the General, arrived here recently from Chicago, and left for Los Angeles after making several changes in the local office. Arrangements were completed for the tansfer of Harry Schmidt to Los Angeles and the placing of Meyer J. Cohen in charge of the San Francisco branch. Mr. Cohen will continue to represent the George Kleine interests in this territory.

H. F. Moore, former local manager for the George Kleine System, is continuing in this capacity, and Miss Ruth Keller is also now in the General office as cashier of the George Kleine organization. Miss H. Weilheimer, formerly invoice clerk with George Kleine, is now filling a similar position with the General, while James Clark, formerly shipper with George Kleine, is now assistant to R. Holsell at the General.

Harry Hollandsworth, formerly booker for George Kleine, who enlisted in the merchant marine early in the war, has received his honorable discharge, and in keeping with his policy of caring for all employes who enlisted, Mr. Kleine has arranged to have the local man join the staff of the General.

All Star Activities.

Sol Lesser, head of the All Star Feature Distributors, is preparing to leave very shortly for New York to make additional film purchases. Mike Rosenberg, president of the De Luxe Feature Film Company, which handles most of Mr. Lesser's purchases in the Northwest, is expected here for a conference before the departure of the latter.

Elmer Benjamin has been made manager of the local office of the All Star, having been promoted from a road position. Four salesmen have been started out on the road and are doing well, despite the fact that many houses are still closed.

Peerless to Move.

E. H. Emmick, of the Peerless Film Service, has returned from an extended Eastern trip, and has completed arrangements for the removal of his exchange from 100 Golden Gate avenue to 94 Golden Gate avenue. The change is being made to secure additional space, the growth of the business having been such that the present quarters are entirely inadequate.

Oppenheimer Dies of Heart Failure.

I. Oppenheimer, for many years an exhibitor of this city, passed away suddenly of heart failure a short time ago. At one time he was interested in the Rex Theatre, at Polk and Clay streets, and the Sunset Theatre, at Haight and Cole streets. Later he and his associates opened the Royal, on Polk street, a highly attractive district theatre, and took over the Polk Theatre, a few blocks away. He is survived by his widow and a daughter.

Grogg Succumbs to Influenza.

Charles Grogg, who for years controlled the moving picture business at Bakersfield, Cal., and who conducted Grogg's Theatre, the Pastime Theatre and the Parra Theatre, in that city, is dead of influenza. His widow will probably continue the business.

Exhibitor Sheibley Kills Himself.

William Sheibley, an exhibitor of Reedley, Cal., is dead by his own hand, following the murder of eighteen-year-old Cleo Wyrick, of that city. A note found on his body told of his love for the girl, who at one time consented to marry him.

Steinfeld Killed in Action.

Word has been received from France telling of the death in action of Charles H. Steinfeld, a member of the Moving Picture Operators' Union, of San Francisco. He formerly lived at 405 Van Ness avenue and had worked in several local houses.

John Peters Loses Daughter.

The eight-year-old daughter of John Peters, who conducts a moving picture theatre at Elmhurst, Cal., was taken from the happy household of this exhibitor recently by a sad accident, being burned to death while at play.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

World Representative Visits Dayton.

N. BREGSTEIN, of the Moving Picture World staff, spent several days in Dayton last week, acting as a special representative of "The Bible of the Industry," doing "missionary" work and things otherwise. Mr. Bregstein is making a tour of the country, and from his route sheet one would glean that he intended to do the job right. This humblest of scribes invited Mr. Bregstein to make his headquarters in his office in the Dayton Building and helped in every way to introduce him to the exhibitors of Dayton. While here Mr. Bregstein told of the many new features that the World had inaugurated in its endeavor to give service to the exhibitor.

Metro Week at Dayton.

The past week was a Metro week at the Dayton Theatre here, for Nazimova in "Toys of Fate" open Sunday, and for four days with Harold Lockwood in "Pals First" sharing the split.

To Show "Under Four Flags."

John Siefert, manager of the Ideal Theatre, this city, who has turned that house into a gold mine, as it were, is to handle the Columbus, O., showing of the Government feature, "Under Four Flags." Mr. Siefert is to show the film at the Memorial Hall, that city.

Griffith Film Again at Memorial Hall.

On Sunday, November 24, announcement was made in the local dailies that "Hearts of the World," the big Griffith production, would hold over at the Memorial Hall, Dayton, for five more days. After playing Sunday, the 24th, the "Hearts" film stepped out for two days to make way for a concert attraction that was booked by the Civic Music League for Monday and Tuesday. The Griffith picture opened again on Wednesday through to Saturday, so states Fred Meeks, manager of the road show that is playing here. Business picked up somewhat during the end of the week's engagement, thus the extended time.

Maritime Provinces News.

By Alice Fairweather, Standard, St. John, N. B.

Business Good in Sydney.

BUSINESS in Sydney, C. B., is exceptionally good, the three houses being well attended. J. M. Franklin, owner of the Strand, Halifax, the Opera House, St. John, and the Strand, Sydney, says his expectations of the Sydney Theatre, under the management of Harry Beaman, have been far overpast. He is delighted with the success Mr. Beaman has made, and much praise is given the fine orchestra, which is said to be equal to any in this part of the country.

McKay Loses a Theatre by Fire.

D. M. McKay had one of his theatres in New Waterford, C. B., burned down lately. It was not a house which was open, but in a building which Mr. McKay owned and kept closed.

Interesting Short Items.

W. H. Cousiner, of Sydney Mines, is still operating his theatre in temporary quarters, but hopes to have his new house open the second or third week in December. It will be a credit to the town, and Mr. Coursiner deserves every credit for his enterprise and pluck.

Business in Moncton, N. B., is good. Messrs. Torry and Winters state that in spite of the influenza they have no reason to complain of conditions in that town.

Joe Lieberman has recently returned from a trip to Halifax, the Sydneys, New Glasgow and towns on the main line. He reports that the general outlook is none too good because of the influenza. Several towns have opened and kept open one week, only to have to close again.

NEW DE LUXE THEATRE, DETROIT, OPENS

Adam Period of Architecture Used—Seats Rise in Amphitheatre Style—Managed by A. J. Moeller

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

THE New De Luxe Theatre, Kercheval and Park View avenues, Detroit, was opened last week under the management of A. J. Meoller. The premier attraction was a Select picture, "Mrs. Leffingwell's Boots," as this house will show both Paramount, Artcraft and Select productions, first-run in the territory.

The DeLuxe seats about 1,800, of which 1,000 seats are on the main floor. A brief description of the theatre follows: The vestibule is carried out in ornamental terra cotta. Lobby and foyer conform to the general plan, carrying out the decorative lines of the entire design in ornamental plaster and marble. All floors are of silent, non-slipping tile. The auditorium is of hippodrome design, the tiers of seats sloping in one unbroken sweep, from first row to last, each seat affording an unobstructed view of the stage. The seats are reached both from the mezzanine and from the ground floor level by passageways through the floor.

Parking space for a large number of automobiles is available, the theatre abutting three newly-paved streets—Kercheval, Vincennes and Parkview avenues. The facade follows the design of the Adams period, interior decoration being carried out to conform. The Adams period of architecture is peculiarly adapted to this type of building. Construction is fireproof, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, trimmed with colored terra cotta in recessed panels of sufficient color to bring into prominence the finely worked detail. Mahogany-finished doors and box-office, marble trimmed, add to the rich appearance. The marquee projects well over the sidewalk, covering the entire entrance, and is ornamented with concealed lights recessed in glass panels.

The night illumination is made especially attractive by the use of concealed lights in the marquee flooding the building. This creates an effect that is pleasing to the eyes and yet displays prominently the beauty of design. Ample space for poster advertising is provided by stationary frames of mahogany set in flush panels. Ornate plaster decorations and harmonious hangings, including a beautiful stage setting, are embodied in the general plan. The De Luxe is equipped with the latest improved ventilating system, roomy upholstered chairs, latest devices in the projection room, including two Power's machines, and a Velvet Gold Fibre Screen on the stage.

Performances are given three times daily, except on Sundays and holidays, when they will be continuous. Prices are 15 and 20 cents, plus war tax.

Says Popularity of Miss Pickford Will Increase.

The Moving Picture World correspondent asked Harry Scott, the resident Detroit manager for the Madison Film Exchange, which is the distributor in Michigan for First National, what effect the new contract with Pickford would have on future prices for her pictures. Mr. Scott replied: "It is my opinion that Mary Pickford, under the banner of the First National, will increae sher popularity and drawing power at least 100 per cent—rather a strong assertion, but we must considered that she is now free to select her own stories regardless of cost, stories she knows are adaptable to her personality and style of acting; that she is no longer handicapped with a time limit for release; that in casting her productions it is not necessary on account of existing long term work or pay contracts to use players totally unsuited to parts assigned them; that the cost of her productions is not limited to a fixed amount.

"Several exhibitors with whom I have talked readily admit that they can well afford to pay at least three times as much for Pickford in specially selected productions as they have paid on the program basis. One exhibtor informs me that his books show that Pickford has carried all of the losing stars he was forced to take on the program with her, and, figuring the amount lost during the year on the stars referred to he could pay just five times as much for Pickford and make money, if relieved of the burden of carrying the dead times.

"A comparison of 'A Dog's Life' and 'Shoulder Arms' with Chaplin pictures, made prior to his contract with the First National, is the most convincing argument of what is to be expected of Pickford under her contract with the First National."

W. R. Sheehan to Make Sales Talk.

Clayton Sheehan, division representative for Fox, was a recent visitor. His brother, Winfield R. Sheehan, general manager to the Fox Film Corporation, is expected here for a sales talk on November 30.

Colonial to Be a First-Run House.

Cohen & Warren, who own the Colonial Theatre, Detroit, have definitely decided to make it a first-run theatre. This will give Detroit seven theatres playing first-run attractions, as well as three or four who play pictures a full week, first and second run.

Strong for a State Organization.

H. Somerville, manager of the Drury Lane Theatre, Detroit, says he is strong for a state organization and that he will be only too glad to take an active part, believing that it is vitally necessary to the industry.

Velvet Screen Opens Detroit Office.

L. J. Gardiner, manufacturer of the Velvet Gold Fibre Screen, has established an office in the Film Building, Detroit.

CINCINNATI NEWS.

Rob Cashier of Gifts Theatre.

Miss Marion Davis, the cashier at the main entrance of McMahan & Jackson's Gifts Theatre, at Sixth and Vine streets, Cincinnati, was made the victim of a bold holdup man a few evenings ago, and the house suffered the loss of $19. The man appeared at the window with a $20 bill, and while Miss Davis was counting out the change he grabbed the money and made away with it. In spite of the crowds around the theatre the marauder made his escape before anybody grasped the fact that anything was wrong.

Exhibitor Smith Sues Power Company.

Peter L. Smith, an exhibitor of Bellevue, Ky., across the river from Cincinnati, has filed suit against the Union Light, Heat & Power Company, which furnishes electric current for various purposes, for $12,480 damages. The suit grows out of an accident of last September when, Mr. Smith says, an electric service wire carrying a high voltage came in contact with a trolley wire in front of the theatre, resulting in the wires in the theatre being overcharged and ruining the projecting apparatus and other material, besides alarming the audience and damaging the exhibitor in that respect.

RECORD BUSINESS IN SEATTLE HOUSES

Theatres in Downtown Section Playing to Capacity —Influenza Depression Felt in Small Towns

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

THE downtown motion picture theatres of Seattle have been playing to record business all week. Sunday afternoon and evening it was impossible to get seats immediately on arrival at any of the larger theatres. At most of them the line extended out along the sidewalk. The crowds were particularly persistent at the Liberty, where Charlie Chaplin's new production, "Shoulder Arms," had just opened.

The depression caused by the Spanish influenza epidemic is showing more lasting effects in the small towns through the state. The cautiousness of the people after such dangerous times is more noticeable among the limited population from which the small town exhibitor draws. Another difficulty which several of the towns in the northwestern part of the state have had to confront is the changing minds of the health authorities. In several instances they have been allowed to open their houses, and a day or two later have been ordered to close them again. During the six weeks schools and theatres were closed in Snohomish, although the number of influenza cases was negligible; then as soon as Everett, the nearest large town, was opened, the epidemic began to spread in Snohomish. After the opening of their own theatres a week later the disease has been steadily gaining ground, and it is possible that they may have to close, after being open for about two weeks. In the meantime, people are giving the theatres a wide berth as a general rule.

There are at this writing only about thirty per cent. of the towns in Washington State open.

Robber Caught by Cashier.

What would have looked like a regular farce-comedy robbery had there been anyone to witness it except the deadly-in-earnest participants took place in front of the Mission Theatre recently. A respectable looking man walked up to the box office as if he were going to buy a ticket; but, instead of handing money to the cashier, he made a dive at the pile of silver on her counter, and grabbed a fist full in each hand. Instead of screaming, the plucky little cashier caught his hands and jerked them up against the glass opening, which cut them and made him stand still. In the meantime the doorman saw the struggle, and, walking calmly up to the would-be robber, poked his finger in his side and said:

"Don't move or I'll shoot."

The man stood perfectly still, and the doorman grabbed him, while the cashier called the police. The would-be robber pleaded guilty, saying that he was broke and needed the money. He got 130 days in jail.

Operators Get Increase.

It has just come out in film circles that the day before the opening of the theatres last week the operators' union struck for $1 an hour. They declared that they would not go to work unless granted the increase for their six-hour day, so the theatre managers held a meeting and agreed to give it to them.

Fear Samuelson Is Lost.

It is feared that Louis Samuelson, well known booker of Seattle, was one of those lost on the Steamship Dumaru, which was blown up in the Southern Pacific on October 16. The ship was loaded with gasoline and dynamite, and during a thunder storm was struck by lightening, igniting the gasoline on the decks. Realizing the danger the crew immediately took to their boats, but the explosion occurred before they had got very far away. Mr. Samuelson had been a booker for Pathe first in the Minneapolis office, then in Portland, then in Seattle. He shipped on the Dumaru in the engineer's department. No word has been received from Mr. Samuelson as yet either by his wife, who is now in Portland, or by the Seattle Pathe office.

Coliseum Installs Big Wurlitzer Organ.

The Greater Theatres Company held the grand opening of the new $30,000 Hope-Jones Wurlitzer Unit Orchestra recently, with George A. Malotte at the keyboard. A noon concert was given by Oliver G. Wallace, the Seattle favorite, who has made the Wurlitzer at the Liberty Theatre famous. The installation of the new Wurlitzer at the Coliseum does not mean the dismissal of the splendid thirty-piece symphony orchestra. The orchestra continues under the direction of Marius Brambilla.

Basom Doing Big Advertising.

C. V. Basom, who has just opened the new Sumner Theatre at Sumner, Wash., is carrying on the biggest advertising campaign of any small town exhibitor in the state. When Mr. Basom opened his new house, A. J. Kennedy, in charge of the service department of the Seattle Artcraft-Paramount office, went up and helped him get started, and suggested a course of advertising for him to follow. Mr. Basom accepted the suggestions, and is cashing in on them. He is using two 24-sheet boards, two 6 sheets, two 3 sheets and ten 1 sheets, and is changing the paper 3 times a week. Sumner has a population of a little over 1,000. Although Mr. Basom is a newcomer in the business he is showing an aptitude for it that is already gaining him the reputation of being a live wire.

Northwest Film Notes.

Ed. J. Fische[illegible] of the Fischer Booking Agency, of Seattle, has taken up the running of motion picture theatres as a hobby. He opened the Rose in Everett some time ago, and with the lifting of the influenza ban in Seattle he opened the Bothell Rose Theatre in Botell, a suburb of Seattle. This house seats 250, and is equipped with the finest in projection apparatus and is well furnished with opera chairs.

Mr. Shaw, who operated the Liberty Theatre in Whitefish, Mont., died last week of pneumonia following influenza. Mrs. E. M. Shaw will continue the show.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

To Give Jobs Back to Boys in Service.

ALL of the boys who have been in the service of Uncle Sam will find their old positions awaiting them at the Stanley Company, Central Market Street theatres and at Sablosky and McGuirk's theatres, has been announced and was recently confirmed by Frank W. Buhler, managing director of the above corporations. Capt. W. Boone, formerly manager of the Princess Theatre, wrote from France recently and sent Mr. Buhler a long and most interesting letter in which he related some exciting experience while in the trenches. Arrangements have already been completed for the presentation of "Under Four Flags" at the Stanley Theatre during the week of December 16.

Named Supervisor of Projection in France.

"Billie" Meck, who is a popular member of the Operators' Union, Local No. 307, and who has been acting in the capacity of manager at the Broadway Theatre, Fifty-second and Greenway avenue, received an appointment from the Community Motion Picture Corporation as supervisor of projection in France, where he will be stationed for two years. "Billie" was given a rousing send-off by his friends in "Philly" when he left for New York, where he will make his final arrangements for his voyage to France.

Pete Marks Promoted.

Pete Marks has been promoted to the manager of the Leader Theatre by Herbert Effinger, the general manager of the company. Pete was formerly operator of the theatre, and on account of showing exceptional ability he was placed in his new position, which will afford him an excellent opportunity to develop his showmanship along another line.

Nixon Enlarges His Theatre Chain.

Announcement has been made that the Fifty-second Street Theatre, located at Fifty-second and Sansom streets, has recently been taken over by Fred. G. Nixon-Nirdlinger, who is also operating the Locust, Belmont, Nixon and many other theatres in this city.

Philadelphia Brevities.

Chief Yeoman William Bethel, formerly booker of the Metro Film Exchange, paid a visit to Bob Lynch, the manager, recently, and will probably be back in his old place in the near future.

The one-story brick moving picture theatre at 3625-27-29 North Broad street, was conveyed recently by C. F. Long to J. F. Brown, Jr., for a nominal sum. The property is assessed at $25,000 and stands on a lot having a frontage of 60 feet by an irregular depth.

Rochester News Letter

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

Employes in Service to Get Old Jobs Back.

THE Eastman Kodak Company has announced that all of its employes now in service will be welcomed back to their old jobs when they are discharged and arrive home. Where it is impossible to give a man the same job he formerly held he will be provided with one just as good. The company has considered men in the service as still being in its employ and merely away on a temporary leave of absence. For this reason the company has continued the usual employes' dividends to the dependents or next of kin of the men or who ever they designated to receive it.

Wolff Back on the Job Again.

A. N. Wolff, manager of the Colonial Theatre and president of the Rochester Exhibitors' League, is back on the job after being laid up with the influenza.

Ban on Outdoor Lighting Removed.

The removal of the ban on outdoor lighting is much appreciated by local theatre managers, who for long have wearied of the continual darkness which enshrouded their street fronts and buried the lobbies in gloom. The flashing signs have blazed forth again and some managers claim that the lights and more cheerful aspect of things materially increases their box-office receipts. Main street, Rochester, is supposed to be one of the best illuminated thoroughfares in the country and in comparison with a score of other cities, many of larger size, shows that it really has a real white way. The Main street theatres contribute considerably to the blaze of light.

Regent Installing Big Organ.

Manager L. G. Brady, of the Regent Theatre, Geneva, reports that work of installing the big new organ is progressing satisfactorily and he expects to have the organ in use for the first time on New Year's day. The Regent will continue its large orchestra. Paramount and Artcraft pictures are featured at the Regent, frequently showing there before release in the big cities

Louisville Trade Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Judge Wilson to Manage the Majestic.

JUDGE CHARLES WILSON, formerly manager of Fontaine Ferry Park, has taken over the active management of the Majestic Theatre, Louisville, during the enforced absence of Louis J. Dittmar, who is spending practically all of his time in the East. Mr. Dittmar is in Louisville for a few days, but expects to go right back to New York, where he is busy on his colored picture project, which he states will be on the market by January 1. Harry Lindenberger, who has been acting manager of the Majestic, has gone to Washington on business.

Cozy Under Management of Diehl.

The management of the Cozy Theatre, of Louisville, has been taken over by Ernest Diehl, prominent Louisville man, who succeeds Charles Bradford, who recently entered federal service. The Cozy Theatre is also a Switow controlled house.

Rettick Resigns from Anderson Theatre.

Carl F. Rettick, manager of the Mary Anderson Theatre, of Louisville, has resigned and become associated with a group of local capitalists who have a number of amusement plans under cover, which they expect to go after as soon as conditions are a little nearer normal. A short time ago Mr. Rettick refused the management of the Alhambra Theatre, New York, due principally to the illness of Mrs. Rettick, which is so serious that it would be impossible to move her, and he wishes to remain with her. For the present Mr. Rettick will assume certain work in connection with the management of the Ha-Wa-Ian Gardens, which he aided in promoting. H. S. Carter, who succeeded Mr. Rettick as manager at the National Theatre when Rettick went to the Mary Anderson, will for the present look after the management of both of the Keith houses. Mr. Rettick did much to popularize vaudeville while in Louisville, resulting in two good vaudeville houses having become well patronized. J. Harold Roswell, assistant manager of the National Theatre, is doing most of the active work at that house for the present. Roswell has broken in five managers at Keith theatres in Louisville at one time or another, and been acting manager on several occasions. G. E. Gerber will be retained as assistant manager at the Mary Anderson.

"Birth of a Nation" Film Barred.

Since last week, when it was announced that Mayor Smith, of Louisville, had requested that the "Birth of a Nation" no longer be shown in the city, it has been learned that the Republican Mayor, in answer to the negro element's call, had decided to close the showing of this film for all time to come in Louisville under a state law passed several years ago to prevent the showing of "Uncle Tom's Cabin." Mayor Smith stated that while liberal-minded people would not take exceptions to the film, at the same time there was no reason for stirring up race prejudices. He stated that while the Griffith production was a wonderful one, he believed that the film had been shown as often in Louisville as there was any need or desire.

Pathescope Sales Company Incorporated.

The Pathescope Sales Company, Covington, Ky., capital $4,000, a moving picture enterprise, has been incorporated by Arthur Stollmeier, John M. Ferguson; G. J. Koch.

Louisville Brevities.

Judge W. Allen Kinney is looking after the management of both the Star and Orpheum theatres personally since J. Johnson Musselman went to the Ha-Wa-Ian Gardens.

The Parkland and Shawnee theatres, which have been dark for several months, are still down, but may open soon.

YAMADA AND KAITA OPEN THE ATLAS

Builds Picture House in Seattle's Japanese Business Section—Music Furnished by a Fotoplayer

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

THE finest motion picture theatre in the lower downtown section of Seattle was opened on November 12, the day of the lifting of the influenza ban in the city. The new house, the Atlas, situated at 412 Maynard avenue, was built, is owned and operated by Messrs. Yamada and Kaita, the former having been an exhibitor of Seattle for the last fifteen years, having owned and operated the Electric and later the Bison, in the same vicinity. The Atlas is built of brick, with a stucco finish on the front. There is a handsome marquee with a big electric sign over it.

A particular feature of the seating arrangement of this house is that there is no balcony, in spite of the fact that the theatre has 500 seats. The auditorium is wide for one of its capacity, though not too wide, the side seats furnishing a perfect view of the picture. The walls of the auditorium are simply but effectively decorated.

Projection Room Large.

The projection room is large and well ventilated, with all wiring concealed. The machines used are Powers 6B. The screen is a Minusa gold fibre. Music is furnished by a $4,500 Fotoplayer operated in shfits by two skillful musicians of the city. Artcraft-Paramount, Select, Fox, Vitagraph, Universal and Pathe service have been contracted for. Admission prices of 15 cents and 10 cents are charged. There are no loges.

In establishing the policy of their house the managers are taking into consideration not only the large transient patronage which other theatres in this vicinity rely on, but the family trade from the rooming houses and hotels in the immediate neighborhood and the near-by Japanese residence district. With this in view they have made the rule that no smoking will be permitted in the house. In all other theatres below Yesler Way smoking is permitted.

Many Floral Pieces Received.

The Atlas opened with Theda Bara in "Cleopatra." The opening was quite an event in the vicinity, which is the main Japanese business section, and the managers received a large number of handsome floral pieces expressing the good wishes of their various business friends. There were flowers from the H. A. Johnson Company, which sold them the equipment for the Atlas; from the North American Times, the Japanese newspaper of Seattle; from the Oriental American Bank; from the Japanese Commercial Bank; from the manager of the Pacific Hotel; from the owner of the ground on which the theatre is built, and many others.

Brentlinger's Employes Honor Him.

A. F. Brentlinger, general manager of the new Liberty Theatre, at Terre Haute, Ind., was the recipient of a number of beautiful presents last week from employes of his theatres as an expression of their appreciation of his generosity in paying them during the four weeks the theatres were closed as a result of the influenza. The employes of the Liberty presented him with a handsome burnished gold combination fountain pen and pencil with his name engraved on them. The employes of his theatre at Fort Wayne gave a banquet in his honor and presented him with an indirect lighting bronze table lamp. Employes of the theatre at Richmond gave him a beautiful engraved card case.

Attractive Lithos for Carlton Drama.

Unusually attractive one, three and six-sheets and twenty-four sheet stands are now being issued for Carle E. Carlton's "A Romance of the Air," featuring Lieutenant Bert Hall, the American ace, and Edith Day. The designs by Asa Cassidy are the composite results of a recent contest in which fifty members of the American Society of Illustrators at 215 West Fifty-seventh street competed. When Mr. Carlton announced the contest to the society a notice was sent to each and every member, and more than 200 sketches were submitted. From these the judges selected those most suitable for this thrilling picture, and Mr. Cassidy has made composite drawings.

Eugene Zukor Stationed at Curtis Bay.

Eugene Zukor, son of Adolph Zukor, president of the Famous Players-Lasky Corporation, is now stationed at Curtis Bay, Md., at one of the principal shell-loading plants as a navy expert. Zukor is a chief petty officer connected with the Bureau of High Explosives in Washington, under Commander W. W. Bradley, and has made enviable progress in that department. He was recently made a director of the Famous Players, succeeding James Stech, of Pittsburgh.

Lobby of the New Atlas Theatre, Seattle, Wash.

HARDEN RESIGNS FROM THE EQUITABLE

Management of Kansas City Distributing Corporation Assumed by W. M. Bell—Policy of Company Unchanged

[illegible]

Kansas City Brevities

[illegible]

Cleveland News Letter

[illegible]

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

Houck New Manager of Liberty.

J. WILLIAM HOUCK, who has been field representative for the Famous Players-Lasky Corporation, with headquarters in Seattle, has been appointed manager of the Liberty Theatre, and took charge of it November 18 just the day previous to the influenza ban being lifted. He had been familiarizing himself with the Liberty for several days previous to taking charge, and succeeds Sam W. B. Cohn, who resigned while the quarantine was on to enter the military service.

J. William Houck.

Mr. Houck has been in the picture business for the last five years, most of the time with the exchanges, and covered this territory quite regularly for the Famous Players-Lasky Corporation. He has visited many of the moving picture studios in Los Angeles and vicinity in connection with his exchange work, and has a wide acquaintance among the stars, directors and producers. Mr. Houck is a cousin of Eugene O'Brien, one of the popular screen men. He was formerly a member of the Baker Stock Company, of Portland, had dramatic experience in New York, and was married several months ago to Miss Lila Barbour, of Spokane, a well known vocalist here, who has appeared on the Pantages Circuit and who sang at the opening of the Liberty, February 25, 1915.

Armistice Signing Leaves Cohn Without Position.

Three months ago Sam W. B. Cohn, then manager of the Liberty Theatre, applied for entrance to the officers' training corps, passed his physical examination, received a summons, November 7, to report at Camp Pike, Ark., at once, resigned as manager of the Liberty, arrived at Camp Pike November 11, the day the armistice was signed, and this resulted in Mr. Cohn with twenty-five others in training being discharged just one week after the day he left Spokane.

In a telegram to Mrs. Cohn he said that the extent of his military training was a four-mile hike and the filling of a tick with straw preparatory to a three months' course of training. He started for home at once, and was expected here November 21, but in the meantime J. William Houck had been engaged as manager of the theatre. Mr. Cohn's plans are not known, but he has had a wide experience in theatrical ventures as manager, also a wide newspaper experience and had an offer from a film concern just before leaving for Camp Pike.

BUSINESS NORMAL IN NORTHWEST AGAIN

Capacity Houses Reported as Influenza Aftermath—"Shoulder Arms" Smashes Records at Minneapolis Strand

By William E. Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE moving picture industry in the Northwest is now back on its old basis, many exhibitors reporting a rush of business as an aftermath of the influenza epidemic.

In Minneapolis, "Shoulder Arms," Charlie Chaplin's latest production, was the big topic on all tongues. The picture began a week's run at the New Strand Theatre Sunday, November 17, playing to capacity audiences at every performance, and, according to Manager Charles Branham, smashing all records for attendance at that theatre during the present season.

Nearly all who have seen "Shoulder Arms" declare it Chaplin's greatest accomplishment, and great success for the picture seems assured in the Northwest.

"Salome" Is Opener at Shubert.

Theda Bara in "Salome" was the offering at the grand opening of the William Fox-Shubert Theatre in Minneapoils, Sunday, November 24.

The Shubert Theatre has been undergoing five weeks of redecorating and refurnishing. It has been improved in many different ways.

D. Leo Dennison, manager of Minneapolis Fox Exchange, and William Raynor have supervised the improvements at the Shubert. Mr. Raynor has been appointed house manager. John Zanft, personal representative of William Fox, was here for the opening.

Pathe Employes Thank Home Office.

As a mark of their appreciation of the Pathe policy of keeping all employes on the pay roll during the entire period of inactivity caused by the influenza ban, employes of the Minneapolis Pathe Exchange sent a telegram to the home office in New York on November 18 expressing their thanks. The telegram, which was addressed to the vice-president and general manager of the Pathe Corporation without the knowledge of the local manager, C. W. Stombaugh, follows: "We wish to extend our thanks for your generous consideration of our welfare during the epidemic of Spanish influenza here, and had it not been for your generous policy of keeping all help employed during these weeks of trial and hardship we would have found it difficult to weather the storm. Accept, gentlemen, our best wishes for your welfare and prosperity."

"The Spoilers" Comes Back to Minneapolis.

"The Spoilers," after an acid test, has come back to Minneapolis for another week's run. It was booked by Ruben & Finkelstein, of Minneapolis, for a showing of seven days at their New Garden Theatre, beginning Sunday, November 24.

Notwithstanding the fact that "The Spoilers" had long previous runs in the Twin Cities large audiences attended the picture, scores of persons seeing it for the second time.

The Friedman Film Corporation purchased two prints of the picture, and is now busy attending to a big demand for bookings.

"Flying Circus" Coming.

Sam Thompson, manager of the Feature Film Company, of St. Paul, announced that he had secured for release in this territory the big single reel feature, "The Flying Circus."

Tuchman Visits Minneapolis.

Albert Tuchman, manager of the Universal Film Manufacturing Company's supply department, New York, was a visitor for a day in Minneapolis last week, conferring with L. H. Coen, manager of the local Universal Exchange. Mr. Tuchman was on the last lap of a tour of exchanges which had already taken him 10,000 miles. During his tour Mr. Tuchman has been studying conditions and demands for advertising items. He has been attempting to ascertain how the home office might better aid exchanges in providing exhibitors with what they need.

Managers Recover from Influenza.

E. S. Holmes, manager of the Minneapolis Vitagraph Exchange, and A. H. Fisher, manager of the Minneapolis Metro office, have recovered from attacks of Spanish influenza. Manager Holmes' condition was grave for a time, but he quickly passed the danger period, and is now back on the job. Manager Fisher had only a slight attack of the malady.

Publicity Conditions Studied.

John LeRoy Johnston, publicity artist for the Minneapolis Universal Exchange, attended a conference recently with Tarkington Baker, new Universal publicity director, at Chicago. Mr. Baker outlined a new publicity policy of the Universal organization, and listened to criticisms of the old system. He informed Mr. Johnston that sixty styles of new Universal star cuts and mats were ready for distribution to exchanges and exhibitors. He also announced that Universal had adopted the plan of making advertising cuts on special attractions so that in the future exhibitors can advertise cuts and mats on every release. Shortly after his return to Minneapolis from the Chicago conference, Mr. Johnston left for Des Moines, Omaha and Sioux Falls to investigate publicity conditions for the home office and to arrange to aid these exchanges directly from Minneapolis.

Willmar Exhibitor Dies.

Alton Crosby, exhibitor of Willmar, Minn., where he has operated a theatre since 1885, died in a Minneapolis hospital after undergoing an operation. He had been showing moving pictures since 1906. W. B. Crosby, a son of the late exhibitor, is employed in Minneapolis, and is well known in local film circles.

Brief Pacific Coast News.

Theatres Change Hands.

C. E. "Candy" Howard and N. O. Turner have disposed of the Strand Theatre, at Grass Valley, Cal., to Wood & Williams, who now have both houses in that town.

J. Van Sant, Jr., has purchased the new Rialto Theatre, at Eureka, Cal., from Sheehan & Lurie, of San Francisco, and has closed the Empire Theatre.

San Francisco Briefs.

J. Feldman was a recent visitor here on his way from a trip to Japan in the interests of the Universal Film Manufacturing Company.

Paul Mooney, the new district manager for the Fox Film Corporation, has arrived to take up his new duties, but the appointment of a local manager has not been announced.

J. L. Mulhauser, formerly with the George Kleine System, is now with the Fox Film Corporation as salesman.

The Liberty Theatre, at Camp Fremont, has been reopened under the direction of Charles P. Salisbury.

Charles I. Lutz, formerly manager of the Parex Exchange, is now filling a road position with the General Film Company selling Sherry productions, together with the regular General releases.

DUCHESS - DESMARTEAU SUIT DECIDED

Amusement Company Gets Judgment to Recover Rent of Family Theatre, Montreal—Court Also Quashes Lease

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

THE prolonged fight between the Duchess Amusement Company on the one side and Edmond Desmarteau and others on the other for possession of the Family Theatre, Montreal, which was started in 1912, reached a decisive stage in the Superior Court at Montreal on November 20, when Justice Tellier gave judgment maintaining the company's action to recover $4,958.33 as rent for the theatre. By the same judgment, the lease held by Desmarteau was quashed, the Duchess company was upheld in its seizure of theatre furnishings and Desmarteau and his business associates were ordered to vacate the premises within forty-eight hours.

The defendants also entered a counterclaim for $37,500, but Justice Tellier held that the cross-claim was proved only to the extent of $877, and judgment was also given for this sum against the Duchess Amusement Company, leaving the sum of $4,081.33 due to the company.

It was a fight of many phases. The theatre was originally rented to the Mark-Brock Enterprises, Ltd., for a period of ten years, from October 1, 1912, at an annual rental of $10,500. Subsequently, Desmarteau succeeded to the rights under the lease, but the plaintiffs took action against the original tenants and obtained a judgment in the Superior Court which annulled the lease.

Desmarteau entered suit to revoke the decision, and he carried his claim from court to court until the decision above described was secured in the Superior Court. It is said that Desmarteau has paid no rent since April 10 last, and the amount of the judgment was for the rent for the period.

The counterclaim made by Desmarteau for $37,500 was for alleged loss of profits during the time that he was unable to use the theatre from August, 1917, on account of the alleged interference of the plaintiff company. Desmarteau presented his books in court as proof of this loss, but, according to the decision of Justice Tellier, these books "were found to be so incomplete and defective that the witness, Scott, an expert, declared that he could make little of them."

Montreal Sees "Where Are My Children?"

"Where Are My Children?", a feature that had been under the censors' ban in Quebec for practically two years, proved to be a sensational drawing card when it was released at the Holman Theatre for a week's run, starting Sunday, November 24. Although the feature was shown eight times each day, there was nearly always a crowd in line in front of the house. Manager Harry Pomeroy did some rather good newspaper advertising for the run. Prices for all performances were 15 cents and 25 cents. No children under sixteen years of ago were admitted.

Pictures Advertising Canada Shown.

Exchange Hall, the meeting place of the Montreal Board of Trade, was converted into a moving picture theatre on Friday, November 22, for the presentation of an address on "Canadian Trade and Industry After the War," by Watson Griffith, of the Commercial Branch of the Department of Trade and Commerce at Ottawa. The use of moving pictures in this connection was practically the first step on the part of the Dominion Government to advertise the home market and internal resources of Canada.

Regent Theatre Being Renovated.

The Regent Theatre, Calgary, Alberta, was not "refinished" in time for the general reopening of Calgary theatres on Wednesday, November 20, because of the extensive alterations in hand. The new structural features include a brand new balcony to accommodate 350 persons, several additional ventilators in the roof, a new gold fibre screen and latest design for a shadow box.

Another Calgary theatre also apparently expected to do exceptional business after the influenza epidemic because extensive alterations were also made is the Bijou Theatre, which was reopened, however, when the ban was lifted on November 20. This house had also been provided with a new heating and ventilating system.

"Commandeers" Services of Abbie Wright.

The services of Abbie Wright, manager of the Princess Theatre, Montreal, Quebec, were "commandeered" by the Canadian Department of Naval Service in November for the purpose of assisting in securing supplies of steel from leading steel corporations of the United States so that various Canadian shipyards may finish up a number of vessels quickly. Mr. Wright expects to be away from Montreal for four or five weeks, and during his absence the affairs of the theatre will be handled by the treasurer, Mr. Lapierre.

Unique "Ad" on Chaplin's Latest.

The management of the Loew Theatre in Hamilton, Ont., put over some rather clever advertising for the presentation of Chaplin's "Shoulder Arms" during the week of November 25. One unique advertisement consisted of a single line right across the top of the back page of The Hamilton Herald as follows: "Charlie Chaplin in 'Shoulders Arms' at Loew's next week." It is seldom that a newspaper will permit its space to be used in this manner for advertising purposes when the size of the advertisement is quite small.

Later in the week, the Hamilton newspapers carried "news items" to the effect that Chaplin had fallen 1,000 feet from an aeroplane at Beamsville aviation camp, which is situated close to Hamilton. Upon reading the item it was found pictures of Chaplin were supposed to have fallen from the pocket of an aviator as he was making a flight.

Allen Theatre "a Healthy Spot."

J. F. Price, the new manager of the Allen Theatre, Calgary, Alberta, came out with an attractive advertisement in Calgary newspapers during the "dark days" in that city for the purpose of announcing that the Allen would be reopened as soon as possible and also to educate the people that the theatre would be a healthy spot for them when they could attend once more. The advertisement was written in a personal strain, the "copy" consisting of a salutation to the local medical health officer, Dr. Mahood.

"We're all ready, Doc!", the advertisement started off. "Just the minute Dr. Mahood and his hardworking colleagues say the word, the doors of the Allen will be open wide. Just as a starter there will be a big double attraction, etc."

At this point reference was made to the promised bill, which included Dorothy Dalton in "Green Eyes" and "Fattty" Arbuckle in "The Cook."

Announcement was also made that the theatre had been changed somewhat during the lay-off. The stage had been lowered and the position of the screen had been changed.

The advertisement concluded with the following: "There were no 'flu' bugs in the Allen when it closed—Dr. Mahood said so—and there is none now.

"You are hungry for shows—we are just as hungry to see you."

Under the name of the theatre appears the slogan, "The Healthiest Theatre in Town."

Ontario Picture Director Dead.

The death occurred on November 21, at Toronto, Ont., of Sidney C. Johnston, director of the Moving Picture Bureau of the Ontario Government for the past two years. While in charge of this bureau, which is a part of the Provincial Treasurer's department, the deceased had superintended the taking of pictures for agricultural and colonization purposes and had also taken views of the natural resources of Ontario.

The deceased, who was twenty-eight years of age, was born near Toronto. He was a graduate of the Ontario Agricultural College at Guelph and was formerly a vegetable specialist in the Department of Agriculture. He leaves a widow and one child. The cause of his death was not announced. He passed away in the Wellesley Hospital, Toronto.

Banquet for Ferdinand Turner.

Ferdinand Turner, the first manager of Loew's Theatre, Hamilton, Ontario, was tendered a banquet by the employes of the theatre on the stage of the house, immediately before his departure for New York on November 23 to assume the supervision of several theatres on the Loew circuit. Mr. Turner was presented with a handsomely fitted club bag, a gold pen knife and a cigarette case, the presentations being made by Miss Edith Wylie, Mr. Turner's secretary. A pocketbook was presented to Mrs. Turner. R. F. Northey, of Atlanta, Ga., the incoming manager, was also present, along with Mrs. Northey, both of whom made short speeches also.

How Victory Loan Posters and Signs Were Used at Laurie's Regent Theatre, Guelph, Ontario.

Rambles Round Filmtown

With WALTER K. HILL.

Film Facts of Fictious Value Gleaned from Many Mimeographs

STARTING January 1, 2916, the following changes, ordered by the Board of Picture Dictators, will become effective. Seven years and six months in the hence they will become operative. Thereafter, and starting almost immediately:

Exhibitors will return films to exchanges promptly on time and in better condition than they received them.

Exchanges will ship, ten days ahead of exhibition date, all the aids and advertising supplies they promise on the contract.

Film titles will be displayed in twelve languages, that all in the audience may read them aloud in their native tongue.

Statement will be issued by film magnates in effect that THE industry is old enough to ride the asphalt astride a "kiddie car."

Tradepapers will be supplied with non-duplicated publicity that will aid and abet the exhibition of moving and picture photodramas.

Producers of picture-plays, beside putting up the money, will have something to say as to what their directors will produce and film.

The Allied Council of Engineers will meet in executive session to decide as between the use of the term "Operator" or "Projectionist."

Publicists will sign their names to correspondence with a rubber stamp to let people know that they have come to a state of perpetual occupation.

Attendants in film exchanges will shout and swear at exhibitors who call in person for their shows to let them know how unnecessary they are to THE industry.

Showing for "crickets" on the tradepress assembled in projection rooms will start on time and the picture announced will actually be screened.

P. S.—We should like to come up from where we will be in a couple of hundred years to read the kind of "statements of policy" that magnates are then running in the tradepapers.

—w s s—

Information, Please?

"What's playing," said the Man-in-a-Hurry to the girl in the box-office.

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns."

"I haven't finished celebrating, either," said the customer as he grabbed his change.

—w s s—

"Man in the Open" Listed by United.—Tradepaper Headline.

Name, please?

—w s s—

A Dual Role Wasted.

Mr. Walthill (Nebr.).

Esteemed Sir:

Overheard at the Rivoli last week:

"Caruso has a cinch just playing himself—but that guy that plays his cousin is some actor." —T. R.

—w s s—

Harry Reichenbach has returned from the war zone with an Iron Cross.

Bill Rudolph is anxious to know how he got it.

—w s s—

Old Doc Giebler Reports.

Mrs. Charles Chaplin (nee Mildred Harris) has been suffering from a nervous breakdown for the past two weeks.

—w s s—

We confidently assert that none of the insurance companies have financially backed the forthcoming Universal production, "Keep the Home Fires Burning."

Here's a True Story Told by One of Our Best Producers

TO prove that this is not a "publicity yarn" we will omit the name of the producer who sat at his player-piano, with the soft pedal pressed down on a roll of rag-time and spoke as follows:

"We had gone to Staten Island for three hours' work on an expensive location. So carefully had we gone into the cost of production that we figured our production expenses down to the penny. Time was worth just eight dollars a minute," said Mr. Producer.

"There was one interior situation; a dinner scene. Essential to the plot was an old-fashioned red table-cloth. When we were ready to shoot, the director discovered that the necessary red table-cloth was not in the scene.

"The property man (who should have provided the cloth in advance) was sent scurrying around Staten Island to borrow or buy the needful. Hours passed; the light failed. Another trip was necessary, the next day, to get the scenes we needed. I took the cloth from my own breakfast table to supply the proper atmosphere."

As he switched to the forte thing-a-majig to full speed, Mr. Producer shouted:

"There's lots of money put into pictures that never comes out."

P. S.—Is this yarn worth the space it takes?

Giebler Rubbernecks a Lion Using Reporter's Note Book

THE seeker after news, both live and wild, walked into the Sunshine comedy lot in Hollywood, Cal., where Henry Lehrman was making Fox-Lehrman two-reel laugh-bringers. He spent two hours visiting the ducks, the chickens, the trained flies, the musical skunks, the acting crabs, and the other insects and animals used in the Fox-Lehrman comedies. Tired out, he walked into one of the offices and was greeted by a lion. He had closed the door behind him and was therefore in no position to retreat.

Giebler smiled. He doesn't know why he smiled. Yet he doesn't believe it was from any feeling of joy. He sat on the arm of a chair and, being well bred, he continually faced the lion. He took out his note book. The lion put his two paws on the vacant arm of the chair.

"What do you think of these comedies, Mr. Lion?" began the interviewer.

"Bar-r-r-ooph!" roared the shaggy one. "They give me a pain. They get under my epidermis. I don't see where the fun comes in. Why, when I'm on you couldn't make one of those comedians or directors laugh all day.

"One day I was doing some fine stuff, running around wild like, knocking over boxes, jumping over the comedian. And what do you think happened? The director and the camera man ran away. I supposed Lehrman called them.

"That made me sore. And when I stopped acting, the whole gang began to sneak back onto the set. If I had had a camera, believe me, I could have taken some fine comedy stuff of their return.

"I'm getting tired of sitting on a box roaring. I want to do action stuff. I want to hit it up with the comedian. Why should that fellow hog it all. He takes a pretty girl and hugs her. When I go near the girls they jab a fork into me.

"And that colored fellow. Why, he's no actor. He gets scared of me and shows it on the screen, and in that way gets by. Paid for looking naturally scared. I'm going to bite that fellow some day just to prove to him that lions are as bad as he thinks they are.

"You know I'm not complaining, but I think I ought to be starred. Let them turn me loose. I'll give 'em comedy—yes, and some tragedy too."

—D. A. Morrissey.

Giving Them the Gate.

THE gate that bars the entrance of the public to the World studio at Fort Lee is called "The Petain Gate." It was christened so because the famous French General was the author of the expression, "They shall not pass," which will go down in history with the famous "Don't give up the ship" uttered by our own Lawrence.

However, some soulless creature lifted the gate from its hinges and deposited it before the office of Bob MacIntyre, in the studio. MacIntyre, be it known, is the casting director of World pictures.

A Dalton by Any Other Name.

EMMETT DALTON, actor, author, producer and supervising director of the Southern Feature Film Corporation, and erstwhile "bad man" of the rolling prairies, has been said to be some sort of kin to Dorothy Dalton, luminary of the Thomas H. Ince forces.

Mr. Dalton, who has just completed his initial production, now comes to bat with the statement that his namesake is no relation of his. However, let it be known that Mr. Dalton is proud of Dorothy because she's a Dalton.

—A. L. F.

—w s s—

Since "Hit the Trail Holliday" George M. Cohan hasn't "big brothered" any films. 'Smatter?

—w s s—

Speaking of Serial Perils.

Perhaps other motives than pure patriotism persuaded some screen actors to seek the shelter of the trenches.—New York Times.

—w s s—

Theatre musicians should worry because brewing stopped last Saturday midnight.

They'll always have their Meyerbeer.

—w s s—

John Barrymore Likes Bacon and Eggs. —Evening Telegram.

What's YOUR favorite publicity diet?

—w s s—

Bid and Asked on Godfrey Curb.

There was a matter of two bucks borrowed money under discussion.

First Film Salesman: "Gee whiz! You owe everybody. If you entertained all of your creditors at once you'd have to hire Madison Square Garden."

Second Film Salesman: "And if you entertained all of your friends at once you'd only need a telephone booth."

Then each spiked a Mecca from an innocent bystander.

—w s s—

"Burst upon the celluloid horizon," in a piece of publicity, sounds like another affiliation of exhibitors.

—w s s—

Safety First!

Freddie Schader, best posted of all Main street guides, is prompted by "The Cannibals of the South Sea Isles" to suggest that someone produce "The Cannibals of Broadway."

He sumbits the names of several prominent specimens, but to avoid a damage suit, we decline to print—referring eager magnates to our own source.

—w s s—

Washburn Completing "Venus in the East."—Tradepaper Headline.

We'd like to give her the double-O before she leaves for the West.

—w s s—

Blackton Kiddie Finds Hopper's Goat.

Every theatrical "fan" knows about the famous quaver in De Wolf Hopper's voice, but it has remained for Charles Stuart Blackton (small son of the producer) to frankly describe it. At a recent Hippodrome performance to which Mrs. Blackton took her "kiddies," Hopper was well launched on a fervent bit of oratory when suddenly Charles remarked in a very audible voice;

"Mamma, why does the man talk like a nanny goat?"

—w s s—

Kathleen Clifford, after two years of strenuous activity in the moving picture studios on the Coast, is taking a nice, quiet vacation in New York. She is at the Hotel Algonquin.

—w s s—

This Director Is Bad Luck to Buildings.

Kenneth Webb, Vitagraph director, is rather exclusive in the matter of locations. In the picture he is now making with Corinne Griffith as the star he has photographed a location that will never again appear in pictures. "Never again," because an old house was used by Director Webb's company just one day before it was torn down.

Rambles Round Filmtown

This Is Good for Programs House Organs—and Everything

The Oath.

Through the courtesy of The Hardware Age, we reproduce from its columns this stirring poem by a grandson of the author of "Onward Christian Soldier." It appeared originally in that magazine under date of August 8:

I will not drink from a German cup,
Or eat from a German plate.
I will not deal with a German man
All foul with German hate.

I'll use no drug with a German name,
That's grown on German land.
I'll eat no food and drink no beer
If made by a German hand.

I will not use a German tool,
Razor, or knife, or saw.
I will not trade with a German shop
That lives by the German law.

I will not sail on a German ship,
Where German songs are sung.
I will not breathe where God's clean air
Is soiled by a German tongue.

I'll not forget those awful deeds,
To girls and little boys.
No more I'll hang on Christmas trees
Those blood-stained German toys.

I will not take a German's word,
He'll break it if he can.
There is no love in a German heart,
Or faith in a German man.

This is my oath, when war is done,
I'll swear to keep it true.
And since I know you feel the same,
I'll pass it on to you.

—Kenneth Graham Duffield.

—w s s—

Pete Schmid is authority for the "announcement" that a certain newspaper syndicate wanted Doug Fairbanks to do their reporting at the Peace Conference—"feeling confidence in his ability to write in the same manner that he acts on the screen."

Wouldn't his style be a bit too jumpy?

—w s s—

Good News for Druggists.

BETTY BLYTHE entertained her press agent at the Vitagraph studios recently. Knowing the failings of said publicist, she was at a loss for something to fan the flame of his think tank.

Finally she discovered a bottle of cologne and offered the poor pen-pusher what she called a "Blythe Cocktail."

The P. A. dashed it off with apparent relish and ever since has been haunting bars along Broadway trying to get a duplicate.

—w s s—

General Pershing Sees Picture Based on His Life.—Tradepaper Headline.

We should be glad to give all the space "Black Jack" needs to print his critical review.

—w s s—

"Why the Bolsheviki?" (General Film).

From a letter just in from the Coast bearing the signature of H. H. Van Loan we glean the following figures:

From Joseph Schenck for "New Moon" for Norma Talmadge, $2,000.

Astra Serial, for Pathe release, sold as a 50,000-word serial to Motion Picture Magazine.

For Douglas Fairbanks story entitled "It Could Be Done." Figures deleted.

Last year made $12,000 on brain work for twelve months.

Last month made or took in on brain work, $5,000.

"I am taking the screen seriously," says Van.

Reckless Terry Starts a Panic.

S. L. ROTHAPFEL (per Terry Ramsaye) has mailed a check for six bits to a local newspaper for the purpose of reimbursing "a motion picture critic (who) in the excitement of the Caruso opening ran away from her change on the war tax."

This accounts for the line (that had formed at the right), including Helen Pollock, Frances Agnew, Aileen St. John-Brenon, Allison Smith, Helen Rockwell and other ladies of the craft; with the head of the line resting at the cashier's window—and considerable crowding from the rear ranks.

—w s s—

Basing our belief on what we read, rather than on what we hear, Pete Schmid is the master ventriloquist among all the A. M. P. A.

And if you don't get what we mean—don't worry.

—w s s—

Now You Know the Essentials.

Arthur E. MacHugh, who press agents for B. S. Moss, has made it all clear. "Beth Ivins," he remarks, "is said to possess all the necessary attributes for a successful screen star—looks, wears gowns well, is chic and can act."

—w s s—

Localizing Mr. Greene.

"Walter E. Greene, general manager in Chicago for distribution."—Sunday Telegraph.

—w s s—

"For Husbands Only" (Universal).

"The Married Virgin" (General Film).

"The Better Half" (Select).

—w s s—

"Producer Contends Dramas and Pictures of World Conflict Are Essential 'Lest We Forget'," is a trade paper headline after Arthur James' own heart.

—w s s—

Stealing Each Others Stuff.

Mary Miles Minter sent President Wilson a letter via Loughead F-1 airplane.

Douglas Fairbanks sent Secretary Tumulty a letter via Loughead F-1 airplane.

Now, children, let's print the answers you received!

—w s s—

Goldfish Thinks Peace Godsend to Film Industry.—Tradepaper Headline.

But not to the several anti-Hun productions that lost their last opportunities for exploitation during the lay-off.

—w s s—

Bunk to Sell Films.

"The woman stared, unwinking, at the body which lay so still—'It is my husband!' she said in a dry voice."

This happened after July 1, 1919.

—Chico

—w s s—

Willard D. Coxey leaves Division of Films publicity to become the "story man" for Harry Lauder's forthcoming tour.

—w s s—

An American officer instructing a class of recruits in the use of the gas mask said:

"Remember that when the alarm for gas sounds there will be but two kinds of soldiers in your squad: 'The Quick and the Dead!'"

—L'Clair

—w s s—

Captions That Carry a Kick.

"Come On In" (F-P-L).

THE Industry's fine!

—w s s—

Once in a While Bide's Funny.

For instance. Under the venerable caption, "Answers to Inquiries," the Evening World lately carried this one:

Smith—There is no age limit on vaudeville.

Colbran—Yes, she is the original Lillian Russell.

—w s s—

"What can we do for you?" plaints a friendly enemy.

Let's come right out from under:

What can we do you for?

THE RAMBLER.

ARTHUR JAMES TALKS SALESMANSHIP

Metro Publicity Man Takes Ground That Proper Press Work Is Chief Selling Agent for Film

By Epes W. Sargent

ARTHUR JAMES, director of publicity for Metro Pictures Corporation, takes the ground that the pubilicity director is the chief salesman for the products of his company. Generally the press department and the sales force are more or less at odds, but there is much in what he has to offer.

"In the film business," he began, "the conditions are peculiar. You must not only sell film **to** the exhibitor, but you must sell it **for** him, if you would continue the volume of your sales, and I believe that publicity work, properly done, is the chief selling agent in any film campaign that is on a permanent basis.

A Trade Ad and a Six-Sheet.

"We do not, however, go to the public direct, through the medium of national advertising. I do not believe that the results gained by this method bring the fullest returns to the exhibitor. I do not believe, for that matter that it is possible successfully to advertise a brand of film, and for very simple reasons. If you advertise a brand of sugar or a certain make of automobile direct to the general public, you have just one sort of sugar or one certain type of automobile to sell to the dealer through reaching the public. One container of sugar is precisely like the sugar in all the similar containers. One automobile is a duplicate of all other cars of the same sort.

"It is different with film. You are not selling one film, but a brand of film. You cannot be specific. You might persuade a man that Metro makes the best films and he may seek a Metro subject at his local house and the particular subject he sees may not appeal to him, personally. It may be an excellent film, one winning the praise of the public generally. It may be the only film of the output that will not appeal to this particular man, but if he does not like that particular film—and a boorish usher, or a patron who reads the titles aloud may be the real cause of his dislike—he does not like the brand.

"That same man might be attracted by Metro pictures he sees upon the screen and form in his own mind the opinion that Metro pictures are worth while seeing. But he is not then judging Metro pictures, as such, but the ability of the theatre to entertain him.

"This is one angle of the situation. Another difficulty is the inability of the advertiser to offer more than a broad general appeal. I cannot, for example, take space in the national weeklies to advertise Nazimove in 'Eye for Eye' this week and expect the man who has the subject thirty days from now to appreciate my efforts. I am virtually advertising that the exhibitor is out of date, in the estimation of his patrons. They say to themselves that it is an old play, and pass it over.

"I think I can do the most good by using the money and effort I might give to national advertising to make Metro's aids to the exhibitor better and more effective. We aim to help the exhibitor sell Metro releases. We use every effort along these lines, knowing that the film which brings money into the box office is going to be a better selling force for future films than page spaces of glittering generalities in widely read publications. I feel that I am doing more for my own employers and more for the exhibitor—yes, and I'll add for the patron—if I help the exhibitor to make good with the story he has at the moment.

"To this end we work, not alone to devise the most striking advertisements and posters, but to induce the exhibitor to make the fullest use of the material at his command. We do not stop with making ready to help. We end only with the run of the film in that house.

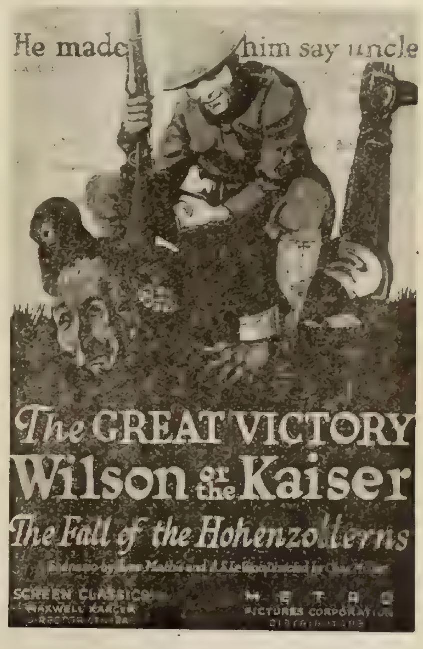
"We do not spend hundreds of dollars on elaborate plan books, dressed out with colored covers, embossing and gilt. The plan sheet is a four-page broadside 16 by 22 inches. Take this one for Nazimova, for instance. The front page, you will notice, carries a type advertisement for the play. Ostensibly this is an advertisement to the manager, but as a matter of fact is can be used as the strip for a lobby frame, giving the star and title in 3½-inch letters. However, we do not expect this to be used since it backs on a full page of press work.

See how he cracked the nut-
THE GREAT VICTORY
Wilson or the Kaiser
The Fall of the Hohenzollerns

An Effective 24-Sheet with a Vivid Red Ground.

"We start off with a full suggestion for the advertising points. An exhibitor who reads this has the foundation on which he can build his own advertising if he so desires. We follow with the billing matter, cast and full synopsis. These synopses are shorter than they were because we found that the original form was too long for average use. There are, in addition, five general press stories, an opening story, including a brief synopsis, a criticism which is a criticism and not merely puffery which even a self-respecting country editor would not print; ten teasers, eighteen catchphrases, a program mention and a brief and a longer letter for those who like mail campaigns.

"But, mind you, this is all newspaper stuff. We know that the stuff can be printed because it is so generally used. We might use ten times as many superlatives, and if the stuff did get in it would be all right, but we aim to turn out press material that is more along the lines of what most editors will use. The press sheet goes to hundreds of dramatic and motion picture editors. The stories either have a news or a personality value. They are not glowing puffs for Metro and its stars. It is written for the manager to hand to his newspapers. It might please the stars more to play them up more strongly. It might be supposed to make more of a hit with the man higher up if it told how great Metro was, but we work along the lines that if we help the manager to sell the play to his public, the public will come to know Metro without this puffery. It has worked out that way. There is not a line printed that cannot be run by the city as well as the country newspaper.



One-Sheets That Sell.

"The Nazimova paper is a little more ample than the average, since this is a special, but it differs from the rest only in that there is a greater choice of subjects. We offer a twenty-four sheet, two sixes, three threes and three one-sheets. The twenty-four sheet is a portrait poster, with a striking picture of the star. The rest are all scene poses, and they are not merely poses. They are dramatic. They tell something of the story.

"The only exception to this rule is in

the case of such pictures as 'Wilson or the Kaiser' in which the subject lends itself better to cartoon treatment. We try to get as far as possible from the 'clinch' style of pose, even if these do work up nicely in the three and six sheets. We aim to suggest the dramatic moments of the play.

"And we do not merely get out the paper. We try to persuade the managers to use it, not because we want to sell the paper, but because we want to sell other films to the same men and we know if we sell one subject to his public we can sell others to him. It has been something of a fight, but we are making great progress. We sold 75,000 one sheets of one subject alone and had to run off an additional 24,000. This was the paper for 'To Hell with the Kaiser,' showing a brawny American fist landing on the point of the Kaiser's jaw. It was so fully in accord with the public mood at the moment that it aided materially in selling the picture to the public, and its wide use brought in additional business.

"That is one of the points we urge. Pictorial paper does sell film just as it sells the circus and the stage offerings. We have passed the day when a single hired three-sheet in the lobby was conisdered poster advertising. That may help with the regular patrons, but the use of paper in locations about towns or around neighborhood theatres sells more seats than many managers realize even now. Pictorial paper catches the eye better than anything else, and it can be widely spread at a cost small when compared with the returns.

"In addition to posters we have six to eight cuts in one and two column widths suitable for newspaper work. These are both scene and portrait cuts.

"We also offer different designs in newspaper advertisements. Here we do not use halftones. All of our illustrative work is in line and mass. We find that advertisements print better if there is no half tone to clog up, and the designs are drawn so that the masses will not mud. The cheapest paper will take good impressions, and we get some pretty poor stock to be worked on in these days of paper famine. The cuts have all the suggestion of half tone, but they look better, and this, I believe, is a real aid. A poorly printed cut will suggest a poorly produced play in spite of the absurdity of supposing that the grade of country press work has any connection with the production efforts of a large company. The mental suggestion is there, and because it does exist, we exert ourselves to produce cuts that are bound to come up well even in the hands of inexperienced pressmen. It is a small point, but it is all a part of the selling campaign.

"Of course we offer the usual assortment of lobby displays, heralds and slides, but we believe that newspaper and pictorial advertising are the backbone of the theatre's selling system.

"And we don't stop with getting the stuff ready for distribution. Metro controls its exchanges and each exchange automatically receives its share of all accessories and is urged to dispose of the material to the theatres. Exchange managers are made to appreciate the fact that while there may be no direct monetary return in providing cuts to exhibitors, there is none the less a return from helping the managers to put their shows over. This end is so well taken care of by the exchange that there is a little need for a so-called service bureau at the home office. Each exchange renders this service as a part of its rental scheme. But if any request does come in to headquarters the material is shipped out at once, if the house is nearby, or a wire is sent to the exchange if they can reach the manager more quickly. We aim to give the service when the film is rented and without waiting for a special complaint.

"To my mind the publicity department should be the chief selling force. A salesman goes into a manager's office. He does not tell him what he can have in the way of aids. He shows him. And the manager knows that he will get what is promised. We see to that, for while the press department does not have any tangible connection with the selling end, we know that film cannot be sold to the managers unless we can show them that they will be given the fullest aid in retailing the amusement to the purchasing public.

"I think that if all press departments were run along these lines all salesmen would have an easier time. We do not waste effort here on general publicity. It is all directed to specific effort. A manager might be more impressed if he read a glowing press story for a film, but if he cannot induce his local paper to print these items bristling with 'superb,' 'greatest ever,' 'most massive and costly,' and the like, what good does it do him? Ten lines that any newspaper will print and any reader will run through are worth hundreds of lines that no one but the manager ever sees. We plan every line of our text, every poster and cut to go right through to the eventual purchaser of the film—the public, and I believe that we reach the public more surely through concentration of effort on the film being shown in his town at the moment than we could ever do with pages of general appeal. We have found that it works in our own case, and even in our trade paper advertising we use inserts more often than straight pages for the same reason, for many of the inserts work up well in lobby frames or even as the basis for special newspaper displays."

Universal in the Market for Big Plays and Stories

THE Universal has issued an announcement that it is in the market for big plays, old or new, from the spoken stage, or big novels or stories, old or new. The material is sought for adaptation to forthcoming super productions by this company.

In furtherance of the search a special request was issued to the heads of all departments personally to scour their memory and make efforts to discover film subjects in past or current literature.

"The greater and more famous the story is," said Carl Laemmle, president of Universal, "the better we will like it. Price will not be an obstacle. We are ready to pay a big figure for the material that meets our requirements."

It was stated that the Universal has adopted the policy of producing several big pictures whose names are from the store of literary treasure. The name of the story or play, of that of its author will be employed as the principal asset of the film in each case.

"The film industry has reached the stage now where its most responsible leaders are educated to the full value of the story as the chief ingredient of a production's success," said Mr. Laemmle. "Everyone is agreed that the public demands rich romance, strong, vital, human documents for its screen diversion. The Universal, therefore, intends to meet this fact in a definite, consistent way. We intend to review the whole market of classic literature and procure stories that have been tested and approved as gems. Then we intend to make pictures faithfully and vigorously portraying these gems."

It is understood forthcoming productions will be released through Jewel Productions, and in some cases as Special Attractions. Jewel already has prepared plans to govern the advertising and distribution of the subjects.

Meantime, at Universay City, five dramatic companies and the Lyons-Moran comedy troupe have resumed work.

Priscilla Dean, whose recent picture, "The Wildcat of Paris," is set for early release, was the first to begin under Tod Browning a new play, the temporary title of which is "The Gutter Rose." The scenario was written by Harvey Gates from an original story by Evelyn Campbell.

Carmel Myers has started work with Paul Powell as director in "The Wild Girl." The scenario was written by Waldemar Young from an original story by Frances Nimmo Greene.

Mary MacLaren is about to begin under Ida May Park's direction "Who's Widow?", a photoplay constructed by Miss Park from Eleanor Chipp's original story.

Monroe Salisbury's next starring vehicle will be "Pirate Gold." The story was written by Herbert Hall Winslow from a Hungarian drama by Emil Nyitray.

Mr. Young prepared the scenario for the last-named production and also worked on the continuity of "Cherries Are Ripe," a French farce by Maximilian Foster and Paul West. This is to be used to star Edith Roberts.

"You've Got It" is the comedy in which Eddie Lyons and Lee Moran have returned to work. Mildred Moore has the leading feminine role.

Elaborate preparations are being made at Universal City for the filming of a new serial starring Marie Walcamp, the daredevil heroine. Douglas Grant's novel, "The Fifth Ace," was purchased by the Universal and is being prepared for serial presentation on the screen by Hope Loring. J. P. McGowan, who directed Eddie Polo in "The Lure of the Circus," has been selected to handle the megaphone. Pat O'Malley, who has been appearing in support of Bluebird dramatic stars recently, will have the masculine lead. Others in the cast include Alfred Allen, Tom Lingham, Andrew Waldron and Leon Kent.

Mildred Harris Close-Up Makes a Hit in Animated

FROM Minneapolis comes the report of a stunt by which an exhibitor was able to present a picture or Mildred Harris (Mrs. Charlie Chaplin) without booking any such subject. Manager Branham, of the Strand Theatre, was the author of the device. Jewel now is applying it broadcast.

The Jewel exchange manager in Minneapolis clipped out a small closeup of Mrs. Chaplin from her recent film, "The Price of a Good Time," and inserted it in the current Animated Weekly. Mr. Branham thereupon inserted an announcement in large black type in his quarter-page advertisement, proclaiming that Mrs. Charlie Chaplin was to be seen on his screen. A big feature picture from another company was the chief attraction, but the name of Mrs. Chaplin was as prominently displayed as the title of the feature, and tremendous interest was added to the advertisement.

So successful was the expedient that the Jewel exchange immediately obtained other close-up clippings of the player, and arranged to provide them for all the exhibitors who desired them in that territory. The idea traveled to other exchanges, and bids fair to become adopted throughout the country for theatres which do not happen just now to have an immediate booking of a Mildred Harris picture.

Will Release Outdoor Pictures.

Forthcoming short-reel subjects to be released by the Exhibitors' Mutual Distributing Corporation, under which name the reorganized Mutual Film Corporation will hereafter be known, include the Rothacker outdoor pictures.

"Bad Men and Good Scenery," the second in the series, is released November 24. It is a visit to the famous "Jackson Hole," notorious in the annals of the bad men of the West, who made it their rendezvous after a daring raid or hold-up.

"Peaks, Parks and Pines," released December 1, are scenes in the vicinity of Mount Ranier, Washington, jealously called Mount Tacoma by the inhabitants of Tacoma.

Producers' and Distributors' News

Red Cross Scores Beat With Paris Victory Film

HOW efficient and important a film organization exists in the American Red Cross Bureau of Pictures is demonstrated by another news beat it has scored in securing and distributing the first news reel of the big victory celebration in Paris. So timely and exclusive was this film that it was taken by all the Keith Theatres in New York as an added special for their Thanksgiving Day programs, where it made a sensation before the big holiday audiences. On the same day dozens of prints of the Paris Victory Celebration were rushed to all parts of the country to be distributed as an American Red Cross release through the General Film Company exchanges.

Coming on the heels of a similar beat by the Red Cross when it went into the Rivoli Theatre with the first American-French Fourth of July celebration in Paris the present achievement demonstrates particular ability by the Bureau of Pictures to present live world events to the public of the United States through the medium of the screen.

The undeveloped negative of the Paris Victory Celebration was delivered at the New York office of the American Red Cross Bureau of Pictures near midnight, Tuesday, November 26. By 2 o'clock the next morning the negative had been projected in negative form, and titles had been sketched out for it. By noon of the 27th the picture had been seen by John J. Murdock of the United Booking Offices and had been adopted as a special Thanksgiving Day release in all the New York Keith vaudeville houses. Not less than sixty prints of the picture had been started to General Film exchanges all over the United States by Thursday. The cameramen and agents of the Red Cross abroad are being kept in constant touch with all war area events and their work is beginning to make itself felt in the way of fine material coming back to this country.

Events from the London Victory celebration are also incorporated in the Paris film, but the scenes from the French capital predominate.

"The Girl of My Dreams" To Be Issued December 15

UNUSUAL significance is attached to the announcement that the Billie Rhodes De Luxe feature, "The Girl of My Dreams," will be released on December 15 by the Affiliated Distributors' Corporation through the Exhibitors' Mutual Distributing Corporation.

A long-term contract was signed a few days ago between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, by which Robertson-Cole will furnish all pictures for the Exhibitors' Mutual exchanges. The first dramatic production to be distributed as a result of the aforementioned transaction will be "The Girl of My Dreams."

Not only is the Billie Rhodes picture the inaugural dramatic release of the new arrangement, but added interest is given through the fact that the photoplay marks the first appearance of Miss Rhodes as a feature star. The picture scored a success at a pre-view showing by T. L. Tally in Los Angeles a few weeks ago.

The Billie Rhodes pictures are being made by the National Film Corporation of America, the releasing rights for the entire world being under the control of the Robertson-Cole Company. Miss Rhodes has attained stardom after a career of nearly five years in one and two-reel subjects. Most of her success has been scored in the field of comedy, her charm, beauty and skill as a comedienne standing out.

Scene from "The Greatest Gift" (American Red Cross-General Film).

"The Racing Strain" Looks Big.

"Another 'Polly of the Circus!'" That was the ejeculation of a New York exhibitor following a private screening of Mae Marsh's Goldwyn picture, "The Racing Strain." And Goldwyn is firm in the belief that those who liked Margaret Mayo's "classic of the big tops" will find the new Goldwyn Mae Marsh production no less appealing and entertaining.

"The Racing Strain," a romance of Kentucky and Saratoga, was written expressly to suit the peculiar talents of the star by Tex Charwate. A horse race exceeding in picturesqueness and thrills the stirring contest in "Polly of the Circus," is one of the glowing features in "The Racing Strain." The event was staged at Saratoga.

Maxwell Produces "The Married Virgin."

Joe Maxwell, known in theatrical circles as a prolific and successful author of vaudeville sketches, has turned photoplay producer and is launching his first picture under the brand of Maxwell Productions. He has elaborately staged a story by Hayden Talbot, which may be described as a society thriller, and which contains a unique domestic plot. The title, "The Married Virgin," applies to a complication which by an odd twist develops a happy ending for the drama. Mr. Maxwell made the picture in Los Angeles and believes he has a fine production. The principal characters are taken by Kathleen Kirkham, Vera Sisson, Rodolph Di Valentina, Edward Jobson and Frank Newkirk. "The Married Virgin," in seven reels, will be released through General Film Company.

Blackton Film Goes to First National.

Speculation as to the exploitation of J. Stuart Blackton's "Safe for Democracy" is set at rest by Commodore Blackton's announcement that he has entered into an agreement with the First National Exhibitors' Circuit, Inc., whereby that organization will distribute the production.

While no date has been set for the First National's release of "Safe for Democracy," the negative has been turned over, and it is understood prints will be made up immediately and present this timely production throughout the country as soon as possible.

Semon Working on Thrilling Comedy.

Larry Semon, Vitagraph's comedy star, has started work on a new two-reel Big V special comedy written by himself, which he says will introduce to picture play audiences more thrills and story plot than has ever been attempted in screen farce comedy. The working title of the subject is "Traps and Tangles."

Scene from "She Hired a Husband" (Bluebird).

World Pictures Plans to Issue Special Releases

THE coming year will mark a big impetus to World picture activities. Plans under way will put this company in a foremost position among producing and distributing companies. Besides the regular program releases there will be from time to time a special release that will be all that the term "special" implies. So seldom has the World announced a special release that exhibitors are quick to appreciate the value of such a release as a box office magnet.

"America's Answer," which the World is distributing for the Division of Films, attained success as a moneymaker for managers of moving picture theatres, and was given to the exhibitors at a rental price that left a wide margin of profit. This was followed by the success, "Under Four Flags," and has created a most friendly feeling toward the World Corporation.

McClure Pictures, after a careful consideration of the claims of the different distributing companies, settled upon World Pictures as the best to handle "What Shall We Do With Him?"

This picture is not a war photoplay, nor does it deal with war conditions. Still further, it was not the outgrowth of hate or prejudice. Neither will it depend for popularity on arousing patriotic fervor. It makes its appeal on shaping public thought to the burning question of the hour—what should be done to the arch-criminal of the ages who must appear before the bar of justice created by public opinion and then and there answer for the ruin he has wrought.

"What Shall We Do With Him?" offers no advice or suggestion as to what form of treatment shall be accorded the man who plunged this world in what threatened for four years to be anarchy of the worst possible kind. It is in five reels and has been directed with a cast adequate to the greatness of the subject.

The picture will be released as a special on a date to be announced within a few days.

Interest in Robertson-Cole Deal.

A topic of conversation in motion picture quarters during the past week has been the arrangement between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, by which Robertson-Cole furnish all pictures for the Exhibitors' Mutual twenty-nine exchanges in the United States and Canada.

The Robertson-Cole Company stands in the position of banker or agent for a number of producers. The arrangement means that the pictures handled by Robertson-Cole, having passed through a business system covering every detail, will go to the Exhibitors' Mutual exchanges fully approved productions.

Stars releasing through Robertson-Cole will make no more than eight productions a year. This means that exhibitors will get the full value of these stars, that there will be no mad rush to provide vehicles, no frenzied pace of hurried filming.

Doris Kenyon's Company Leave for North Carolina

DORIS KENYON and a company of twenty-five players have left for Hendersonville, N. C., where the exteriors of "Twilight" will be made. The picture will be directed by J. Searle Dawley, with Ned Van Buren as chief cameraman and Thomas A. Persons, studio manager for De Luxe Pictures, Inc., in general charge of the production under Theodore C. Dietrich, president of the company.

Frank Mills, who did such splendid work as leading man in Miss Kenyon's last picture, "Wild Honey," which is now ready for release, will again be Miss Kenyon's leading man in "Twilight." Other principals in the cast will include Harry Lee, George A. Lessey, William Hartman, Sally Crute and Edith Warren. The company will remain in North Carolina about two weeks, after which the interiors will be made at the Biograph studio.

Director Dawley, Mr. Persons and Joseph I. Clement, technical director, preceded the company by two days and made arrangements for the construction of a complete lumber camp and sawmill at Hickory Nut Gap. The lumber camp and sawmill, together with a score of ox teams and several hundred native North Carolina mountaineers, will be used.

The story of "Twilight" was written by Vingie E. Roe and published in the October issue of Metropolitan. The screen adaptation was made by Louis Joseph Vance.

"Too Fat to Fight" a Hit with Y. M. C. A. Officials

REX BEACH'S drama of human emotions, "Too Fat to Fight," has been officially indorsed and given the highest possible recommendation by the Young Men's Christian Association. A committee of Y. M. C. A. officials attended a private showing of the picture and placed the stamp of the organization's approval on this new and virile Rex Beach story, which depicts the wonderful work of the Y. M. C. A., Y. M. H. A., Y. W. C. A. and Salvation Army in the interests of humanity.

Following the projection of the picture the officials and spectators were unanimous in their approval and recommendation of "Too Fat to Fight." The official "Y" verdict is expressed by Chairman William Sloane in a letter addressed to Mr. Beach. The tribute paid by the Y. M. C. A. insures the unparalleled success of this new Goldwyn release.

"I consider 'Too Fat to Fight' one of the most remarkable pictures I have ever seen," said Mr. Sloane, "It holds the interest from start to finish and cannot help impress every person who will see it."

Mr. Crowell, publicity director of the National Council, gave the following verdict: "'Too Fat to Fight' is undoubtedly the best picture depicting the work of the Y. M. C. A. It is first-class in every respect. The humanness of the story should insure its complete success everywhere."

The wealth of comedy which abounds throughout the six reels drew enthusiastic applause from the audience. The dramatic episodes also were warmly received.

The Y. M. C. A. board not only indorsed and praised the picture from a technical angle, but, in addition, the strength of the story and the rapidity of the action of the play were subjects for commendation.

Show Submarines in Metro Film.

Some thrilling submarine scenes are shown in "The Man Who Stayed at Home," a Screen Classics, Inc., picture version of the successful drama of the same name. Both interior and exterior views of a submarine are photographed in connection with the action. Depth bombs have their part to play in the story, and following their appearance the telltale traces of oil and wreckage are seen on the surface of the water.

In the making of these scenes, Director Herbert Blache sustained a painful injury to his hand. He was holding the "depth bomb," explaining the action of the scene to the players preparatory to releasing the explosive. Fortunately the bomb was one manufactured primarily for picture purposes, as the Government would not permit the use of a real death-dealing depth bomb in the production, and it had been filled with a powder that was comparatively harmless.

Chicago Showing for Perret Film.

"Lafayette, We Come," the big victory spectacle produced by the Affiliated and released through the Exhibitors-Mutual Distributing Corporation, was shown at the Ziegfeld, one of the prominent Michigan avenue houses in Chicago, the week of November 23-29. The subject is a dramatization of the speech of General Pershing at the tomb of Lafayette. The production was made under the direction of Leonce Perret, and features E. K. Lincoln and Dolores Cassinelli.

Stanton to Direct Farnum.

Richard Stanton has been selected by William Fox to direct William Farnum in his next production. Mr. Stanton directed "The Spy," "Rough and Ready," "The Land of the Free" and "Why I Would Not Marry."

Johnson Cannibal Film Makes Hit in Toronto

MARTIN JOHNSON'S "Cannibals of the South Seas" had its Canadian premiere at Massey Hall, Toronto, November 23, scored a sensation.

The hall, which seats 2,950, was jammed for the opening of the thrilling adventure series. The premiere, arranged by the Robertson-Cole Company, which has the world rights, was a success in every way. The pictures were presented in practically the same manner that they were offered in the ballroom of the Hotel Astor in New York recently, a symphony orchestra in charge of George W. Beynon handling the special musical score.

The Toronto premiere brought out some unusual features of the "Cannibals of the South Seas." The audience went wild at the appearance of a British flag nailed to the masthead of a native boat in the lonely South Seas, and, later, when Johnson and his wife are taken prisoners by cannibals, only to be released after a hairbreadth escape at the timely appearance of a British warship, the whole auditorium shook with cheers and cries. The demonstration was remarkable in every way. The picture was shown all the week.

Betzwood Completes Four Bennison Films.

The four hundred acre plant of the Betzwood Film Company on the Schuykill, a few miles above Norristown, Pa., has been converted into a section of the wildest and wooliest of western localities. This intensive transformation of east into west cost the company $35,000 as a preliminary step in its plans for the series of six star feature pictures introducing the personality of Louis Bennison to followers of the screen. Four features have been completed, with work on the fifth now in progress.

These productions by the Betzwood Film Company are to be distributed through Goldwyn. Philadelphia is to have the distinction of the first Bennison release, "Oh, Johnny," which is to have its advance presentation at the Victoria in the week of December 23.

French Marine Seen in "Eye for Eye."

The occupation of a North African port by French marines, who proceed to quell a disturbance by hostile Arabian tribes, is depicted in "Eye for Eye," the seven-act production starring Mme. Nazimova.

In the making of these scenes actual marines from a French battleship were used. In the march of the landing party of 250 men and their subsequent scenes of hand-to-hand encounters with the Arabs, these French sailors acted as though they had been appearing before the camera all their lives. Director Albert Capellani insisted that it was a natural result of the excellence of the navy training. These scenes add to the beauty and value of the entire production.

"Eye for Eye" is a splendid picturization of the three-act drama, "L'Occident," by the Belgian dramatist, Henry Kistemaeckers. Nazimova has the role of Hassouba, "the flower of the desert," who typifies the desert law of "an eye for an eye and a tooth for a tooth."

Fox Makes Directing Changes.

Several changes have been announced by William Fox in the assignments of his directors who are still in the East.

Richard Stanton will direct William Farnum in his next De Luxe production, which will be filmed in the East.

Charles J. Brabin will direct Evelyn Nesbit in her next picture. At present Miss Nesbit is being directed by Kenean Buel in "Woman, Woman!"

Edmund Lawrence, who has been ill, but now is fully recovered, again will direct Virginia Pearson.

Scene from "The Squaw Man" (Artcraft).

Los Angeles Opening for Garson-Neilan Pictures

AT LAST the Garson-Neilan production, "The Unpardonable Sin," in which Blanche Sweet is the star, will be shown to the public for the first time. It has been known for some time that Mr. Garson's representatives in the East had been quietly looking around for a first-class theatre in New York to house this picture, as it was the original intention to give it a Broadway run previous to its being released elsewhere. In the meantime the Clune interests, nosing another big feature that would possibly duplicate the successful runs of some of those that their big theatre has housed in the past, made overtures to Mr. Garson, which finally decided him to launch the picture in Los Angeles.

The engagement, which is a significant one, not only for the fact that it is said to be about the best effort of Marshall Neilan, also serves to bring back to the screen Blanche Sweet, after a year and a half's absence.

"The Unpardonable Sin" has been nearly three months in the making, and while no serious delays occurred, at one time it looked as though production would be held up on account of the epidemic that prevailed in violent form in Los Angeles.

By hard work and the utilizing of many underground channels, Mr. Garson got the necessary permits from the authorities to take the big scenes, so in the midst of police, physicians, gasmasks and atomizers they were taken.

Much interest is attached to "The Unpardonable Sin," from the fact that there was quite a controversy over the book between the publishers and the New York Library, it first being rumored that the story was too strong or too anti-German. Anyway the controversy became of enough importance for the New York Times to come out in a strong editorial supporting the book.

The story originally ran as a serial in a magazine, and to the astonishment of the editors of the publication it almost completely sold off the newstands on the days of its appearance. Later, the story was published in book form. The story is also to be syndicated among the most important daily newspapers.

The picture is eight reels in length and contains many stirring scenes and situations. Immediately after the launching of the picture in Los Angeles, Mr. Garson will come East to arrange for a Broadway run.

Night Court Scenes in Wehlen Picture.

A graphic scene in a night court is one of the interesting incidents in "Sylvia on a Spree," the Metro screen romance to be released soon, with Emmy Wehlen as the star. Not only does Sylvia appear in the night court, but she has to ride there in a patrol wagon. This adventure is the outcome of the determination of a girl who has been closely sheltered to see a little "real life" before she settles down into humdrum domesticity. With the reluctant aid of her fiance, Sylvia has an evening in Bohemia—but she does not like it a bit. To make matters worse, the place is raided, and "the just and the unjust" are dragged away together to court. The judge is an old friend of the family. Fortunately, he is gifted with a sense of humor, and gives the adventurous youngster a good scare before he sends her home to her mother.

The romance was scenarioized by June Mathis from the original story by E. Forst, and directed by Harry L. Franklin: W. I. Percival, Peggy Parr, Eugene Acker, Isabel O'Madigan and Frank Currier are included in Miss Wehlen's supporting cast.

Madge Kennedy Is Seen as Dancer.

In Madge Kennedy's recent Goldwyn successes the star proved her ability as a diver, swimmer and all-around athlete. Stage dancing is shown to be one of her accomplishments in "A Perfect Lady," from Rose Stahl's stage play by Channing Pollock and Rennold Wolf. Here she has the role of Lucille Le Jambon, featured performer of the Merry Models Burlesquers. The comedienne demonstrates in several scenes that there is much of the art terpsichorean with which she is familiar.

The star is first seen in a solo dance, and the applause that followed from the 400 extras, engaged as an audience, was genuine. Though her dancing in no way borders on the vulgar, the morals committee of Sycamore orders the constable to stop the proceedings. The audience, eager to see more of the star's exhibition, files out dejectedly.

Scene from "The Prodigal Wife" (Screencraft).

In "Lady's Name" Constance Talmadge Plays Writer

C[illegible]

[illegible] elist who is looking for local color. She [illegible]

[illegible]

Getting Real Chinese Atmosphere

[illegible]

"Just Rambling Along."

[illegible] a proper a[illegible]

Doris Kenyon Comes Out for Wholesome Productions

D[illegible] it may be of benefit in truly reflecting [illegible]

"[illegible] all the time," [illegible] beautiful stories to put on the screen. [illegible] or unwholesome material? Fortunately, I [illegible] of actresses who have a deciding voice in the selection of their stories, and I [illegible]

[illegible] do a western as [illegible] of society plays.

[illegible] n interest in the [illegible] ell charmer. I [illegible]

Post Travel Shows Odd Spot.

[illegible]

Scenes from "The Man Who Stayed at Home" (Metro).

"The Racing Strain" Has Strong Support for Star

MAE MARSH is accorded strong support in her newest Goldwyn picture, "The Racing Strain," by Tex Charwate. For her leading man Miss Marsh has Clarence Oliver, whose work opposite Madge Kennedy in her patriotic Goldwyn picture, "The Service Star," brought him marked praise. Oliver also gave a noteworthy performance in the successful Rex Beach production, "Laughing Bill Hyde." Before his advent in pictures Oliver was a favorite on the musical comedy and vaudeville stage.

Prominent on the stage and screen, but new to Goldwyn pictures, is Clifford Bruce, who plays the part of the heavy. On the speaking stage Bruce was widely known as leading man with Charles Frohman's all-star company. He entered the cinema field four years ago and was successful from the start.

W. T. Carleton, singer and actor of "Floradora" fame, who more than a decade ago was a featured player in many successful musical comedies and light operas, is seen in the role of Colonel Cameron, a Kentucky horseman. Since his entry on the screen three years ago Carleton has been seen to good advantage in important parts.

Another part of highest dramatic order is intrusted to Edwin Sturgis, who has been in several Goldwyn productions. Sturgis gave a finished performance in the comedy role of Detective Chase with Tom Moore in "Just for Tonight." Tammany Young, who showed his mettle as Blinky in "The Service Star," starring Madge Kennedy, completes the cast of "The Racing Strain." Since his last Goldwyn appearance Young gave a striking performance in an important role in "Hit the Trail Holliday." Previous to his advent on the screen Young was a popular vaudeville favorite.

Roy Stewart Rides for Triangle.

A picture that is said to feature the expert horsemanship of Triangle's favorite Western star is "The Silent Rider." Roy Stewart is the starred player, and the picture is scheduled for release on the program of December 8. The story, described as a vigorous narrative of the great ranch dealing with rangers, rustlers and round-ups, was written with scenario by C. M. Clarke. Ethel Flemming is again leading woman after her recent appearance in several William Desmond productions. Cliff Smith directed, with Steve Rounds at the camera. L. S. McKee and Leo Willis are members of the supporting cast.

Scene from "The Silent Rider" (Triangle).

"High Pockets" Will Be Second Bennison Picture

WHEN Louis Bennison makes his debut in a fortnight in the lively dramatic romance, "Oh, Johnny!" he can, as a new star, afford to be very thankful that his way has fallen among producers like the Betzwood Film Company, a Philadelphia organization comprising Senator Clarence Wolf, Ira M. Lowry and their associates.

Before the public has seen the first Bennison star series release, before the public has seen his screen personality, the Betzwood Company, with a huge faith in his coming success, has completed four Louis Bennison productions.

Mr. Bennison has enjoyed a most unusual and spontaneous success in the theatre, and through the medium of a single play, "Johnny, Get Your Gun," focused the attention of amusement lovers. Those who have seen his screen productions can foretell his popularity with the American public.

"Following "Oh, Johnny!" his first production, which is the work of Wilson Bayley, directed by Ira M. Lowry, will come "High Pockets," from a featured novel by William Patterson White in a recent number of "Adventure." Screen rights to this fast-moving story of love and luck were purchased within twenty-four hours of the time copies of the magazine made their appearance on the news stands of Philadelphia.

Bennison will have for his leading woman in "High Pockets" Katherine MacDonald, celebrated for her work opposite William S. Hart in "Shark Monroe" and "Riddle Gawne." Those who have seen this second Bennison production declare that the combination of star and leading woman promises much.

The third Bennison picture is "Sandy Burke of the U-Bar-U," a romance of the Western plains, in which Bennison is given an opportunity to display his skill as rider and roper, and which affords full scope for his breezy and unusual personality.

Dwyer Brothers Report Sales.

The Dwyer Brothers & Co., 26 West Nighton street, Columbus, with a branch office at 631 Walnut street, Cincinnati, reports several Simplex sales recently made in Ohio and Kentucky. Among the important ones are: George Bleich's Empress Theatre, Owensboro, Ky.; Ada Meade Theatre, Lexington, Ky.; White Eagle Theatre, Toledo; Princess Theatre, Roseville, Ohio; Photoplay Theatre, Columbus, and Edmon's Theatre, Mason, Ohio.

Louis Bennison in "Oh, Johnny!" (Goldwyn).

Problem of Kaiser Arouses Interest in Metro Features

CURIOSITY in regard to the disposition to be made of Wilhelm Hohenzollern, former Kaiser of Germany, has served to arouse new interest in "To Hell with the Kaiser," the seven-act patriotic Screen Classics, Inc., superfeature. This picture is one instance of a production in which the interest is cumulative, and this has been due partly to the fact that this picture did not merely chronicle past events, but foreshadowed coming ones as well. The query is becoming insistent in motion picture circles. "Who is the Screen Classics, Inc., prophet?" Metro, who is distributing the picture is in receipt of hundreds of letters from exhibitors who wish to play it again or use it for special runs.

This prophetic quality is seen not only in "To Hell with the Kaiser," but also in the forthcoming Screen Classics, Inc., super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns." Events forecasted in this production had been acted before the camera by the Screen Classics, Inc., players as written by Maxwell Karger and directed by Charles Miller before they actually had historic being. Moreover, some of the pictured events have not happened yet. But they exist at this moment on the film in the safe where the Screen Classics, Inc., celluloid is kept.

"To Hell with the Kaiser" is as timely right now as it was when it was produced several months ago, because it has anticipated history. That anticipation was built on a logical interpretation of the trend of events, and the same is true of "The Great Victory."

Novel Support for Norma Talmadge.

With Thomas Meighan as her leading man, Gladden James and several full-blooded Comanche Indians in the supporting cast, Norma Talmadge has one of the most exceptional and novel companies on record for the presentation of her forthcoming Select picture, "The Heart of Wetona." The screen version of "The Heart of Wetona," which was a famous David Belasco stage success of two seasons ago, was written by Mary Murillo, while the direction was in the capable hands of Sidney A. Franklin.

"The Heart of Wetona" cast includes one genuine Indian princess and three full-blooded chiefs, White Eagle, Black Wolf and Black Lizard; the latter, until a few years ago, one of the most ferocious redskins on the reservation. The princess is Uwane Yea.

The cast also includes Fred Huntley, Fred Turner, Charles Edler and a score of gorgeously dressed Indians and squaws.

Pathe to Push "The Lightning Raider."

In an effort to make its forthcoming Pearl White serial, "The Lightning Raider," the most successful in its long list of serial releases, Pathe Exchange, Inc., announces that it will start on December 28 an extensive national advertising campaign. The first advertisement will precede the release of the first episode by about a week. Pathe executives hope by this campaign to increase the enormous army of serial fans throughout the country.

In addition to this campaign the new Pearl White serial will be backed by a wide billposting campaign.

Lee Children Start Picture.

The Lee children, Jane and Katherine, who are on the West Coast for the first time, have started work under the direction of Arvid Gillstrom. This newest Lee vehicle, entitled "Smiles," is from a story by Ralph H. Spence. In the cast assisting the Lee children are Ethel Fleming, Val Paul, Carmen Phillips, Charles Arling and Katherine Griffith.

Anna May.

Recovers from Injuries Only to Face Hospital Set

IN the filming of the new Frank Keeney production, "The Family Honor," which is being produced under Sidney Olcott's direction, a unique coincidence occurred. Ann May, who portrays the role of Barbara Rand, upon returning to the studio after being confined to her bed for some time as the result of an accident in taking some of the earlier scenes, found that the next scene she was called on to portray was laid in a hospital.

It happened this way. Miss May was told by Director Olcott to drop from a window into a net, and, while not a "stunt" actress, the plucky girl essayed the feat successfully, although she fainted. Next, clad in a vivandierre costume with wooden shoes which made progress difficult, she was being assisted in climbing a hillside, when she stumbled and did a backward fall which was not in the picture. She picked herself up and started on the next stunt called for, that is, to roll down an embankment.

Miss May woke up in her own bed suffering from slight concussions of the neck and spine. After a few weeks in the sick room she was able to resume work, only to find that the vivandierre whom she portrayed in the story was supposed to be so upset by her adventures that it was necessary for her to go to a hospital.

Thrills in Official No. 24.

"The Path to Victory," No. 24 of Official War Review, released by Pathe December 9, is one of the most thrilling and instructive instalments of this great patriotic and educational series. It shows how, day by day and night by night, the Allies beat back the foes' shattered armies. It is full of dramatic movement and comprehensive change of scene.

Accompanied by the camera, Italian skirmishers dash through shell-shattered villages in pursuit of the fleeing Austrians.

Wherever the French Poilu pursued the Boche he found his once pretty towns and villages razed to shattered brick and dust.

A tense, deeply impressive spectacle caught by the camera shows Britain's battalions face to face with a keystone of the Hindenburg line, waiting for the signal to go "over the top."

The record also shows some of the happenings on one gray morning, when Pershing's crusaders cleaned up the St. Mihiel salient.

Kenyon Company Spends Thanksgiving in South

DORIS KENYON and her company spent Thanksgiving Day in the heart of the Blue Ridge Mountains in North Carolina, where the exteriors of "Twilight" are being made. J. Searle Dawley, the director, declared a holiday, and Thomas A. Persons, studio manager, who is also with the party, provided a most bountiful repast, which was served at Esmeralda Inn, twenty-five miles from Asheville, N. C., where the company is stopping.

Although handicapped by bad weather, some wonderful exteriors are being made. Mr. Dawley is most enthusiastic over the story of "Twilight." Theodore C. Deitrich, president of De Luxe Pictures, Inc., declares that Mr. Dawley is making the best picture in which Miss Kenyon has ever appeared.

The company expects to remain in North Carolina about two weeks more. In the party are Doris Kenyon and her mother, Mrs. James B. Kenyon; J. Searle Dawley and Mrs. Dawley; Theodore C. Deitrich and Mrs. Deitrich; Thomas A. Persons and Mrs. Persons; Frank Mills, Harry Lee, Sally Crute, Edith Warren, Grif W. Davis, Ned Van Buren, Hugh Rice, George Lessey, William Hartman and Joseph Clement, technical director.

Edythe Chapman in Lytell Support.

Edythe Chapman, who will have a role of genuine interest and importance in Bert Lytell's Metro photodrama, "Faith," is one of the best equipped actresses on the American stage. Miss Chapman has been seen in a number of Metro features, notably in "The Only Road" and "Weaver of Dreams," both starring Viola Dana. She has that rare combination, understanding of a role, and humor in handling it. She excels in sympathetic treatment, but it is a sympathy that does not become mawkish or oversentimental.

Miss Chapman has appeared in leading parts with many of the larger producing companies, and has also headed her own stock company. Among her greatest successes have been "Lady Windermere's Fan," "Divorcons" and "Diplomacy." She has also appeared in the leading feminine Shakespearean and other classical parts. Previous to her dramatic experience she studied voice culture, and fitted herself with operatic roles.

To Burlesque "Flu" Epidemic.

Mildred Moore has been engaged as the new leading woman of Lyons-Moran comedies, taking the place of Dorothy DeVere. Miss Moore has previously played many light comedy roles in Universal and Bluebird productions. She is expected to make a strong foil for the two Universal funmakers.

The forthcoming production by this troupe is entitled "You've Got It." The scenario was written by J. Grubb Alexander. The subject takes its fun through a burlesque of the recent "flu" epidemic. Mr. Alexander, the author, was a sufferer from the dread disease himself, and obtained from his experience some very lucid facts to work with.

McCutcheon Story for Alice Brady.

While Alice Brady's Select picture, "Her Great Chance," is being shown in first-run houses, announcement is made by Select that her next attraction will be "In the Hollow of Her Hand," a story by George Barr McCutcheon.

Charles Maigne wrote the scenario and also directed, thus making the second picture for Alice Brady for which he has written the scenario and directed. The picture is neither comedy nor melodrama, and still the story has both of these qualities in it; yet withal, there is an intensely absorbing background in which fate, with its usual abandon, has given us a story that can only be characterized as "a different kind."

Four Big Selects for Release in December

ONE of the most alluring arrays of box-office attractions ever assembled by Select for one month's output is the group offered for the month of December. The stars, the subjects, and the order in which they will be distributed are: Constance Talmadge, in "A Lady's Name," in which she is presented by Lewis J. Selznick; Mitchell Lewis, Select's newest star, in "Code of the Yukon"; Norma Talmadge, in "The Heart of Wetona," and Alice Brady in "In the Hollow of Her Hand."

Constance Talmadge's picture is a screen version of the famous stage success of the same name by Cyril Harcourt. The scenario is by Julia Crawford Ivers, and the direction is by Walter Edwards.

Mitchell Lewis' vehicle is a story of the Northwestern gold fields. It was written by Anthony Paul Kelly. The scenario and direction of "Code of the Yukon" are by Bertram Bracken. In this picture Mr. Lewis is seen as a French-Canadian. There is a fight, a plunge through darkness, and —the light. The other principal in this spectacular battle is Tom Santschi.

In her latest Select picture, Norma Talmadge is a sloe-eyed Indian maid. "The Heart of Wetona" is no less appealing than David Belasco's famous stage success of the same name. The story is from the play by George Scarborough. Mary Murillo wrote the scenario, and it was directed by Sidney A. Franklin.

Last in Select's December attractions is Alice Brady, whose forthcoming picture is from a story by George Barr McCutcheon. It has a "different" theme. A woman tries to protect the woman who kills her husband, and Alice Brady is the one who is held in the hollow of the other woman's hand. Charles Maigne wrote the scenario and also directed the production.

Priscilla Dean's Bluebird Praised.

Glowing tales are reported from the Coast in reference to Priscilla Dean's latest Bluebird, which is temporarily entitled "Miss Doris—Safe Cracker." This subject will be released in February. Meantime the young star has reached New York through the channel of a big film, entitled "She Hired a Husband," which is looked upon as a subject that will keep exhibitors talking for some time.

Miss Dean in her next picture is cast as an underworld crook. In the supporting company two interesting names appear. Lon Chaney, the clever character actor, who some time back was in the Bluebird fold, has returned after an absence. Another newcomer is Spottiswood Aitken.

Wellington Playter is Miss Dean's leading man. This will be his first appearance in support of the Bluebird star.

Miss Dean's picture, "She Hired a Husband," is set for release December 16. Previously it was announced for December 30, but has been transferred to take the place of "The Cabaret Girl."

Gladys Leslie in a Quaint Drama.

Gladys Leslie is presented in the second of her nine star series releases in "The Beloved Imposter," the Vitagraph Blue Ribbon Feature scheduled for release the week of December 16. In this quaint little drama, beautiful in story and setting, adapted from "Betty's House Party," by Mrs. Elizabeth J. Mariana, Miss Leslie has a spirited role in which her vivacious and lovable personality are seen to splendid advantage.

The locale of the picture is the South, and Director Joseph Gleason took his entire company below the Mason-Dixon Line, where most of the scenes were filmed. Huntley Gordon plays opposite Miss Leslie, and others in the supporting cast are Denton Vane, Mrs. Hurley, Frances Grant and Gwen Williams.

Billie Rhodes in "The Girl of My Dreams" (Affiliated Release-Robertson-Cole).

Paramount Releases Five Comedies for December

WITH the war over, the amusement-seeking public is more desirous of having a hearty laugh than ever before, and the Famous Players-Lasky Corporation has prepared to give exhibitors the opportunity of supplying this demand. The Paramount comedies which have just been listed for release are said to present one of the most notable schedules yet offered. There will be three Paramount-Mack Sennett comedies and two Paramount-James Montgomery Flagg subjects for December.

The first comedy is "Her First Mistake," from the Mack Sennett studios, and which will be released December 1. The picture is said to be a decided novelty, and an unusually humorous story makes this one of the finest laughmakers yet released by this producer.

On December 8 there will be released a Paramount-Flagg comedy, entitled "Independence, B'Gosh." The story deals with the woes of the Whiffles, a country couple who inherit a fortune of $89,000,000. Olin Howland and Florence Dixon are starred.

"Hide and Seek, Detectives," is another Paramount-Mack Sennett comedy for December, to be released on the 15th. As the title implies, there is much of the Sherlock Holmes travesty in this two-reeler, with Ben Turpin and Charles Lynn playing the title characters and Marie Prevost in another important part.

James Montgomery Flagg himself plays the star part in his comedy to be released December 22, and named "Perfectly Fiendish Flanagan" or "The Hart of the Dreadful West." Supporting him in the cast are Olin Howland, Ruby DeRemer and Sally Long. Mr. Flagg is a great admirer of William S. Hart, the Artcraft star, and his new comedy is a travesty written around the Hart type of pictures. The resemblance of Mr. Flagg is this film to "Big Bill" is said to be remarkable.

Th final comedy release of the month will be "The Village Chestnut," another Paramount-Mack Sennett offering and, although there is no further information available, it is promised that this picture, now in the making, will more than rank favorably with the quality of the others on December's schedule.

Smith Tries His Hand at Acting.

W. S. Smith, manager of the West Coast studio of the Vitagraph, took a hand at the acting art when he donned the grease paint for a few minutes and played a "bit" in the Bessie Love picture being directed by David Smith. Miss Love, who watched the scene intently, declares that W. S. Smith is overlooking a good bet in not signing himself on a long time contract.

Earle Williams in Secret Service Play.

In "The Man Who Wouldn't Tell," the Vitagraph Blue Ribbon Feature, scheduled for release the week of December 9, Vitagraph presents Earle Williams in the second of his eight star series releases under the new rotary Star Series releasing plan and booking policy. He has the role of a British secret service man in this country at the entrance of the United States in the World War and on a mission that makes impossible any explanation to the girl he loves of the apparent inaction which makes him appear a slacker.

The play is written by Bess Meredyth, and is described as swift of action and with unusual mystery element, the plot centering about the activities of two Germans, posing as pro-Americans, and who finally are unmasked. Mr. Williams is finely suited to this forceful role and is supported by Grace Darmond, Charles Spear and Edward Cecil. The picture was filmed on the Pacific Coast under direction of James Young.

Ray Putting on Baseball Picture.

Charles Ray, the Thomas H. Ince star, is at work at the Ince studios in Hollywood under the direction of Jerome Storm on a baseball picture for Paramount, which is as yet unnamed. This will be welcome to exhibitors and the picture and baseball fans throughout the country who recall how Ray jumped into popularity in the early Triangle days with his delineation of the college baseball hero in "The Pinch Hitter."

Ray is an enthusiast on the great American game, beside being a pretty good pitcher himself, so he is right in his element in the new picture. There are a lot of professional ball players among the cast and extras, and the games were played at Washington Park, Los Angeles. Jane Novak is leading woman.

Scene from "Woman" (Maurice Tourneur).

Losanco Super-Plays Begins Work in California

A PRODUCING company known as Losanco Super-Plays, Inc., has been organized in Los Angeles for the purpose of producing picture plays based upon the policy that "The Story's the Thing." J. W. Early, one of the pioneer producers in the industry, is the director general of the new organization, and its policies have been largely dictated by the fruits of his experience.

The Losanco Super-Plays, Inc., plans to partly supply the insistent public demand for better and better pictures by featuring all members of its casts instead of the star alone, by selecting its stories with the greatest care, and insisting that they carry a message and be free from disagreeable "suggestions"; by casting in each part actors and actresses of proved ability who are naturally the exact type for the part, by sparing neither time nor expense to make each production superior, and by working in close touch with the associated exhibitors to keep in touch with the public's wishes.

Production has already been started upon a satirical two-reel comedy, and the Losanco banner will include the products of two five-reel dramatic companies, two two-reel comedy companies, and one one-reel comedy company.

H. M. Gilliam is business manager of the new firm. Everett C. Maxwell, short-story writer and photo-dramatist, heads the scenario department. Carl Stearns Clancy is writing the continuity for the first "super-drama." Clyde McCoy will direct under Mr. Early's supervision. Earl McInroy will produce a series of one-reel comedies. Robert Phelan is head cameraman. Theodore Kleine is technical director and Clarence W. Fry the location man.

Lillian Hackett, of New York, will have the leading role in the first five-reeler. Miss Crete Carton, formerly with the Rolin Studio, will be the headliner in the two-reelers, and Miss Glory Raye, a clever ingenue actress, who came to this country after playing Wendy in Peter Pan for two seasons in London, will be the most important member of the one-reel comedy company.

The general offices of Losanco Super-Plays, Inc., are at 901-6 Citizens' National Bank Building, Los Angeles. Plans for a new studio are being drawn up. The company is temporarily operating under its first corporate name—The Pekin Feature Film Company.

Scene from "Hoarded Assets" (Vitagraph).

Will Help Finance Producers.

While the operations of the Independent Sales Corporation are definitely limited to the maintaining of a large force of film salesmen throughout the country for the sole purpose of booking pictures, and it will not be concerned in the producing of pictures or in the physical distribution of productions, it recently became known that an important part of its functions is the financing of producers in so far as a cash advance on finished negatives is concerned, and also the financing of prints and advertising.

This places the Independent Sales Corporation in a position where it can close with producers, or groups of producers, immediately to take full charge of the advertising and marketing of their pictures, while at the same time sharing with them the burden of the cost of production. The physical distribution of the pictures, which is a thing apart from the activities of the company, is taken care of by a special arrangement between this company and the Film Clearing House, which specializes in that branch of the exchange business.

Special Company Presents "The Turn of the Road"

SINCE no two persons can, in the nature of things, form identical conceptions of the same story, the ideal condition would seem to be that in which the author of a really strong story should also direct its picturization. Also that this author-director should have high casting ability, thorough directing experience, and not be bound by too many restrictions on the part of the producing company.

This is the condition obtaining in the filming of "The Turn in the Road," which was written, cast and directed by King W. Vidor for the Brentwood Film Corporation, and which is expected to be ready for release shortly.

"This picture demanded the extreme of realism and naturalness in its treatment," says S. P. Trodd, publicity director, "for it deals with the life of today as it is known and lived by the average American. Its humor, pathos, suspense and climax are drawn from everyday life. Overaction or overcharacterization would ruin it. It called for the utmost naturalness in the portrayal of every main part. And this has been provided through an exceptionally well fitting and happy cast.

"It would be hard indeed to find better suited people than Helen Jerome Eddy for the part of a serious, self-sacrificing and unselfish daughter; Pauline Curley for that of her sister of lighter vein; Winter Hall for that of their dignified clergyman-father torn between pulpit ambitions and loyalty to his faith; George Nichols for the part of a hard-fisted business man, the dominating power of the city, whose main interests he controls, or little Ben Alexander, the happy, natural boy whose brightness, love and fearlessness are used in this story as the influences which turn the other characters on to smoother paths. Were it not for the lighting demands of the screen most of these people could play their parts without the least touch of make-up."

First Walthall Release Is Set for December 22

HENRY B. WALTHALL will be the Christmas star of the new Exhibitors' Mutual releases. By the terms of the contract between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation all pictures for the twenty-nine Exhibitors' Mutual exchanges in the United States and Canada are being supplied by Robertson-Cole. Mr. Walthall's first appearance on the releasing program will be on December 22, when his first vehicle, "And a Still Small Voice," will appear.

Mr. Walthall is at work at the National Film Corporation of America studios on the Coast in "Lives for Sale," described as an original powerful story. His next production will be a play founded on Hallie Erminie Rives' popular novel, "The Long Lane's Turning." This will be produced as a super-feature.

Mr. Walthall's first release was made before the star signed his long term contract with the National Corporation to make a series of eight features a year. It will serve as an excellent introduction of Mr. Walthall to the Exhibitors' Mutual schedule of releases.

"And a Still Small Voice" is described as a photodrama of unusual novelty and strength, with Mr. Walthall at his very best.

Government Aircraft in Carlton Film.

In "A Romance of the Air" several different types of valuable aircraft are used, and in order to get authentic machines, permission was obtained by Carle E. Carlton from both the Committee on Public Information and the Army and Navy Aeronautics Cognizance Board in Washington to use the Government machines and the Government flying field at Ithaca, N. Y.

Among Independent Producers

Conducted by C. S. SEWELL

Notable Cast Selected for Initial S-L Picture

FOR the initial Ralph Ince Film Attraction now being produced for S-L Pictures, Arthur S. Sawyer and Herbert Lubin announce an all-star cast has been engaged. The feminine contingent will be headed by two stars recruited from the stage and screen respectively; namely, Grace Darling and Clara Joel.

Miss Darling is known to motion picture audiences by reason of her appearance in feature productions, and also as the recipient of unique publicity through the medium of a chain of daily newspapers, while Clara Joel, who will also enact an important role in this production, has starred in the dramatic successes, "Common Clay," "Kick In" and "Business Before Pleasure," and she is said to have turned down many previous offers from producers to appear in motion pictures.

Among the male members of the cast who will appear in support of the star, E. K. Lincoln, is W. B. Mack, who has appeared with such celebrities as Wilton Lackaye, John Drew and Julia Marlowe in stage productions. Another well known stage player is Irving Brooks, who has appeared with Madame Modjeska, William Faversham and others, and has also appeared in screen productions, including a recent Blackton feature. Another prominent player is John P. Wade, who has been fitted with a congenial role.

In addition to the foregoing the cast includes Leo Delaney, the favorite of early Vitagraph days, who has since been seen in a number of features, and is known to nearly every patron of motion pictures; and Corporal Darby Holmes, a returned war hero, author of "A Yankee in the Trenches," who is also an excellent actor.

Actual Scene of Exploits Used in Dalton Production

EMMETT DALTON, general manager of the Southern Feature Film Corporation, announces that the initial production of this company, "Beyond the Law," is now ready for disposition to state rights and foreign buyers.

Regarding the reception accorded this picture at its premiere at Wurlitzer Hall on November 26, where the audience was composed of state rights and foreign buyers, representatives of trade journals and other members of the motion picture industry, Mr. Dalton expressed himself in glowing terms: "After it had been shown a number of the audience told me I had a production which was destined to create a furore in the industry. Of course, my picture will not create a furore, but it will serve the exhibitor's purpose to satisfy his patrons and his box office. That in the final analysis is the test of a picture, and I am certain that 'Beyond the Law' can stand that test.

"Once again do I want to impress upon buyers that my picture is in no way a story founded on fiction, but on fact. As the sole survivor of the Dalton boys, I am in position to state the story is a historical one, and the picture enhances the value of the story by the fact that it was taken on the actual prairies on which the original story was enacted in real life. My brothers and myself lived the life of the picture several years ago."

At Wurlitzer Hall, "Beyond the Law" was shown to the accompaniment of appropriate music, and many favorable comments were made on the effective Western atmosphere of the production.

The cast, headed by Emmett Dalton, also includes Bobby Connelly, Ida Pardee, William Dunn and others.

S. Jay Kaufman Author of "Wanted for Murder"

S JAY KAUFMAN, known as a severe critic of motion pictures, has himself at last written a picture. It is called "Wanted for Murder," and has just been completed by Harry Rapf. Mr. Kaufman is the author of several one-act plays, and conducts the "Round the Town" column in the New York Evening Globe.

S. Jay Kaufman.

Mr. Kaufman made the following statement:

"I am not opposed to moving pictures. I never have been. As to the picture, 'Wanted for Murder,' which I wrote, it is in the nature of a coincidence that the picture was written about five months ago, and now our title seems to be on the lips of everyone.

"It is the idea that the Kaiser is responsible for millions of murders. I wrote the story because I thought it was good propaganda, and in addition it told some other things in which the public would be interested.

"This quality of simplicity convinces me that greater subjects can be filmed because the greater the subject, the simpler the story. 'Wanted for Murder' is a timely story, but the other things I want to do are rather more unconventional and startling."

"Kaiser's Finish" Arouses Enthusiasm.

Warner Brothers, who are disposing of "The Kaiser's Finish" on state rights basis, report that it was accorded an enthusiastic reception at the Bluebird Theatre in Richmond, Va., where it has been booked for a return engagement, according to a telegram received from Mrs. A. E. Thorpe, the house manager, reading: "Tremendous business on four days' engagement. Patrons voice one hundred per cent. Congratulate you on same. Have booked return engagement." The First National Exhibitors' Circuit, of Richmond, which is handling this picture in that territory, also reports enthusiastically on the showing at the Bluebird, which was the first run in that section; advising there was a long line waiting for the opening of the house and everyone was pleased.

J. L. Kempner Handling "The Better 'Ole" Film

J. L. KEMPNER, who has been engaged in the exploitation of "The Manxman" and "Lest We Forget," is at the present time attending to the preliminary details of the domestic operations of "The Better 'Ole," adapted from the stage comedy based on Captain Bruce Bairnsfather's cartoons, which is enjoying a prosperous run at the Cort Theatre, New York, to which it was transferred from the Greenwich Village Theatre.

From the Famous Players Film Service, Toronto, controlling the Canadian rights, Mr. Kempner has received the following wire: "'Better 'Ole' opens Toronto next week under auspices local newspaper with big advertising campaign."

A unique booking for a special production is the showing of "The Manxman" at the Electric Theatre, Rudd, Iowa, a town of only 296 inhabitants. Mr. Kempner advises that as this town is not in opposition to any of the larger cities thereabouts that this picture had not played they found no reason against accepting the booking gladly.

False Impression Created By Snakes in Keane's Ad

It has just been brought to the notice of James Keane, producer of "The Spreading Evil," that his recent advertising in the trade journals designed in the form of snakes reading, "The Spreading Evil," has created the impression throughout that this photodrama deals with prohibition.

As "snakes" have generally been accepted as the logical sequence to "booze" it is not surprising that Mr. Keane should receive the following from an old friend, an exhibitor: "Have lost track of your address, which you evidently forgot to put in your trade ad in last issue of the Moving Picture World advertising your new 'booze' picture. Please drop me a line giving me your address and some information as to how 'The Spreading Evil' will be released. If this reaches you, please answer quick."

As "The Spreading Evil" in no way deals with prohibition, Mr. Keane has immediately changed the snake design, substituting a lothsome creature represented as crawling over the world.

"Wanted for Murder" Rich with Exploitation Ideas

HARRY RAPF, who is producing the feature, "Wanted for Murder," starring Elaine Hammerstein, calls attention to the many opportunities afforded exhibitors for exploitation possibilities in connection with this feature. The title lends itself to advertising stunts, while the theme will be a live one after peace talk subsides, as several of the Allies are reported as taking steps to extradite William Hohenzollern and try him for the murder of helpless women and children.

In addition, five hundred soldiers assisted the well known vaudeville artists, Irene Franklin and Burt Green, in some of the scenes showing how the boys are entertained on the other side, and the names of these boys can be secured for local exploitation. The Y. M. C. A. hut offers an opportunity for the principals to develop an acquaintance which is followed by romance and adventure, and the Salvation Army lassies come in for their bit of fame, while the Motor Corps of America is shown searching for the sick and wounded.

For thrills there is the bombarding of Berlin with peace propaganda by American aviators followed by the rise of Bolshevism and disorder in Germany. It is also announced that many novel stunts are in preparation for the Broadway showing of this picture, and they will be furnished to exhibitors.

Serial Starring Maciste Filmed Under Difficulties

HARRY RAVER, who is in charge of the distribution of the twenty-four-reel serial, "The Liberator," starring Maciste, the giant of "Cabiria" and the hero of "The Warrior," furnishes some interesting side-lights on the actual production of this picture.

It was begun in August, 1917, but was not completed until September, 1918. Due to the difficulties experienced in keeping the cast intact because of the military demands affecting the male members who were in the Italian Army, work on the production was abandoned no less than four times, and it was only through the influence of Gabriele D'Anunzio that periodical leaves of absence were obtained.

Many of the male artists may be observed wearing the army identification tags. Pastroni, the director, who also staged "Cabiria," was injured in action twice, and directed a portion of "The Liberator" while seated in a wheel-chair. Miss Manzini, who portrays Donna Violante, lost both her father and brother just after the picture went into production. "Bianca" of the story lost her husband in battle, and the child around whom the action develops is her own.

All of the principals of this picture were also members of the "Cabiria" cast.

Grace Darling to Support Lincoln in S-L Pictures

ONE of the best known personalities of the motion picture screen has been engaged for a leading role of the first Ralph Ince film attraction in the person of Grace Darling. Miss Darling has been chosen by Arthur H. Sawyer and Herbert Lubin as one of the chief supports for E. K. Lincoln, who will be seen in the stellar role of the S- L production now in work under the direction of Ralph Ince. Her appealing blond beauty, together with marked ability in the matter of ingenue and leading parts requiring intelligence and brilliancy of execution, influenced the organizers of the new company in making their choice.

Grace Darling possesses youth in abundant form, and has been acclaimed on various occasions as one of the leading beauties of the silent drama. Her career in the movies, with its consequent rise to world-wide fame, has been meteoric in the rapidity of its flight.

Upon her was bestowed the biggest campaign of publicity ever devised by the most powerful chain of daily newspapers in the United States when Miss Darling made a continental trip from New York to California, ending this momentous journey with an inspection of that wonderful feat of engineering, the Panama Canal. As the star of the Hearst-Selig Pictorial News, the leading lady of the first S-L production was photographed more actual times than any individual in the world. Stops were made in every important city, the leading officials visited and celebration held in honor of Miss Darling's arrival. An ovation was accorded her at every station, and she met innumerable celebrities of every station in life. Bearing letters from Governor Whitman and the late Mayor Mitchell, Miss Darling was received by Mayor Rudolph, of San Francisco, to whom she presented the transcontinental messages. Following her return to New York, the much-photographed young lady appeard in several successful productions, thereby more firmly establishing her country-wide popularity.

She bears the unique distinction of being the only individual in the world to protect her features by patent. Because of various attempts to imitate her likeness in the movies by the use of make-up, Miss Darling made application to the Patent Office to have her features duly registered. A replica of her face, done by a well known sculptor, was placed on file at Washington.

In appearing as one of the leading supports to E. K. Lincoln in the inaugural Ralph Ince film attraction, Miss Darling has a role especially suited to her beauty and ability.

A Notice of Importance Concerning the Independent Distribution of Productions

The Arrow Film Corporation are specialists in the Independent motion picture field, operating to serve your wants on production of all lengths, including serials.

We have completed our enlarged plans for the year 1919 for the State Right distribution of motion picture productions, and are in a position to furnish you with confidential information regarding any productions or angles of the Independent picture business.

There will appear in this space weekly for the next twelve months, announcements of interest to the Independent market.

The record of transactions closed through this office during the past year as recorded in the various issues of the trade publications exceeds that of the combined results of other like organizations. Your doing business with us will prove to you why this is so.

Why not affiliate with a concern conducting its business along strict commercial lines?

Let us open up a correspondence.

What are your needs?

Are you receiving the class of productions desired?

Are your purchasing arrangements satisfactory to you?

Let us put you on our mailing list for

THE ARROW BULLETIN, A LIVE STATE RIGHT JOURNAL

Our Efficiency Means Your Success

ARROW FILM CORPORATION
W. E. SHALLENBERGER, President
TIMES BUILDING, N. Y.

Sol. L. Lesser Visits New York.

Sol. L. Lesser, the enterprising president of All-Star Feature Distributors, San Francisco, is at present in New York on a business trip. He expects to be here for several days, and, during his stay, will no doubt arrange for the purchase of a number of feature productions for his territory.

State Rights Sales Reported This Week

HILLER & WILK announce the sale of rights to the Maurice Tourneur feature, "Woman," to Frank Gersten, 130 West Forty-sixth street, New York, for Northern New Jersey.

* * *

Previous announcement as to the territory controlled by the Southeastern Film Corporation on "Today" and "The Mad Lover" is in error, the correct list should read: South Carolina, Georgia, Florida, Alabama and Mississippi.

* * *

Arrow Film Corporation reports the sale of six new and twenty-six reissued Unique Comedies to Unity Photoplays, Chicago, and to Southeastern Pictures Corp. for Georgia, Florida, Alabama, North and South Carolina. Also to Unity Photoplays the following features: "Woman's Law," "The Perfect Model," "Sunset Princess," "Her Aviator," "Parmella's Past" and four Allison Lockwood reissues.

* * *

Rights to the "Finger of Justice" have been sold by Arrow Film Corporation to Max Glucksman for Argentina, Uruguay and Paraguay, and to J. P. Donnelly, Seattle, for Montana. Arrow has also sold the six-reel revised version of the "Million Dollar Mystery" to Quaker City Film Co. for Eastern Pennsylvania and Southern New Jersey; to F. Gersten, Inc., for Northern New Jersey, and to S. & S. Company, Pittsburgh, for Western Pennsylvania.

* * *

Announcement is made by Arrow Film Corporation of sale of "Huns Within Our Gates" to Federal Feature Film Corp. for New England, and twelve Anna Little Western reissues to Standard Film Corp., Cleveland, for Ohio and Kentucky and Specialty Film Corp., Dallas, for Texas, Arkansas and Oklahoma.

Bert Hall Picture Booked for Run at Tremont Temple

FOLLOWING the announcement that "A Romance of the Air," the seven-reel production featuring Lieutenant Bert Hall, the American Ace, and Edith Day, would begin a series of special engagements in the large cities of the country, Carl E. Carlton, president of the Crest Pictures, the organization handling this picture, announces that beginning December 30 it will be shown for four weeks, and possibly longer, at the Tremont Temple Theatre, Boston.

Mr. Carlton recently returned from Boston after completing the negotiations, and is now arranging for showing in Philadelphia, Boston and Chicago either simoultaneously or following the Boston engagement.

Lieutenant Hall had three years active service at the front, first in the Foreign Legion, then as an aviator. He brought down eight Boches, and participated in some of the most thrilling air battles on three fronts, having received high English, French and Russian decorations.

The story of "Romance of the Air" is by Franklin B. Coates, and is founded on Lieutenant Hall's book, "En l'air," which has gone through three editions and been syndicated serially in a number of large newspapers. The air battles in the picture are said to be authentic reproductions of actual occurrences, and interwoven with the lieutenant's adventures is an appealing story of an American girl who was in Germany when the war broke out, and her unique romance and escape with the aviator.

Pioneer to State Right "Little Orphant Annie"

NATHAN HIRSH, president of the Pioneer Film Corporation, who has recently successfully exploited on the independent market two feature productions, "The Still Alarm" and "Wives of Men," has secured "Little Orphant Annie," the six-reel picturization of James Whitcomb Riley's immortal poem of the same title, and will release this picture on state rights basis.

This well known masterpiece of the Hoosier poet is one of the most widely read pieces of American literature, and has gained fame far and wide. Its homely pathos and universal appeal have made it dear to thousands of families not only in the cities, but in the smallest towns and villages.

The photo-drama is said to be full of pathos. It pictures in detail the life of poor "Little Orphant Annie," her trials, the happy days with Squire Goode and his wife, and finally her beautiful death when she goes to meet her darling mother. It is said that every bit of the poet's work has been transferred to the screen in an effective way.

A stage adaptation of James Whitcomb Riley's poems, under the title "Home Again," at William A. Brady's Playhouse, New York, is one of the season's successes, and many persons throughout the country will welcome the opportunity to see these characters depicted on the screen, as both the old and young will recognize the title and recall the poem.

The feature members of the cast are Colleen Moore, who plays the title role, and Tom Santschi. The late James Whitcomb Riley also appears in the picture.

In speaking of this production, an official of the Pioneer says, "There have been war features, dramatic features, propaganda pictures and films of all kinds offered on state rights, but this is a story of real home folks, the kind you and I knew in our young days, the sort of a real homely story that will get right under the skin of those who see it and appeal to everyone, especially the women and children. "Little Orphant Annie" is a distinctly different style of picture, a real out-of-the-ordinary attraction. It should prove a particularly strong attraction for the neighborhood theatre, as it can be played up so strongly. The poem from which it is adapted is so well known and the picture so clean and wholesome that it should do good business and stand an advanced scale of admission prices.

Moore Uses Gerard Picture for Second Run at Strand

FOR what is said to be the first time in its history, Tom Moore's Strand Theatre, Washington, D. C., a first-run theatre, has played a second run on a production after it had been the featured attraction several weeks before at a competing theatre.

The production was "My Four Years in Germany," a First National attraction. It was booked at the Strand for a week's run beginning on Sunday, November 10. The first run was at the Poli Theatre, the local Shubert house, where it played for a week at advanced prices to excellent business.

In speaking of the engagement, Mr. Moore said:

"The most interesting part of the peculiar situation involving 'My Four Years in Germany' is that when it was shown at Poli's Theatre the public generally was at a tension. There were few individuals who did not have a relative or intimate friend in the service. The result was that they were keyed up every moment, because the picture visualized the events directly responsible for the part their relatives or friends were playing in the world war. We played the production at the Strand after the war had ended. Then the people were relaxed. The danger for their relatives or friends was passed. They were composed, and, with minds freed from strain and anxiety, they sat back and enjoyed this pictorial presentation of the facts leading up to our declaration of war against Germany with all of the interest that existed before peace was declared, but without the mental strain.

"This production is big enough as an attraction to stand a repeat booking or a second-run showing with all of the prestige that usually goes to a first-run engagement."

The quickest route to a market for used films is via The World's Classified Advertising. A trial will prove this assertion.

Scene from "A Romance of the Air" (Carlton).

Edith Day

Featured with Lieutenant Bert Hall in "A Romance of the Air."

Big Battery of Cameras for Ralph Ince Feature

IN accordance with their policy of loaning to the inaugural Ralph Ince Film Attraction every possible aid to insure perfection of the mechanical and technical details, Arthur H. Sawyer and Herbert Lubin have scoured the field of cinematographers and picked William Black and Charles Fishback to photograph the various scenes. Both of these men are experts. William Black has been responsible for several recent Metro features, while Fishback has turned the crank for a large number of the leading companies. Both have introduced novelties and innovations in the matters of side lighting, stereoscopic effects, and impressionistic night scenes, and surprises are said to be in store for those who witness the Ince production on the screen.

Capable assistants have been provided in the persons of Charles Nelson and Harry Thomas, who will have charge of a battery of motion picture and still cameras, ten in all. This multiplicity of photographic apparatus has been provided in order to secure scenes from every possible angle. The work of the photographic division will be under the direct charge of William Cohill, working under the supervision of Ralph Ince. Mr. Cohill is thoroughly familiar with this branch of the business due to several years' experience in the leading studios of the West Coast and New York.

All cameras, both still and motion, have been provided with the most modern appliances in order to permit of the greatest latitude in securing original effects.

This is an example of the careful attention the sponsors of Ralph Ince Film Attractions are giving to every detail of the first production presenting E. K. Lincoln in order that it may meet the expectations of the leading exhibitors of the United States.

Lieutenant Bert Hall Speaks of Aviation

Lieutenant Bert Hall, the American Ace, who has taken active part in over one hundred aerial battles, and who is featured in Carle E. Carlton's production, "A Romance of the Air," says the average life of an aviator is about twenty years.

"However," adds Hall, "this does not mean they all die. Some are prisoners, some wounded and many are physical breakdowns. Most of these men suffer from heart and nerve trouble, and generally come back after being treated. In France we had about 2,000 men in training constantly, and in the schools there are about 1,000 machines. The daily breakage is about 25 machines. The life of a machine in a school is rarely more than thirty hours in the air. In France our output was about seventy machines per day—consumption about forty-five. There are no special physical requirements in France. The only examinations are of the eyes and heart. We had men fifty-two years old who made good flyers."

Gersten Secures "Woman" for Northern New Jersey

NORTHERN New Jersey rights for the Maurice Tourneur production, "Woman," have just been sold to Frank Gersten, 130 West 46th street, New York City, who is well known as a distributor for unusual features in Northern New Jersey.

Hiller & Wilk, who are offering this production on state rights basis, announce that strong interest has been manifested in "Woman" since the premiere at the New York Rivoli Theatre, when it was pronounced by critics to be an unusual and remarkable production.

With the announcement of the open market plan for "Woman," wires and letters began coming from exhibitors and exchange men in all sections of the country. Allotments are being made rapidly, and sale of a number of other territories will be published within a few days.

Maurice Tourneur Productions commissioned Burton Rice, the well known artist, to design the lithographs for "Woman," and the Rice posters are said to be strikingly beautiful. "Woman" admits of unusual billboard and poster display, and Mr. Rice has taken full advantage of his opportunities.

Stoermer Offers "The Tidal Wave."

All speculations are wasted energy, according to William Stoermer, producer, author of "The Honor System," and now author, producer and purveyor of "The Tidal Wave," which he is preparing to circulate immediately. There are certain angles of mob psychology that may be predetermined accurately, according to the Stoermer manual of film tactics. In his preparations for "The Tidal Wave" the producer goes back to July, 1917, almost a year and a half ago. At that time, the owner of "The Tidal Wave" decided that he would have in negative form on the shelves ready to be finally cut and subtitled a picture big in drama and timely in subject, just suited to what popular desire should approximately be when the war was over and peace declared.

"'The Tidal Wave' is not a war play. 'The Tidal Wave' is not in the limitations of its definitions a romance. Another fact for record is that 'The Tidal Wave' is not a suspense detective story. But, 'The Tidal Wave' possesses the salient and atmospheres of all three of those kind of dramas," said Mr. Stoermer. "I am testing my judgment to parallel public inclination at an hour commonly supposed to be the most difficult to gauge by film-makers and exhibitors, and, for that matter, authors. And I do not think that I am going to be mistaken in believing more than a year ago that I could call the turn on public desire in film plays after peace had been finally tagged to the great red bowl that has convulsed the world for the past four years. In 'The Tidal Wave' I think I have the kind of play that nine-tenths of playgoers want at this time."

"Sins of the Children" Now Ready.

"The Sins of the Children," recently made, but held up through the influenza ban, was released on December 1 by Harry Rapf. This picture is founded on one of Cosmo Hamilton's widely read novels. It is claimed to be a tremendous box office attractions, as it portrays human emotions carrying in detail the same vein that the Cosmo Hamilton books are so well known for. The cast includes such stars as Alma Hanlon, Stuart Holmes and Mahlon Hamilton. The settings and productions are of high standard.

Perret Completes "Stars of Glory."

Leonce Perret's victory film, "Stars of Glory," is now ready. Mr. Perret announces that work on this production was started on April 16, immediately after the appointment of General Foch as Marshal in charge of the Allied armies, and now, within a few days after the signing of the armistice, the production is complete.

Mr. Perret further announces that out of gratitude to General Pershing for having brought victory and peace to France, he has decided to dedicate this picture, which he considers his masterpiece, to him, and has cabled him requesting permission to do so.

Dispose of seats, films, lights or equipment that you don't want; buy such accessories as you need, through The World's Classified Advertising section—one of the most effective services known to the moving picture industry.

Scene from "Beyond the Law" (Southern Feature Film Corporation).

Critical Reviews and Comments

Concerning Current Productions

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Hitting the High Spots (Metro).

"THE SILENT RIDER"

Five-Reel Triangle-Kaybee Presents Roy Stewart in Fine Western Subject.

Reviewed by Robert C. McElravy.

IN this five-reel subject, "The Silent Rider," written by C. M. Clark and directed by Cliff Smith, Triangle-Kaybee has turned out a Western number of great merit. It represents a high point of development for this type of offering, in scenic investiture, in appropriate plot and characters, and in its magnificent and sweeping photographic effects. The action is leisurely at the beginning, but comes up gradually to a gripping climax.

Roy Stewart, who is cast in the role of the hero, Bob Gideon, once more proves himself a performer to be reckoned with in the delineation of Western character parts. He is not the typical "bad man" or half-bandit portrayed by William S. Hart and other capable players. He is rather the antithesis of this type—the jovial, good-natured cowboy of Western fiction, always ready for a "fight or a frolic" and also to fall speedily in love with the heroine of the story. There is perhaps no one in the films who visualizes this class of hero more effectively than Mr. Stewart.

The setting for this particular tale is an attractive one. It is a prosperous ranch set in the heart of a rolling mountain country, which lends itself admirably to the purposes of such a story. The hero arrives in search of a job at a time when two of the ranch employes have been killed by cattle rustlers. The plot concerns his work of locating and rounding up the rustlers, who are represented by the foreman of the ranch and his followers. In the course of the yarn Bob falls in love with the daughter of the ranch owner and wins her hand.

Ethel Fleming is capable and attractive in the role of the heroine. Leo Willis does good work as the rascally foreman, and L. D. McKee plays the owner, Jim Carson. The excellent photography was the work of Steve Rounds.

Bronco busting and excellent riding scenes are a feature of this desirable offering.

"BEYOND THE LAW"

Southern Feature Film Corporation Presents Emmett Dalton in Own Life Story.

Reviewed by Margaret I. MacDonald.

JUST as the youth of a few years ago devoured the stories of the Wild West, as told by William F. Cody and others, so will the lovers of adventure and realism to-day greet the thrilling story of the Daltons, Kansas outlaws of the latter days of the nineteenth century, as presented in six reels by the Southern Feature Film Corporation. Emmett Dalton, the sole survivor of a family of sons the last two but one of whom are killed off in their final foolish attempt to get even with their persecutors, is featured in the story.

The production is not one which we will criticise as a bit of dramatic fiction, nor as a film intended to meet the highest standards of artistic picture craft. On the contrary, we view each scene of the pictured narrative with the same eager anticipation of coming events as the small boy feels for his story-book heroes. And at the same time there are no glaring miscalculations evident in the making of the picture, and in the picturization of the serial story of his life as written by himself for the Wide World Magazine. The author moves easily and without any evident effort on his part to drive home facts which stand for themselves in the dramatic situations which naturally evolve from the chain of thrilling events subscribed.

The story opens with the appointment to the office of United States deputy marshal of Frank Dalton, who later loses his life in the rounding up of lawbreakers. At their brother's death Bob and Grat Dalton are appointed deputies, and their younger brother, Emmett, anxious to be in the game also, follows in their wake whenever he can.

Discovering that the United States marshal under whom they worked was appropriating fees intended for the deputies they resigned their offices and started off for New Mexico along with a couple of pals. Here the men separated, Bob and a couple of the others striking off farther west. The act which branded them as outlaws occurred in one of the gambling dens of the west where Bob, discovering himself being fleeced by a crooked game at the roulette wheel, takes all the gamblers' money at a revolver's point and departs with his companions.

Later a train robbery in California is attributed to the Daltons, who are at the time hundreds of miles away, and goaded by the injustice of wrong accusation they decide to live up to their reputation. The robbery of an express train carrying a shipment of gold marks the gang's first real crime, and in connection with which Bob's sweetheart is killed. Becoming hardened he plots with his companions the robbery by daylight of two banks in Coffeyville, Kan., at the same time. Here three minutes required for the time clock on one of the safes to strike brings the Government officers at their heels and all are killed but Emmett, who is sentenced to prison for a long term. A pardon granted him for good conduct and obedience to the stipulations of a three months' parole releases him to begin life over again as a law-abiding citizen.

"THE TESTING OF MILDRED VANE"

Metro Features May Allison in Five-Reel Subject of Unusual Story Interest.

Reviewed by Robert C. McElravy.

COMPLETE novelty of plot is a thing so rarely encountered that it brings an additional thrill when it does come along. This five-reel subject, "The Testing of Mildred Vane," cannot be given credit for entire originality, but it has a great deal of this desirable commodity and at least turns up a story of remarkable quality. There is some of the most fascinating villainy that has been shown on the screen for some time in the machinations of Dr. Hernandez, and we have seldom seen a persecuted heroine placed in a more awkward predicament than is Mildred Vane.

Mildred is the daughter of Matthew Vane, or at least she is presumed to be when the story opens. But Matthew's friend, Dr. Hernandez, a Spanish physician, once loved the girl's mother, and is determined to have revenge upon both father and daughter because of his old disappointment in love. He persuades Matthew Vane, through some old letters, that his wife was once untrue to him and that Mildred is not in fact his daughter. The father, shocked and with his reason almost gone, leaves Mildred in the care of the doctor while he goes on a trip. While he is away the doctor discharges the family servants, makes a practical prisoner of the girl and finally tries to wed her to an unwelcome suitor. But the girl's lover, a young professor of Greek, comes to the rescue and finally brings out the truth.

This makes a compact and enjoyable feature and has few shortcomings of any sort. The cast includes May Allison, George Field, Niguel De Brullier, Darrell Foss and Fred Goodwins.

"INFATUATION"

Six-Reel Pathe Special Feature Presents Gaby Deslys in French Adaptation.

Reviewed by Robert C. McElravy.

THERE is a great deal of pictorial charm in this six-reel production, made by the Eclipse Film Company, and released by Pathe. It is adapted from a story by Marcel L'Herbier, and the scenes are laid in Paris. The story itself is one of general appeal and contains timely Christmas settings in both the opening and closing reels.

Gaby Deslys, the widely advertised French dancer, is cast in the role of Flora

Nys, a girl of the streets, who becomes a great actress as the story proceeds. Her personal charms, which once created great excitement in European court circles, suffer no diminution under the searching lens of the camera. Her acting is proficient though in no way notable. The story, however, is one of the sentimental, heart-interest type and gets over well. There are also some good dramatic moments, particularly during the interrupted performance of the musical comedy. Theatrical performances have been frequently pictured in film stories, but this one is exceptionally attractive and very elaborately staged.

M. Signoret appears as Paul Bernard, a French gentleman, who first meets Gaby on Christmas Eve at his own celebration for the poor. She is fleeing from justice and he rescues her. Later they are married and she stars in his productions. Harry Pilcer plays the "other man," a wealthy young fellow who lures the young wife away from her husband. M. Maxadian also has an important part as Le Baron, the money lender and villain of the piece.

The production as a whole may be recommended for its general entertainment values and brilliant pictorial effects. Louis Mercanton directed.

"BUCHANAN'S WIFE"

Virginia Pearson Star of Fox Film in Which Marc MacDermott Is Conspicuously Artistic.

Reviewed by Walter K. Hill.

THE presentation of "Buchanan's Wife" proves that a good story may be screened by a few players and turned to splendid amusement value—if even one of the cast is as clever as Marc MacDermott. The title role is played by Virginia Pearson, star of the occasion, but the greatest interest and importance is attached to the role of Buchanan, played with conspicuous artistry by Mr. MacDermott. Victor Sutherland, Ned Finley and a woman who is unmentioned in the cast complete a five-player organization that gives "Buchanan's Wife" an effective presentation.

The woman in the case married the wrong man. When her husband discovers this fact he causes the man whom his wife really loves to be invited to the Buchanan home, and there, before their dinner guest, Buchanan insults his wife by accusing her of entertaining her lover. Late that same night Buchanan is in his library, easing his conscience by copious libations from his favorite bottle. "Kansas," a burglar, enters, and is soon cowering before the muzzle of Buchanan's gun.

Then a strange compact goes into effect. Buchanan declares that he will give "Kansas" a thousand dollars if he may disappear with the tramp and share the life of a nomad. Buchanan's wife goes to Europe after setting every agency at work to discover her husband. In this task Harry Faring, the man she loves, gives his aid. Finally Mrs. Buchanan is called back from Europe to identify a corpse that is supposed to be the remains of her husband. This identification she gives and soon thereafter becomes Mrs. Faring.

In the early months of her new happiness all goes well until Buchanan, guided by "Kansas," turns up an emaciated, mental and physical derelict. "Kansas" uses Buchanan as a means to blackmail and is well on the way to fortune when Buchanan dies and frees the Farings from the menace to their happiness. That's a short cut through the story. The picture was made from a novel by Justus Miles Forman.

There is an exacting role for Miss Pearson and she plays it well.

Mr. MacDermott, however, attracts to himself the principal interest. Despite a role that is disagreeable in its conception this fine actor makes Buchanan a subject of sympathy and concern. In the transition from a well-bred (although distasteful) gentleman to the human wreck he becomes through the brutal conduct of his traveling companion, the art of make-up is expounded to the last degree. Two entirely different types of men are played by Mr. MacDermott—each as separate and distinct as though they were each carried by individual players.

"Buchanan's Wife" is a drama of tense interest and will give complete satisfaction to the more intelligent class of "fans," and for the others there is enough of keen force and genuine drama in the presentation to make the release a most desirable attraction for practically all audiences.

"INDEPENDENCE B'GOSH"

Paramount-Flagg Comedy Starring Olin Howland and Florence Dixon Has Abundant Humor.

Reviewed by Edward Weitzel.

JAMES MONTGOMERY FLAGG calls his latest Paramount-Flagg two-reel picture a satirical comedy. Its plot is simple, but effective, and it is capitally acted by Olin Howard, Florence Dixon, Joseph Burke and Florida Kingsley. Horatio Whiffle, a hard-working farmer in Maine, is left an enormous fortune by an uncle. Horatio and his wife determine to see the world and spend the money. The neighbors all storm the house and offer advice. It is then that Horatio uses the expression that gives the story its title. From then on he and his wife are going to be independent of everything—especially work.

As the first move in this direction, Horatio hires Sam Jenkins, the village cute chap, as his valet, and engages Lily Bascomb, a pretty young girl, to wait on his wife. He next invests in one of Hen Ford's old reliables, and the party starts for a swell summer hotel.

The landlord does not like the looks of Horatio and his ensemble, so the new millionaire buys the hotel and takes possession. The doings of the Whiffle party have a regular George Ade flavor. They all get inside of stylish clothes and go in strong for the social fling. Sam and Lily enjoy themselves hugely, but the old couple find that a steady round of pleasure in tight shoes is all fired wearin' on their nerves as well as on their feet.

Driven to desert the whole thing, Horatio starts quietly for home and his old feed bag. As he enters the front door his wife sneaks in quietly by way of the kitchen. Both heave a sigh of relief, pull off their tight shoes and settle down to their brand of enjoyment. Sam and Lily are given a check for $50,000, and spend a dollar of it for a marriage license.

"TWO-GUN BETTY"

Bessie Barriscale in Well-Made Comedy Produced by Robert Brunton and Distributed by W. W. Hodkinson.

Reviewed by Edward Weitzel.

IT ISN'T so much what you do, it's the way you do it, is exemplified in "Two-Gun Betty," a five-part picture written and directed by Howard Hickman and presented by Robert Brunton, with Bessie Barriscale as its lively and attractive heroine. The story is frankly farcical, and no one is going to believe anything like it ever happened. Taken at its real worth, it affords an hour and a quarter of clean fun, and there is just enough of the spirit of romance in the air to satisfy the young at heart. Once satisfied to settle back in his seat and see how the author works out his plot, the spectator will discover that careful direction, a capable cast and the humorous acting of the star carry the story over the doubtful places and supply him with many hearty laughs.

The scene where Bessie Barriscale hotfoots it around and around a barnyard at the end of a rope which is attached to the neck of a young gentleman cow is right comic an' powerful amusin', as the gifted young men who write the western story subtitles might say. Bessie is also as cute and cunning a cowboy as ever sat up all night trying to learn how to roll a cigarette.

The why and wherefor of Betty Craig, in the person of Bessie Barriscale, and her right to wearing sheepskin bloomers, is set forth in this wise: Betty has a chum whose brother owns a ranch out West. Learning that he is short of cow punchers, Betty makes a wager that she can pass as a man and land a job. She buys a complete cowboy outfit, and the party start for Jack Kennedy's place. All are made welcome, but Bessie loses her bet. One glance at the pocket-edition cowboy's plump and pleasing person, and Jack and his ranch hands know that the proper way to address the new recruit is "Yes, miss."

With true western chivalry, they allow the little chap to think he, or she, is fooling them. Jack then lays out a line of experience for the new hand that will make things pleasant, but strenuous, for some time to come. Betty sets in at a poker game, but turns the tables on the old-timers by having a large streak of beginner's luck. A wild night at a previously staged bar-room free-for-all fight and a real adventure with cattle thieves winds up Betty's masquerade. She is finally persuaded by Jack to stay at the ranch as its mistress.

L. C. Shumway, Catherine Van Buren and Albert Cody are the leading members of the supporting company.

"LITTLE ORPHAN ANNIE"

Pioneer Presents Six-Reel Selig Production of Riley's Great Child Poem.

Reviewed by Robert C. McElravy.

IT would be hard to think of a stronger subject of juvenile appeal than the immortal child-poem of "Little Orphan Annie," by James Whitcomb Riley, but it startled even a case-hardened critic to see what could be made of such material in a moving picture. It is all there, the delicate sentiment, the smiles and tears, and the whimsical dream child, Annie, herself. Even the good poet, Riley, is included. He leads off the film, reciting a few lines of the poem, and is then pictured surrounded by a group of children he loved so well. The poem, as it is recited in subtitles throughout the production, comes from the lips of Riley.

Little Orphan Annie is portrayed by Colleen Moore, who has previously appeared in pictures of this type with success. Her rendition of this role is thoroughly delightful, and the elves and "Bobbluns" and witches and fairies seem to come at her bidding. Thomas Santchi appears as the hero, Dave, who goes to war and is killed at the close.

The production not only tells the story of Annie herself, but also pictures many of the tales she tells the children. This has been accomplished by a liberal use of visions and trick photography. Everything has been done with a view to delighting childish observers, and the number will undoubtedly prove a big hit at matinees especially. There are many juveniles in the story, both at the Orphan asylum where Annie was reared and later in the home of Squire Goode and his wife.

The offering as a whole is one that should have universal appeal among women and children, and we think men will like it as well.

"HYDE & SEEK DETECTIVES"

A Paramount-Mack Sennett Farce.

Reviewed by Louis Reeves Harrison.

IT IS not to be expected that the ingenuity and fun-making ability of Sennett will always flow in a torrent, though the font has seemed inexhaustible at times, but he manages to introduce some new features in each release, even if compelled to rely on older situations for his rough and tumble style of production. Turpin and Lynn have the title role in this parody on the detective story, but the big part in action goes to strong Tom Kennedy, whose feats constitute the amazing part of the farce. Exaggeration that it is, there is some humor, and it is to be hoped that the human element, that of characterization, will broaden in future releases. There is not enough of it, and almost too much activity by trick work with the camera for a modern audience. There is, however, plenty of material in the farce for good laughs.

"TOO FAT TO FIGHT"

Goldwyn Releases a Bright and Humanizing Comedy of War Service by Rex Beach.

Reviewed by Louis Reeves Harrison.

LIKE other Rex Beach productions, "Too Fat to Fight" is admirably typed, each role gaining significance from its interpreter, the leads by Frank McIntyre and Florence Dixon being particularly fortuitous in this respect; the subject matter is vital and the material finely constructed, but audience interest is most stimulated by some of the brightest and most effective subtitles ever shown on the screen, and by a tender and humanizing spirit which pervades the production. The latter is felt deeply at intervals. The soul of the story is unmistakably manly, humorous and kindly, typically American, without theatricalism, affecting to those hearts are really and wholly American.

The story contrasts our first easy-going indifference to world events with the splendid spirit which gradually grew in our hearts, even in cold hearts and base ones, under the inspiring influence of nobly conceived ideals and their application to common suffering, yet this is skillfully masked beneath the comical adventures of a very fat patriot who wanted to get into the fight and could not do so, who was even rejected by the "Y" on account of uncertain morals until he utilized a pull to enter war service. That he displayed heroism is not astonishing, but the story does not furnish him with advantageous opportunity to show it—a weakness which makes the ending rather commonplace—but interest in its career is of minor importance where there is an evident intention to show the big and broadening effect of war upon those leading idle, aimless and almost useless lives. The author strives for this effect above all things, and he gets it. His sincerity compels it.

A large audience at the Rialto enjoyed the comedy throughout, and other audiences will do the same in spite of its many technical mistakes and the absence as to the outcome. It is heart-warming, kindly, sympathetic and humorous, the latter in a high degree—an American story.

"FUSS AND FEATHERS"

Enid Bennett in Thomas H. Ince Supervised Paramount Picture of Regulation Standard.

Reviewed by Edward Weitzel.

YOUTHFUL charm and the change from life in a humble shack to the fuss and feathers of affluence, are conditions that always attract the public. The girlishness of Enid Bennett and her experiences as the heroine of the Paramount production, "Fuss and Feathers," give the picture a firm hold on the approbation of the followers of this pretty young actress. Written by Julien Josephson and directed by Fred Niblo, under the supervision of Thomas H. Ince, the story is of the comedy-drama variety that is intended only to entertain. Much of its material is conventional, but the director has helped it out by sound judgment. The acting of the star and her support is also in its favor. The women and children will vote it pleasing and find the fortunes of Susie Baldwin uncommonly engaging romance.

When Peter Baldwin strikes it rich, after prospecting for gold all his life, he locks up the old shack and Susie and starts for San Francisco. The man who takes his "find" off his hands for two hundred and fifty thousand dollars is Martin Ledyard, a wealthy mining investor. Robert Ledyard, his son, having just been expelled from college, returns home to be coddled by his mother and be told by the elder Ledyard to go out and earn his own living or go hungry. Robert accepts the situation, but doesn't make good. A large roll of bills, given to him secretly by his mother, starts him off on another turn at gay living.

Sue and her father are partners. By the girl's advice they hire a pair of teachers of fancy manners as soon as she realizes the limited supply of the article possessed by both. The new teachers are crooks. Pete resents the male crook's treatment of him and throws him and his female accomplice out of the house. Stanton, the crook, robs and beats young Ledyard and leaves him on the road. He is rescued by Susie and taken to her home. Pete hires the boy as Susie's etiquette teacher after he recovers, and the young people fall in love. The parental Ledyards object to Susie, but change their minds when they learn she saved their son's life during an attempt by Stanton to rob the Baldwin house.

Enid Bennett is cleverly supported by Douglas MacLean as Robert, John P. Lockney as Pete Baldwin, Charles French as Martin Ledyard, Sylvia Ashton as Mrs. Ledyard, and Robert McKim as J. Wells Stanton.

"A PAIR OF RAINBOWS"

Two Comedies Produced by the United States Motion Picture Corporation Are Fairly Amusing.

Reviewed by Edward Weitzel.

THE titles of two Rainbow comedies just released by the United States Motion Picture Corporation are "Some Judge" and "Nearly a Slacker." Lilian Vera and Eddie Bouldon are the leading players in both pictures, which are one reel in length and were directed by Joseph Richmond. The stories are straight comedy, the subjects are clean and their entertaining qualities, while not at all remarkable, will appeal to the not overcritical.

"Some Judge" relates to the private trials of a young chap who has managed to have himself elected or appointed a judge and who uses his position to make his future father-in-law listen to reason after the old gentleman has refused to let his daughter marry the man of her choice. Father-in-law breaks the liquor law in company with a bunch of chorus girls. The judge finds it out and has him brought into court. When he realizes the situation, the prisoner is ready to say "Heaven bless you, my children."

"Nearly a Slacker" concerns a young chap who is kept under his mother-in-law's thumb until he joins the army. The sight of him in uniform works a welcome change in his domestic arrangements, both his wife and her mother being eager to wait upon the coming hero. The entire cast of both pictures apply themselves earnestly to their tasks. General Film Company distributes the subjects.

"WIVES AND OTHER WIVES"

Five-Reel American-Pathe Subject Presents Fairly Strong Farce Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel offering, "Wives and Other Wives," begins with the matrimonial affairs of Geoffrey and Robin Challoner, a temperamental pair of newlyweds who reside in an apartment house. The wife and husband get into a quarrel over some mysterious letters and the young husband leaves in high dudgeon. Later Mr. Craig, another young married man, enters the Challoner apartments by mistake, and Mrs. Challoner, thinking him a burglar, shoots at him. Mr. Craig faints from fright, but is unhurt. His wife, however, searches for him and finds him in the Challoner rooms.

The opening situations are attractively pictured and done in the manner of light comedy. Later developments, however, take a farcical turn. The scene changes to a country house, where a friend of all parties is entertaining. The developments are those usually found in farce-comedies. Jealousy crops out between the Challoners and Craigs, and there is a general mixup in the rooms. This would have been more amusing if there had been more suspense. The fake theft of jewels planned by Doubleday and his wife might have been handled to better advantage, it seemed. There are a number of incidents that will provoke laughter, but the effect of the whole is not particularly strong.

Mary Miles Minter is very charming in the leading role, and the cast is generally agreeable, though stronger character touches here and there would have helped the story. In the supporting cast are Colin Chase, George Periolat, William Garwood and Margaret Shelby.

The story was written by Stephen Fox and directed by Lloyd Ingraham. The settings are generally attractive.

"THE ZERO HOUR"

Five-Reel World Picture Features June Elvidge in Entertaining Story.

Reviewed by Robert C. McElravy.

THIS five-reel World picture, "The Zero Hour," written by the late Paul West, and directed by Travers Vale, tells a bright, entertaining story. It deals with fake spiritualism, the hero being a prosecuting attorney interested in bringing the bogus practitioners to justice. The plot is quite novel and holds the attention closely. The close is not as strong as the action in the first four reels, but this will not seriously impair the value of the subject.

June Elvidge plays a double role, that of two sisters, Fanny and Evelyn Craig, stepdaughters of a believer in spiritualism named Micah Parrish. Miss Elvidge differentiates the two girls in good fashion, portraying admirably the light, frivolous character of Evelyn and the thoughtful, serious ways of Fanny. There is never a moment when the two sisters become confused in the minds of the observer, and this aids immensely in the plot interest.

The villain of the story is Esau Brand, well presented by Armand Kalisz. Brand is an out-and-out fake clairvoyant, and he induces the stepfather of the two girls to appear at a seance as the deceased husband of Mrs. Taunton, mother of the hero, Bruce Taunton. The shock of seeing what she thinks is the spirit of her husband is so great that Mrs. Taunton dies at the seance. Bruce then vows to clean out the fakers. He afterward falls in love with Fanny Craig, who becomes his secretary after quarreling with her sister and stepfather over their spiritualistic practices.

Frank Mayo is cast in the role of the hero. Others appearing are Henry Warwick, Grace Henderson, Clio Ayers, Nora Cecil, Dorothy Walters and Reginald Carrington.

"THE DAWN OF UNDERSTANDING"

Bessie Love Scores in Vitagraph Production of '49 Story by Bret Harte.

Reviewed by Edward Weitzel.

THERE are a number of original twists to the Bret Harte story, "The Dawn of Understanding," produced by the Vitagraph Company, with Bessie Love as a forlorn little heroine who creates happiness for others and for herself in spite of her lowly position in life. In most particulars the production is a good one, and this tale of the West in '49 will prove reasonably entertaining to the average picture patron.

Bret Harte's ability to reproduce the life of the frontier in the days when the prairie-schooners were headed for California, guarantees the spectator correctly drawn characters and a well-devised plot. Dave Smith, the director of the picture, has handled the scenes with considerable skill, and the cast does its allotment cleverly. Bessie Love, whose style of acting is mostly her own and whose personality is nicely adapted to the unpolished gems of girlhood, plays Sue Prescott excellently and adds a humorous strain at every possible opportunity.

Sue is traveling west in her father's prairie-schooner at the opening of the story. Her mother dies when they are near the ranch of Ira Beasley, and Sue refuses to leave the grave. The schooner goes on and the girl become a member of Ira's household. The young fellow is a silent, brooding sort of chap, but he soon falls in love with Sue. She does not really understand her feelings toward him until a series of accidents puts Ira's life in danger.

Jim Wynd, a handsome circus performer whose vices are only limited by his inclinations, kills the proprietor of the circus in a brawl over a card game, and makes his escape. He reaches the Beasley ranch and Sue hides him when the sheriff follows the murderer. As a consequence, Jim shoots the officer, and Ira is convicted of the crime. He is about to be lynched when Sue's testimony saves him. Sue goes back to the ranch as Ira's promised wife. Jack Gilbert, Frank Glendon and George A. Williams lead the support.

"A PERFECT LADY"

Goldwyn Picture Starring Madge Kennedy an Amusing Story of a Burlesque Queen.

Reviewed by Edward Weitzel.

ANOTHER union of the church and the stage takes place in the Goldwyn picture, "A Perfect Lady," adapted from a stage play by Channing Pollock and Rennold Wolf, the star being Madge Kennedy. The story does not contain any surprises for the moving picture fan, but it is capitally acted, and the director, Clarence G. Badger, has introduced considerable extra clever comedy business. The authors call it a satirical comedy, and have shot their arrows of ridicule at small town narrow-mindedness.

The heroine is a burlesque queen of such excellent habits that she has every right to call herself a perfect lady. Left stranded in the town of Sycamore, Lucille LeJambon, whose real name is Lucy Higgins, opens an ice cream parlor and dance hall combined. Here she teaches the young people the latest dances until a church committee headed by Deacon John Griswold descends upon the place and denounces Lucille and all her works.

The Rev. David Grayling, pastor of the church, has already made Lucille's acquaintance and satisfied himself that her character is all any prospective lover could ask. He also learns that she joined the burlesque troupe and opened the dance hall so that she might earn the money to educate her younger sister. The minister, therefore, refuses to back up his church members, and they are terribly shocked when he is discovered making love to the girl.

Her sister, Claire, arrives on the scene with more trouble for the deacon. His son, Bob, is engaged to Claire. The elder Griswold storms and rages, and casts off the boy, but is brought to terms when Lucille obtains a film showing the old fraud on a gay lark with a Chicago burlesque lady and exhibits it before the minister and the leading citizens of Sycamore.

The boy and Claire get a marriage license that very day, and Lucille and the minister admit that they intend to follow the other couple's example. Madge Kennedy makes Lucille possible, and it is easy to understand why the minister proposed to her while they sat on the bank of the river and half of the congregation peeped through the fence. Jere Austin as the Rev. David Grayling, Walter Law as John Griswold, Rod LaRock as Bob, Ben Hendricks, Sr., as Sam Lipman, Harry Spingler as Bert Snyder, Agnes Marc as Flossie Day, and Mae McAdoy as Claire complete the excellent supporting cast. Photographed skillfully by Marcel A. Le Picarde.

"REBUILDING BROKEN LIVES"

America's Red Cross War Work Film Illustrates a Marvelous Achievement.

Reviewed by Edward Weitzel.

A ONE-REEL picture, entitled "Rebuilding Broken Lives," and showing how wounded soldiers in France are prepared to renew the battles of life, has been completed by the American Red Cross Bureau of Pictures, W. E. Waddell, director, and is being distributed by the General Film Company. It constitutes the first episode of a series of films on the war and its aftermath. Last week the episode was shown at the Palace Theatre, New York City. Aside from being wonderfully instructive, it was among the most entertaining features of the program.

Everyone is familiar with the determination of the Red Cross to supply, in all possible cases, the maimed soldiers of France and her Allies with artificial arms and legs of so efficient a pattern that the brave men need not be dependent on the charity of their governments, but could earn their own living. "Rebuilding Broken Lives" is a fitting title for the work the organization is accomplishing. To see men with both arms cut off at the shoulder doing various kinds of farm work or engaged in some mechanical pursuit, after being supplied with artificial members, and showing surprising quickness and skill, is to commence to appreciate the importance of the efforts of the Red Cross in this branch of their noble activities.

Dozens of different cases are shown and explained with perfect clearness. An artificial hand with fingers that are opened and closed by the muscles of the wearer's back is one of the almost unbelievable inventions. It is evident that some of the finest inventive minds in the world have been engaged in helping the crippled heroes to become useful and happy, and to look the future in the face as bravely as they marched up to the German battleline.

"THE GIRL OF MY DREAMS"

Billie Rhodes Shines as Star of Mountain Story Released by Exhibitors' Mutual.

Reviewed by C. S. Sewell.

FOR its initial release on the program of the Exhibitor's Mutual Distributing Corporation, the Robertson-Cole Company offers "The Girl of My Dreams." This is also the initial starring appearance of Billie Rhodes in a feature, although she is well and favorably known for her work in short comedies.

It is an entertaining production, founded on a play by Wilbur Nesbit, and tells a pretty little story of a mountain girl raised by adopted parents, her father having deserted her mother many years before the story opens. The girl meets a young man, a victim of an automobile accident, and seeks to comfort him. Later she visits him and in his delirium he calls for her. After recovering, he finally locates the girl, who has been adopted by a wealthy old grouch who turns out to be her grandfather.

Billie Rhodes is delightful as the girl. Not only has she an attractive personality, but her work throughout the production should mark her as a popular favorite. There are many beautiful and artistic scenes throughout the picture, several of which, in two different reels, show the star clad in nature's garb bathing in a mountain stream. However, they have been delicately handled and should not prove offensive to a majority of the spectators.

One feature which many may not like is where the "villain," ignorant of the fact that he is the girl's father, sneaks a snapshot of her while she is in bathing, enlarges and presents it to his club during a boisterous banquet, and, on returning home, attempts to enter the girl's room. The facts concerning the girl's parentage have, however, already been revealed to the audience.

William Chaudet, who directed the production for the National Film Corporation of America, has provided some particularly good scenes of a storm in the mountains, including a landslide which buries the cabin in which the girl lives. Revealing the fact of the girl's parentage early in the picture, however, adversely affects the dramatic quality, and the hero is shown as suffering very slight injuries considering the terrible roll down the hillside in an auto. Taking it as a whole, notwithstanding the lack of suspense, this production will no doubt prove a pleasing attraction for the average house.

The remainder of the cast, including Leo Pierson as the hero, Frank MacQuarrie as the adopted father, Lamar Johnston as the real father and Golda Mawden as his sister, with Jack MacDonald as the grouch, softened by the star's affection, all acquit themselves creditably. The photographic work of Walter Griffin and the work of Art Director Martin Donor are well up to standard.

THREE RED CROSS PICTURES.

They Are Interesting, Patriotic and Highly Instructive Releases.

Reviewed by Louis Reeves Harrison.

"Kiddies of No Man's Land."

THIS one-reel subject is a revelation of what is being done in the way of caring for French orphans, but it is far more than that in its suggestion of Government parenthood, and it has the merit of presenting the subject matter delightfully, both as to actors and settings. Most happily chosen and diversified are backgrounds of magnificent chateaux and ancient convents, in addition to the inevitable ruins, the latter too much of an eyesore from monotonous repetition and devoid of artistic charm. The best of these views of the future manhood and womanhood of France, now rescued from the horrors of war and easily reverting to the play instinct of childhood, are scenes of happiness, not those which wring the heart, but they are nevertheless impressive, especially when one glimpes the enormous number of little ones brought back to normal health and happiness through magnificent humanitarion work done by the American Red Cross workers. These are pictures which women and children may enjoy, cheering evidences of our own warm-heartedness, and to the wisest of either sex they suggest the possibility of giving such intelligent care to children of overburdened poor in our own land. They rank high in entertainment, instruction and inspiration.

"Serbia Victorious."

Though less inspiring and more conventional, this one-reel release contains some remarkable views of a little-known people and country, especially those picturesque ones taken from an airplane. Camera work in latter case is exceptionally fine, giving the spectator a first glimpse ever shown on the screen of the Serbian country and of famed Mount Olympus, home of the Gods, just now without a tenant. There is also a lot of adventurous work done by the cameraman in picturing scenes of battle and the Bulgarian trenches. For the rest, the views of military action and transport afford little variety. They are instructive in that they are characteristically Serbian and accurately done. To them are added some informing subtitles, and the release, as a whole, constitutes a contribution to worth-while and vital history. Two Americans from Chicago undertook this work as war service and donated the film to the Red Cross Society.

"The Greatest Gift."

This is a three-reel subject contributed to the Red Cross War Bureau by the Famous Players-Lasky Corporation. It is a figurative treatment of the Good Samaritan idea in a series of episodes beginning with the compassion of a great Egyptian ruler, followed by one of Hindu origin, and the Parable of the Good Samaritan as taken from the Bible. These are followed by an allegory of the "Gifts of God," and then some modern scenes, "The

Belgian Village," "Christmas in the Tenement" and "Christmas in the Base Hospital," an ambitious attempt to enforce the beauty and nobility of human compassion. The allegory is remarkable chiefly for the pains taken to set forth these disconnected episodes convincingly and to unite them in what is little less than an illustrated sermon, but it is lacking in originality of conception and artistry of treatment, least convincing where it is most theatrical. The purpose, however, is manifestly one of kindness, and there are touches of warmth in the purely human picture of Christmas in the Tenement. Its weakest spot is the attempt to enforce modern enlightenment by ancient example, especially in those dark periods whose brutality overwhelmed occasional spurts of progress. The greatest mobility of character ever known in all the ages is that of the Twentieth Century, shown in war service by the Red Cross since 1914.

"THE COMMON CAUSE"

J. Stuart Blackton's War Drama Has Many Entertaining Qualities.

Reviewed by Edward Weitzel.

FASHIONED after the J. Hartley Manners and Ian Hay Beith stage play, "Getting Together," J. Stuart Blackton's war drama, "The Common Cause," brings to the screen a picture in which the thrills are often expertly devised and the laughs never miss fire. The story has many entertaining qualities, abundant vitality being one of its prominent merits. Its complications are few and easily followed, and the serious motives are offset by a number of comic scenes that will start a barrage of chuckles every time one of them is shown. To-morrow, next year or ten years from now the humor of Tommy Atkins and his French chum will still be fresh and appetizing. The mass of moving picture patrons who go to the theatre solely to be entertained and amused have a treat in store.

After opening with the most impressive prologue—impressive both by its significance and its artistic excellence—ever given a war drama, "The Common Cause" gets down to brass tacks, as the saying has it, and scorns no means, however lowly, to build up its dramatic situations and add to its always honest if obvious merriment.

At times some of the business smacks of the overdone melodrama of the old popular priced theatre, and a more direct method of arriving at the climaxes of several of the big scenes would tighten up the suspense. There is an evident determination, however, on the part of the producer to employ every means in his power to insure correct atmosphere and adequate portrayal of the men and women of the story. The scenes of soldiers in battle are simulated with convincing realism, and the reproduction of comparatively normal life in a French village before and after an attack is equally well done.

The hand of the experienced dramatist is shown in the directness of the story and the effective intermingling of its comic relief. Orrin Palmer and his wife have drifted apart before the picture begins, and Mrs. Palmer is carrying on a flirtation with Edward Wadsworth. This episode is only slightly developed, but both Palmer and his wife seem to sensible not to have adjusted matters before they had gone too far. A separation follows, just before the United States enters the war. Mrs. Palmer is among the first to offer her services, and her husband and Wadsworth secure commissions in regiments that reach the front at about the same time. New thoughts and aspirations are born in them, the baptism of fire that all three pass through drives out every unworthy desire, and, after deeds of heroism are performed by the trio, husband and wife are reunited by the man who once sought to part them forever.

The comedy plot deserves a paragraph by itself. It is another case of the eternal triangle. The three persons that compose it are a British Tommy, a poilu and a saucy tavern maid. Lawrence Grossmith, who plays the British soldier, is the biggest individual factor in the story's popular appeal. He is so human and likeable, and his humor is so unforced and rich, there is no resisting him. Philip Van Loan and Mlle. Marcel give the stamp of authentic characterization to the remaining sides of the triangle.

Herbert Rawlinson as Orrin Palmer, Sylvia Breamer as his wife and Huntley Gordon as Edward Wadsworth maintain their places firmly at the head of the cast. Charles and Violet Blackton are interesting as little refugees, and Louis Dean is sufficiently repulsive as one of the worst type of German general.

The characters in the prologue and epilogue are taken by Effie Shannon, Irene Castle, Violet Heming, Julia Arthur and Marjorie Rambeau. It is hardly necessary to add that the high standard reached by the opening and closing incidents of the story could not have been accomplished without the measure of these distinguished players' well tried art.

"DANGER—GO SLOW!"

Mae Murray Featured in Five-Reel Universal Special Subject of Amusing Type.

Reviewed by Robert C. McElravy.

MAE MURRAY has never done anything better or more interesting in moving picture than her work in this subject, "Danger—Go Slow." Her creation of the character of Muggsy is a human and fascinating bit of work; seldom has a girl in boys' clothes carried off the deception so well. Later, when she assumes her character as a girl, the interest is well sustained, though the plot developments are of an improbable sort. Even with a pronounced lack of plausibility in the later incidents, however, the story may be put down as abundantly entertaining. It has humor and pathos and some excellent character work, and should have very general appeal.

The opening scenes depict a raid of the police on a gang of New York crooks, of which Muggsy and the hero, known as "Jimmy-the-Eel," are members. Jimmy is captured, but Muggsy escapes, and rides in a box car to the village of Cottonville. Here she falls in with typical village life, and in due time meets the mother of Jimmy, who keeps a light burning every night for her wandering boy. There is a genuine heart interest in this portion of the story. The later events are of a more humorous character, and at times border on burlesque. Muggsy's blackmailing of the grasping Judge Cotton is excellently staged, and the manner in which she buncos Bud, the village Adonis, is very funny, though incredible. The story as a whole is structurally faulty, but put over by excellent acting.

Robert Leonard wrote and produced the story, assisted by Mae Murray. Others in the cast are Jack Mulhall, Joseph Girard and Lon Chaney.

"SET FREE"

Edith Roberts Featured in Five-Reel Bluebird Offering of Delicate Comedy Type.

Reviewed by Robert C. McElravy.

EDITH ROBERTS plays with animation the principal role in this five-reel Bluebird subject entitled "Set Free." She has the part of a girl named Roma, who conceives the idea that she has gypsy blood in her veins, and sets out upon the open road to take her chances with life.

The conception as a whole is one of delicate humor of the best sort, though it cannot be called a big story in any sense of the word, as there are few plot complications and but little drama. It carries the interest along from scene to scene in a pleasant sort of way. The plot, which was devised by James P. Poland, is too incredible in spots to carry the illusion of reality, though it serves to amuse in its way.

The story opens on some pleasing home scenes, with Roma and her aunt living in an aristocratic old house. The girl is just at the age when romance begins to beckon and time hangs heavily on her hands. Her aunt is unexeperienced in the world, and inclined to be too careful with the girl, whose romping ways annoy her. She finally tells Roma she is convinced her grandmother had gypsy blood in her veins. This sets the girl to thinking, and she finally runs away, attired in highly colored clothing, with a scarf about her head. Her journey takes her to the city, where she is accused of being Gypsy Nan, a badly wanted thief. A Mrs. Roberts and her son, John, befriend the girl, and take her to their home. The son, who is a book worm, falls in love with Roma, and her desire for adventure finally awakens similar feelings in himself. The organization of a gypsy band and the subsequent bank robbery bring the story to a close.

Harry Hilliard plays the role of the lover, and others in the cast are Harold Goodwin, Molly McConnel and Blanche Gray. The scenario was written by Rex Taylor, and Tod Browning directed.

"GOOD-BYE, BILL"

John Emerson-Anita Loos Production Starring Shirley Mason and Ernest Truex.

Reviewed by Edward Weitzel.

IT IS a trifle difficult to classify "Good-Bye, Bill." This John Emerson-Anita Loos production is a novelty on the Paramount program. The story contains two distinct plots, one being written and acted in the spirit of frank burlesque. The other plot has to do with the love affair of the hero and heroine, and is handled in all seriousness. The burlesque has William Hohenzollern, before he stubbed his toe and fell off his throne, as its principal character, and it may be said of Bill that he dominates the picture. Even Shirley Mason and Ernest Truex are overshadowed by him.

The ordinary standards of measurement cannot be applied to "Good-Bye, Bill." Its humor is often of the Keystone Comedy variety, and Anita Loos has turned all her powers of ridicule on the unwelcome guest now being entertained by Holland. Both in subject-matter and titles she has employed her keen wit to show the hollowness and sham of the German court. There are many laughs in the picture, but all the serious moments seem out of place. Admirers of Shirley Mason and Ernest Truex will wonder at their lack of opportunities, and contrast the picture with "Come On In."

A "Mustache Fixer," invented by Herr Dresser, of West Hoboken, starts all the trouble. Dresser is taken to Berlin to show his wonderfud discovery to the Kaiser, and his daughter Elsie goes with him. Teddy Swift, her young man, left in New Jersey, tries every means to earn the money to take him to Germany. When the United States takes a hand, Teddy enlists at once and is among the first of the troops to get into Berlin. According to history, as written by Anita, before the Kaiser had time to sneak away Teddy and a squad of Uncle Sam's doughboys called upon Wilhelm in his palace and ran him out of the place. "Good-Bye, Bill" is well produced.

"HITTING THE HIGH SPOTS"

Bert Lytell, Star of Stirring Metro, Mixing Oil and Love in Equal Parts.

Reviewed by Walter K. Hill.

THE film fan who likes happy endings following the obvious outcome of a predestined plot will have in "Hitting the High Spots" a picture that will delight them. From start to finish there is no likelihood of the hero marrying any girl but the fair heroine; and by that same token the girl could make no other choice of a husband.

Good entertainment comes from the showing of this latest Bert Lytell offering. The star plays a clean-cut role and does it well. His supporting company is well selected, and the picture has the benefit of excellent direction. When the story runs into Mexico, where an American capitalist has a make-or-break investment in an oil concession, stirring action keeps the spectator tensely interested. Here excellent "types" predominate, and the illusion of strife and combat is well sustained.

Mr. Lytell does what he sets forth to do—sticks on the job until the father of the girl he loves gains the desired patent to his oil concession. Then the hero returns to the girl who loves him, and the much-desired "happy ending" is accomplished. "Hitting the High Spots" will satisfy completely the great majority of photoplay enthusiasts. It is one of a class of pictures that may be fully accepted on the distributor's recommendation. Its exhibition will benefit the showmen because it will please most of its audiences.

"THE MAN WHO WOULDN'T TELL"

Earle Williams and Grace Darmond in Vitagraph Romance of Love and War.

Reviewed by Edward Weitzel.

ECHOES from the world conflict occur in "The Man Who Wouldn't Tell," a five-part Vitagraph picture directed by James Young, and featuring Earle Williams and Grace Darmond. The author of the story is Bess Meredyth. Her hero is Hawtrey Burke, a young Englishman on a visit to this country, whose only apparent occupation is attempting to make love to Elinor Warden, a countrywoman of his who has been a nurse in Belgium and looks upon Burke as a slacker. In reality the Englishman is on secret service for his Government, and Elinor's brother, Dudley, is under his command. They are engaged in watching a German spy named Eric Werner, who is paying them the same compliment.

Young Warden, while obeying Burke's instructions, becomes involved in the murder of Joseph Fuhrmann, a shipping agent who was secretly working against the Allies. The boy is arrested and put on trial, and Burke dare not testify in his defense. Fearing that Dudley will disclose damaging evidence against his cause, Werner has the electric light shut off in the courtroom and shoots the prisoner. This novel bit of invention creates considerable excitement, and Werner takes advantage of the confusion to try to fasten the shooting on the hero. A revolver is found on the floor, and everyone in the room is finger-printed. Burke's finger-marks correspond to those on the revolver, but it is shown that he did not fire the shot.

After the United States enters the war, the arrival in this country of a British High Commission permits Burke to attend a reception attired in a Colonel's uniform, the Victoria Cross among his other medals, and to have himself announced as a peer of England. Elinor's happiness commences at once.

The picture measures up to the sort of story Earle Williams does best. Grace Darmond, Charles Speer and Edward Cecil create a favorable impression.

COMMENTS

General Film Company.

REBUILDING BROKEN LIVES (Red Cross).—First episode of American Red Cross series, showing the work of supplying crippled soldiers with remarkable artificial limbs, this one-reel picture is absorbingly instructive. It is reviewed at length on another page of this issue.

Argosy Film Company.

AFTER THE WAR (Argosy).—Grace Cunard is starred in a drama of force and action, presenting a problem resulting from the war. There is a child born of brute force who lives to try its mother's soul and to finally cause the death of its father at the hands of a vengeful wife. The cast of players is of unusual excellence, including Edward Cecil, Herbert Pryor, Harry Carter, Dora Rogers, Gretchen Leaderer, Gertrude Aster—all names familiar to screen fans who have admired them in many films.

Educational Films Corporation.

A WEE BIT ODD (Educational Films Corporation).—A Robert C. Bruce scenic study of some unusual views of nature and of the interesting part played by living creatures in odd phases of existence.

Famous Players-Lasky Corporation.

MY COUSIN (Paramount).—Enrico Caruso is shown in dual roles, one a great opera singer, the other his poor cousin, both parts played with masterly skill. In the matter of characterization alone, this release will hold intelligent audiences, and the view given by the great artist of his own nature is fascinating enough to carry the release to high popularity. Reviewed in last week's issue.

WHOSE LITTLE WIFE ARE YOU (Paramount-Mack Sennett).—A farce on familiar Sennett lines, with some amusing performances of domesticated animals.

HYDE & SEEK, DETECTIVES (Paramount-Mack Sennett).—A farcical presentation of Turpin and Lynn in the roles of detectives, very swift in action, but lacking in true humorous situations. Plenty of rough and tumble action and some laughs.

FUSS AND FEATHERS (Paramount-Ince).—Enid Bennett is the star of this five-part comedy-drama, directed by Fred Niblo. It tells the story of the heroine's sudden rise from poverty to riches, and is on a level with the other Bennett releases. It is reviewed at length on another page of this issue.

INDEPENDENT, B'GOSH (Paramount-Flagg).—James Montgomery Flagg is the author of this two-reel comedy starring Olin Howland and Florence Dixon. Its humor is continuous and full-flavored, and it is excellently played. A longer review is printed on another page of this issue.

Fox Film Corporation.

BUCHANAN'S WIFE (Fox).—Virginia Pearson is the star, but Marc McDermott as the prime mover in an unfolding drama of tense interest. Exhibitors will have in this attraction a play that will suit a vast majority of "fans" and serve to strengthen a theatre in the esteem of its patrons. The Fox press-work gives everything to the star (probably a matter of business policy), but the wise exhibitor will feature Marc McDermott and capitalize a fine reputation gained through many years of prominence on the screen.

Frohman Amusement Corporation.

ONCE TO EVERY MAN (Sherrill).—Jack Sherrill and Mabel Withee are starred by William L. Sherrill, of the Frohman Amusement Company, in a rugged drama of human interest in which a young man makes a fight against appetite and wins, not alone his personal fight, but wins the girl he loves through his victory in the prize ring. Jack Sherrill and Mabel Withee are co-stars in a photodrama that T. Hayes Hunter has directed to the best possible advantage. Strong, rugged entertainment is sure to follow presentations of this interesting picture. Reviewed in last week's issue.

Goldwyn Pictures Corporation.

THE HELL CAT (Goldwyn).—Geraldine Farrar acts a new type of western heroine in this intensely dramatic five-part picture. It was written by Willard Mack, and has been artistically produced under the direction of Reginald Barker. A longer review was published in last week's issue.

TOO FAT TO FIGHT (Goldwyn).—A Rex Beach comedy of war service, very bright and humorous in subtitles and action, with notes of pathos and a deep, humanizing spirit, thoroughly American, pervading it all.

A PERFECT LADY (Goldwyn).—Madge Kennedy fits in perfectly as the heroine of this five-part comedy-drama with a burlesque queen and a country minister for its leading characters. The story is amusing. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE DAWN OF UNDERSTANDING (Vitagraph).—Adapted from a story by Bret Harte and featuring Bessie Love, this five-reel picture is well produced and acted. It is a tale of the days of '49. A longer review appears on another page of this issue.

FIERY FATE (Vitagraph).—The sixth episode of the Vitagraph serial of circus life shows Bert's and Edith's escape from being drowned by the rising tide. They are freed by three outlaws and taken to a deserted island and held for ransom. After some startling adventures in an airplane, the two manage to get back to the circus. Live action is still the pacemaker of the story. Antonio Moreno and Carol Holloway are as effective as ever.

W. W. Hodkinson Corporation.

TWO-GUN BETTY (Brunton).—Written and directed by Howard Hickman, and starring Bessie Barriscale, this five-reel picture is good romance and better fun. It is given a longer review on another page of this issue.

Metro Pictures Corporation.

THE TESTING OF MILDRED VANE (Metro).—A strong five-reel subject, adapted by George D. Baker from a story by Charles T. Dazey, and directed by Wilfred Lucas. The cast includes May Allison, George Field, Niguel De Brullier, and others. This tells a fascinating story of a villainous physician who tries to revenge himself upon the husband and daughter of the woman who refused his love. Reviewed at length elsewhere.

FIVE THOUSAND AN HOUR (Metro).—This interesting and entertaining five-reeler serves to introduce Hale Hamilton as a film star. There is plenty of humor and the action moves forward at a rapid pace, but there is very little suspense. It is founded on one of George Randolph Chester's stories and has been well directed by Ralph Ince. Reviewed at length in last week's issue.

Pathe Exchange, Inc.

WIVES AND OTHER WIVES (American-Pathe).—A five-reel farce-comedy, written by Stephen Fox and directed by Lloyd Ingraham, with Mary Miles Minter in the leading role. This subject is attractive in cast and settings, but does not develop many plot complications. Such humor as it brings out is very good, but the subject on the whole is only fairly strong. Reviewed at length elsewhere.

INFATUATION (Eclipe-Pathe).—A six-reel subject, based on a story by Marcel L'Herbier, and directed by Louis Mercanton. Gaby Deslys, M. Signoret, Harry Pilcer and M. Maxadian are in the cast. The story is one of the heart-interest type, with Christmas sets at the beginning and close. It is well acted and full of attractive scenes. Reviewed at length elsewhere.

THE NARROW PATH (Astra-Pathe).—A five-reel dramatic number, adapted by Ouida Bergere and Jack Cunningham from a play by the same name. Fannie Ward heads a well-balanced cast. The number has a strong sex interest, but is entirely acceptable and much stronger in development than the average offering. Reviewed at length in last week's issue.

THE CELESTIAL MESSENGER (Pathe).—The fifteenth and closing episode of "Hands Up!" Some interesting developments occur in this number. Prince Pampas returns, and the Incas are about to wed him to Echo, against her will, when a bolt from heaven sets fire to the temple and destroys it. This serial has contained many picturesque and imaginative situations. Its principal weakness has been too much melodramatic treatment at the expense of credibility; nevertheless, it has retained a strong grip on the interest.

THE PRECIPICE OF DEATH (Pathe).—Episode No. 9 of "The Wolves of Kultur." Zaremba meets a well-deserved fate in this number. The opening scenes picture the way in which Alice turns tables on him in the struggle on the cliff and sends him over the edge. Fresh complications then arise for herself and the others at Water Edge, where the torpedo has been taken. The trip made by Tom on top of the auto is an interesting one.

OFFICIAL WAR REVIEW, NO. 23 (Pathe).—One of the most interesting and instructive of this series, dealing with army life on the various fronts. This shows the British Tommies entering Jerusalem, a gunboat in action on the Tigris, and gives a picture of General Allenby. Scenes from the Italian front and with Pershing's men are also included.

JUST RAMBLING ALONG (Rolin-Pathe).—This is a comic of the knockabout type, with Stanley Laurel as the hero. He appears as a young man at a summer beach, where he flirts with a pretty girl and eats a meal at a cafeteria without paying for it. This contains considerable amusement of the nonsensical sort.

SUMATRA (Post-Pathe).—An exceptionally good travel number picturing the town of Palemburg, a Dutch colony on the Malay Archipelago. This town of 60,000 inhabitants is known as the Venice of its locality, as the houses rest on piles and the streets are of water. The number is wonderfully picturesque throughout.

Pioneer Film Corporation.

LITTLE ORPHANT ANNIE (Pioneer-Selig).—A splendid six-reel production, illustrating the poem of James Whitcomb Riley, with the poet himself reciting the lines. Colleen Moore appears as Orphant Annie and visualizes the part perfectly. The subject is one that will have tremendous appeal for women and children, and is exceptionally well made. Reviewed at length elsewhere.

Select Pictures Corporation.

THE ONE WOMAN (Select).—Story by Thomas Dixon and Harry Chandlee, this five-part picture is finely acted and produced, and will prove interesting to many moving picture patrons. It is intended as an argument against Socialism. Lawson Butt, Clara Williams, Herschel Mayall, Adda Gleason and Thurston Hall are members of the cast. A longer review was published in last week's issue.

Southern Film Corporation.

BEYOND THE LAW (Southern Feature Film Corporation).—A six-reel feature, telling the story of the Daltons of Kansas, who were driven to outlawry by the persecutions of grafting Government officials. A full review appears elsewhere in this issue.

Triangle Film Corporation.

THE SILENT RIDER (Triangle-Kaybee).—A splendid five-reel Western subject, written by C. M. Clark, and directed by Cliff Smith. Roy Stewart is cast as the cowboy hero and Ethel Fleming as the heroine. The subject concerns the rounding up of a band of cattle rustlers on a big ranch and is full of picturesque color and incident. Reviewed at length elsewhere.

United States Motion Picture Corporation.

SOME JUDGE and NEARLY A SLACKER (U. S. Motion Picture).—Two one-reel comedies of the Rainbow brand, these pictures are fairly amusing and have nothing at all offensive in the plots. They are reviewed at length on another page of this issue.

Universal Film Company.

ANIMATED WEEKLY, NO. 51 (Universal), Nov. 20.—How Washington, D. C., was guarded from the air leads this interesting number. It includes also scenes from London, New York, and various other places dealing with the great war. Cartoon by Hy Mayer closes the reel.

CURRENT EVENTS, NO. 81 (Universal), Nov. 30.—Scenes from our flying navy lead this number. The arrival of French scholars in America, surrender of the powerful German fleet, how Brazil learned lesson of the war, and other features are included. A Thanksgiving cartoon by Willie Hopkins closes the number.

THERE AND BACK (Nestor).—A ranch comedy, by Harry Wulze, featuring Ed Sedgwick and Belle Bennett. This concerns the adventures of a fat young tenderfoot who falls in love with the ranchman's daughter. A black bear is released by the cowboys during the attempted elopement. The antics of the bear are funny. This number will probably amuse children. The plot is an ordinary one, put together chiefly to exploit the bear.

GUILTY (Star Comedy).—An original comedy, with Eddie Lyons and Lee Moran appearing as two young married men. They are sentenced by a judge to 90 days, and their joy cannot be understood until it develops that they are glad to escape from their mother-in-law. This is an amusing burlesque and should get over nicely.

THE BRASS BULLET, NO. 19 (Universal).—This final episode brings the story to an interesting close. Jack is cleared of all suspicion of the murder by Mrs. Strang, after the death of her son, the mysterious aviator. He and Rosalind are wed, and Spring-Gilbert and his gang are brought to justice. This serial has grown in strength since the early episodes, and the last installments have been particularly good.

THE LURE OF THE CIRCUS (Universal).—Episode No. 1 of a new serial story, with the redoubtable Eddie Polo in the lead, assisted by Molly Malone, Noble Johnson, Charles Hill Mailles, and others. In this number the pretty girl heroine runs away from a girls' seminary to attend the circus which is showing in town. The burning of an oil well makes a dramatic closing feature. A feature of the plot is the enmity existing between the girl's uncle and the hero's father.

AT DESPERATE ODDS (Universal).—Episode No. 2 of "The Lure of the Circus." This opens with scenes immediately following the burning of the oil well. "Dynamite" Dan confesses that Nan's uncle was behind the crime. Eddie fights single-handed with the members of Harden's gang. Scenes from the circus are shown, and it is also brought out that Harden had a daughter, Alice, for whom Nan is hunting. The serial has not the imagination of certain others, but bids fair to have plenty of exciting action.

World Pictures Corporation.

THE MAN OF BRONZE (World Picture).—A five-reel subject, written by Karl K. Coolidge, and directed by David M. Hartford. Lewis S. Stone plays the principal role, that of a young cattleman who loves his partner's daughter. The story has moments of deep feeling and several unique situations, though the action and suspense is not what it might have been. It makes an offering of better than average plot material, but rather weak in development. Reviewed at length in last week's issue.

THE ZERO HOUR (World Picture).—A good five-reel subject, written by the late Paul West, and directed by Travers Vale. June Elvidge plays a double role and is assisted by Frank Mayo, Armand Kalisz, and others. The story is novel and has quite an ingenious plot. It weakens toward the close, but not enough to injure the story greatly. Reviewed at length elsewhere.

Set Back Release Date on "Made in America"

THE release date on the eight-reel war series, "Made in America," has been changed from December 22 to December 29. This announcement was made at the offices of the W. W. Hodkinson Corporation.

"Made in America," produced and directed by Ashley Miller, is the authoritative story of the training of America's armies of victory. It was produced with the co-operation of the Government through the Division of Films of the Committee on Public Information.

It has a cast of over 40,000 men, and the scenes were taken in one of the largest cantonments in the United States. The picture depicts truthfully America's part in the great war and the victory that sent the Prussian hordes Rhineward in retreat.

The "Y" men, the K. of C., the Y. M. C. A. and the Y. W. C. A. workers play important parts in this series, but, of course, the doughboys—the men who gave Generalissimo Foch the necessary "punch" when and where it was needed—have the principal roles, and, it is hardly necessary to say that they score repeatedly.

"Made in America" takes the audience on board a great transport, to the intensified training camps abroad and to the trenches. Its release at this time when the men are coming home by the thousands, and, when we are hearing so much about reconstruction, will prove a valuable weekly addition to the exhibitor's program because it will give every soldier an opportunity to show the home folks how the "job was done" without going into a detailed explanation; and, how the 4,000,000 men in khaki were "reconstructed," so to speak, mentally, morally and physically.

Swaab Issues Monthly Messenger.

The latest issue of the Monthly Messenger, issued by Lewis M. Swaab, Philadelphia, who is the exclusive distributor for the Simplex products in Pennsylvania, New Jersey and Delaware, is a particularly attractive number.

One full page is devoted to a prospectus of Mr. Swaab's new organization, which he humorously designates the "Simplex Beneficial Association." After the readers of his house organ are told that they have been invited to join, the aim and object of the association are set forth.

Then follows a partial list of the principal Simplex installations on Government war vessels, army posts, Federal departments, training camps, hospitals and industrial organizations.

Universal Buys West Story.

What is believed to have been one of the last stories on which Paul West, famous author and playwright, worked before he was found dead, apparently from suicide, in Paris, has been purchased by the Universal for adaptation to the screen. It is "Cherries Are Ripe." Mr. West worked on it in collaboration with Maximilian Foster.

Advertising Aids for Busy Managers

"THE ROAD THROUGH THE DARK"

Clara Kimball Young and Her Own Company Present a Screen Adaptation of the Brilliant Story by Maud Radford Warren.

Cast.

Gabrielle Jardee	Clara Kimball Young
His Highness, Duke Karl	Jack Holt
John Morgan	Henry Woodward
Marie-Louise	Eleanor Fair
Georges	Bobby Connolly
Antoine Jardee	John Steppling
Louise Jardee	Lillian Leighton
Private Schultz	Elmo Lincoln
Father Alphonse	Edward M. Kimball
Aunt Julie	Eugenie Besserer

Directed by Edmund Mortimer.

The Story: Gabrielle Jardee, daughter of a conservative Parisian family, is in love with an American, John Morgan, who her parents disapprove of. She is sent away from Paris to a small village, where her aunt lives with her sister and brother. The war comes and the Germans enter the town. She becomes the mistress of a German Kommandant. By means of a code which John understands she supplies the French Government with valuable information. In Berlin, she kills Karl and makes her escape to Paris, where she meets John, who offers her the love she thought she had lost.

Feature Clara Kimball Young as Gabrielle Jardee and Henry Woodward as John Morgan.

Program and Advertising Phrases: See Clara Kimball Young, Beautiful Screen Favorite, in Her Latest Masterwork.

See Clara Kimball Young as Mistress of German Prince and Spy of France.

Clara Kimball Young in a Story of the Early Stages of the War.

Thrilling Episodes and Heroic Patriotism in Stirring Photodrama.

Absorbing and Thrilling Story of a French Girl Devotion to Her Country.

Advertising Angles: Advertise Miss Young, especially through the medium of photographs and pictorial paper. Tell that it is the story of a French girl who became the mistress of a German prince in order that she might save her village and obtain information for France. Play up the situation of a girl who uses the cipher arranged by her sweetheart to tell of her degradation.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released by Select in November.

IN THIS ISSUE

The Bells (Pathe).
The Beloved Impostor (Vitagraph).
The Captain's Captain (Vitagraph).
Caprice (Famous Players-Lasky).
Caught in the Act (Fox).
Deuce Duncan (Triangle).
Fuss and Feathers (Famous Players-Lasky).
Hitting the Trail (World).
Hoarded Assets (Vitagraph).
The Hell Cat (Goldwyn).
Infatuation (Pathe).
I Want to Forget (Fox).
The Married Virgin (General Film).
The Narrow Path (Pathe).
The One Woman (Select).
The Road Through the Dark (Select).
Sylvia on a Spree (Metro).
Why I would Not Marry (Fox).
The Zero Hour (World).

"WHY I WOULD NOT MARRY"

William Fox Presents a Startling Theme in a Spectacular Fashion with a Carefully Chosen Cast.

Cast.

Not stated.

Directed by Richard Stanton.

The Story: A lawyer, a banker, a physician and an impecunious youth each seek the hand of the heroine in marriage. Her father favors the banker—the richest of the quartet. She slightly favors all four. But a crystal globe is given her to look into the future. In the globe she perceives what the fates have in store for each marriage. The lawyer would cast her off for an adventuress. The banker's financial sins find him out. The physician neglects her for his studies and the impecunious youth would sacrifice her to his employer to advance his fortunes. She rejects them all and seeks engrossment in business, but here fresh troubles arise and once more the Swami presents the crystal globe and shows her the path to true happiness.

Program and Advertising Phrases: Four Times Had She Been Deceived by Men Who Professed Undying Love for Her.

Every Woman Thinking of Marriage Will Like to Know How to Choose a Husband.

Four Kinds of Husbands Reflected in Mysterious Crystal Ball.

The Art of Crystal Gazing Reduced to Science in Photoplaying.

Powerful Discussion of Marriage Problems in Stirring Photoplay.

Advertising Angles: This is the sort of story to be circused if you would gain reward. You must spend money in its exploitation, but if you do this you should pack the house. Even in a small town hold it for two days, and your second day should be the better of the two. The press book gives plenty of suggestions. By all means have a crystal globe for the lobby. If you cannot obtain a fairly large crystal invert a small fish globe. If you can rig it so that the stills appear below the level of the stand so much the better. Use plenty of paper and augment this with at least two throwaways two days apart.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 24.

"DEUCE DUNCAN"

Triangle Presents William Desmond in the Story of a Thorough-Going Scamp Who Deserved the Fate He Met.

Cast.

Deuce Duncan	William Desmond
Ann Tyson	Luella Maxim
John	Ed Brady
Pedro Estavan	George Field
Brant	William Ellingford
Sheriff	Joe Singleton

The Story: Ann Tyson leaves her cabin with her brother, John, who has escaped from prison after serving fifteen years of his term. He steals Deuce Duncan's horse, and they seek a new town, and Ann goes to work as a barmaid in "Hell's Half Acre." There Deuce finds her and saves her from insult. He is influential in saving John from the consequences of a crime committed by the gang with which he has allied himself, but he shows his gratitude by telling Ann that he is not her brother, but a former prison companion and that he will help her free her brother only at the sacrifice of her honor. They are struggling when Deuce interferes, and in the fight John is killed by the chief of the outlaw band and Ann is left free to marry the man who has twice saved her.

Feature William Desmond as Deuce Duncan and Luella Maxim as Ann Tyson.

Program and Advertising Phrases: Thrilling Adventures of a Girl Who Roamed Afar in Search of Love and Adventure.

Gripping Story of Life in the Wild and Wolly West.

Strong Men Do Rugged Deeds for Sake of Love and Honor.

Vital Drama of Western Life Filled with Thrills and Sensations.

Life and Love on the Open Plains Spiced with Daring Adventure.

Advertising Angles: Work on Desmond's popularity. Present the story as interestingly as you can, working in the angle of the false brother.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats.

Released November 24.

"I WANT TO FORGET"

William Fox Presents Evelyn Nesbit in the Story of a Woman of the World Who Found Regeneration in Sacrifice.

Cast.

Varda Deering	Evelyn Nesbit
The Chauffeur's Little Son	Russell Thaw
Lieut. John Long	Henry Clive
August Von Grossman	Alphonz Ethier
Helgar	William R. Dunn
Cordelia Deering	Jane Jennings

Directed by James Kirkwood.

The Story: Varda Deering is a butterfly living only for the joy a life of gayety can bring her. Then she meets John Long, and a sense of higher aims as awakened within her. The outbreak of the war takes Long to Mexico on a diplomatic mission. When he returns he finds Varda in the arms of August Von Grossman. Not knowing that she, too, has enlisted in secret service work, he believes her to have returned to her old frivolities. But Varda has been playing for high stakes, her honor against Von Grossman's secrets, and she stabs him in defense of her honor when she has won. She takes Long to see the Hun's body, but, recovered, he surprises them and locks them into an air-tight safe, the escape from which is the real thrill of the play.

Feature Evelyn Nesbit as Varda Deering and Henry Cline as Lieut. John Long.

Program and Advertising Phrases: The Life Story of a Persecuted Woman Who Was Baptized by Fire.

An Appealing Love Story of Heroic Bent Dedicated to the Patriotic Women of America.

Woman Is Secret Service Heroine in Stirring Society Photodrama.

Evelyn Nesbit, Woman of Fame, Heroine of Spy-Plot Photoplay.

How a Little Boy's Tears Redeemed a Woman's Soul.

Advertising Angles: Play up the star and you can make some capital from the suggestive title. Announce her as Evelyn Nesbit, "the woman who wanted to forget." Play up the safe situation for a teaser advertisement, stopping the story short of the rescue, but in the main trust to the name of the star to bring returns.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released December 15.

"FUSS AND FEATHERS"

Thomas H. Ince Presents the Clever Australian Star, Enid Bennett, in the Story of a Rough Diamond and Her Search for Polish.

Cast.

Susie Baldwin	Enid Bennett
Robert Ledyard	Douglas MacLean
Pete Baldwin	John P. Lockney
Martin Ledyard	Charles French
Mrs. Ledyard	Sylvia Ashton
J. Wells Stanton	Robert McKim

Directed by Fred Niblo.

The Story: Pete Baldwin, an uncouth prospector, strikes it rich and takes his daughter, Susie, to San Francisco to arrange the sale of his mine. They are entertained by Ledyard, a mining broker, but Mrs. Ledyard's open contempt of their lack of training angers Susie. She takes her father away and engages an unscrupulous rascal for a tutor. He is replaced by a young man whom they do not know to be the son of the Ledyards, but he is recognized by friends, and his frantic mother comes to "save" him and remains a captive to the new charm of the once rough diamond.

Feature Enid Bennett as Susie Baldwin and Douglas MacLean as Robert Ledyard.

Program and Advertising Phrases: Enid Bennett, Paramount Star, Reveals Artistic Delight in New Photodrama.

How an Honest Girl Succeeded When "the Cupboard Was Bare."

Enid Bennett Has Delightful Role in Her Newest Photoplay.

Bride and Groom, Star and Director, in Newest Paramount Photodrama.

Charming Story, Delightfully Acted, by Bewitching Enid Bennett.

Advertising Angles: Play up Miss Bennett and draw attention to her growing popularity. Enlarge upon the high points of the story. For a teaser ask "Have you the nerve to shoot a man for the sake of your sweetheart? Enid Bennett had." You can make that your chief angle and collect on it.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"THE BELLS"

Pathe Presents the Distinguished Player, Frank Keenan, in a Screen Version of One of the Most Famous Plays of the Speaking Stage.

Cast.

Mathias	Frank Keenan
Annette	Lois Wilson
Lisparre	Jos. J. Dowling
Catherine	Ida Lewis
The Jew	Bert Law
Nickel	Albert Cody
Christian	Edward Coxen
Gari	Carl Stockdale

Directed by Ernest C. Warde.

The Story: Mathias, the struggling innkeeper of an Alsatian hamlet, murders a wealthy Jew who comes to spend the night at the inn in order that he may pay his debts and avoid foreclosure. The murderer is never discovered, but the season passes into local history as "the Polish Jew's winter." Mathias prospers, and in after years his daughter bcomes engaged to the captain of the gendarmes. Mathias prepares her dowry, and the sight of the gold brings again to his tortured conscience the ever-present sound of the sleigh bells which heralded his ill-fated guest's approach. In his troubled sleep he dreams that he is on trial for the murder and that the powerful will of a hypnotist wrings his secret from him. In an ecstacy of fear he expires in the arms of his wife and daughter, the victim of Heaven's justice.

Feature Frank Keenan as Mathias.

Program and Advertising Phrases: Frank Keenan, Greatest of American Actors, Star in Greatest of Stage Successes.

Tragic Story of Alsace in Which Vengeance Finds Its Aim.

Henry Irving's Greatest Stage Success Now Brought to the Screen.

Greed of Gold Lifts Murderer from Poverty and Drops Him Into Depths of Dispair.

Great Lesson in Justice and Morality Told in Tragic Episodes.

Advertising Angles: Appeal to Mr. Keenan's large following and make your patrons realize that this is an offering out of the ordinary. It was a part of Sir Henry Irving's permanent repertoire, and has been played by every tragic actor of note in the last generation. Make a special bit for the literary societies and the English literature class in High School, offering to set aside a choice section of your seats if they will attend in a body. Use a jingle of sleigh bells worked by motor or boy-power for your lobby.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released November 17.

"THE ONE WOMAN"

Select Pictures Presents a Sensational Play by the Rev. Thomas Dixon, Author of "The Birth of a Nation."

Cast.

Rev. Frank Gordon	Lawson Butt
Kate Ransom	Clara Williams
Mark Overman	Herschel Mayall
Ruth Gordon	Adda Gleason
Governor Morrison	Thurston Hall

Directed by Reginald Barker.

The Story: Frank Gordon, a brilliant young clergyman, forsakes his wife and home to follow a career of socialism. When he is expelled from his chuch, Gordon enlists the services of Kate Ransom, and later divorces his own wife in order to contract a common-law marriage with this woman. As time passes Gordon is supplanted in his own temple by radicals, even losing the love of Kate Ransom to another man. Heartbroken, and with all of his ideals smashed, Gordon kills the man who has won his common-law wife. When he is convicted and sentenced to prison for life, his former wife begs his release and takes him back.

Feature Lawson Butt as Rev. Frank Gordon, Clara Williams as Kate Ransom and Adda Gleason as Ruth Gordon.

Program and Advertising Phrases: Strong Photodrama by Thomas Dixon, Author of "The Birth of a Nation."

Thomas Dixon, Author of "The Birth of a Nation," Contributes Another Masterwork to the Screen.

Do You Believe in Socialism? See "The One Woman" Anyhow.

Photoplay to Make You Laugh and Cry, Thrill and Shudder.

Theory of Free Love Smashed to Smithereens by Screen Drama.

Advertising Angles: Make due use of the fact that this story is by the author of "The Birth of a Nation," but lay heavier stress upon this story for its own appeal. Take up the free love angle and get all you can get out of that. Work on the socialistic angle, hooking up with the world-wide spread of the socialistic idea and ask if this is where it will lead us. Start well in advance and see if you cannot work up a controversy in the local paper. It should only be necessary to write a couple of anti-socialistic letters yourself. Even in small towns you will find those who will reply.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in November.

"THE HELL CAT"

Goldwyn Presents the Distinguished Operatic Star, Geraldine Farrar, in a Powerful Story of the West.

Cast.

Pancha O'Brien	Geraldine Farrar
Sheriff Jack Webb	Milton Sills
Jim Dike	Tom Santschi
Pancha's Father	Wm. W. Black
Wan-o-mee	Evelyn Axzell

Directed by Reginald Barker.

The Story: Pancha O'Brien is a veritable hell-cat, quick to fight and strong in love. She is loved by Jack Webb, the sheriff, but Jim Dike, a squaw man, also covets her, and he abducts her from her father's sheep ranch after killing the old man. Despite her terrific struggles he carries her off to his ranch. There his squaw seeks to kill the intruder, but Pancha explains the situation and sends the squaw for the sheriff. But he is not easy to find and Pancha agrees to go with Dike to Cheyenne to be married. The sheriff and his posse meet them on the road, but when they seize Dike he topples over, a dagger in his back. The Hell Cat has avenged her father's death.

Feature Geraldine Farrar as Pancha O'Brien and Milton Sills as Sheriff Jack Webb.

Program and Advertising Phrases: Geraldine Farrar Makes Her Second Screen Appearance in Vital Goldwyn Drama.

Famous Star of Opera Again Appears as Brilliant Star of Screen.

Gripping Story of Western Life Enacted by Carefully Selected Cast.

Geraldine Farrar, Star of Opera and Screen, in Vital Western Play.

Under Western Skies; She Loved, She Hated and She Fought.

Advertising Angles: Make all possible use of the star's name. Hook up with the Victrola dealer as suggested in the press sheet, using the Farrar records as solo numbers a week or two before her coming, and following with a slide for the play. Appeal to musicians with a special circular, if there are enough, and announce the coming of the picture at least two weeks in advance, arranging for plenty of press work to carry the campaign.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released December 1.

"HITTING THE TRAIL"

World Pictures Presents Carlyle Blackwell and Evelyn Greeley, in a Story of a King of the Slums Who Took the Straight Path.

Cast.

Kid Kelly	Carlyle Blackwell
Flo Haines	Evelyn Greeley
Joe Carelli	Joseph Smiley
Rev. Thos. Roberts	Geo. MacQuarrie
Mamie	Mabel Bunyea
Annie	Muriel Ostriche
Tony	Walter Green
Goldberg	Edward Elkas

Directed by Dell Henderson.

The Story: The Kid is an East Side gangster, but he is man enough to go to jail to save Flo Haines from conviction for a robbery of which she is innocent. He becomes interested in Flo, who seems to be above her surroundings. This rouses the jealousy of Mamie, the Kid's girl, and she plots with Carelli, a flower manufacturer who covets Flo, to have the Kid beaten up. Flo saves him and promises to marry him if he will keep straight for six months. He goes to work on the docks. Mamie drugs Flo and is about to turn her over to Carelli when the Kid arrived and saved her, beating up Carelli, but he gets an idea that she would marry a mission worker, better worthy of her, were it no for her promise to him, so he releases her from her promise to him, but Flo makes it plain that he is the man she loves, and the ex-gunman "stays straight."

Feature Carlyle Blackell as Kid Kelly and Evelyn Greeley as Flo Haines.

Program and Advertising Phrases: Carlyle Blackwell and Evelyn Greeley Stars of Picture Drama of Love and Redemption.

Carlyle Blackwell Plays Leader of Tough East Side Gopher Gang.

Stirring Photodrama with a Punch That Appeals.

Woman's Love and Loyalty Redeems from Sin the Man She Loves.

How a New York Rowdy Was Induced to "Hit the Trail" of Love.

Advertising Angles: Work on the stars and tell that this is a fascinating glimpse into the lives of New York's Underworld, with its plots and counterplots. Play it up as a story unusually true to life. This line of work will pay especially well in the towns and smaller cities.

Released December 2.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"HOARDED ASSETS"

Vitagraph Presents Harry Morey in the Picturesque Role of a River Pirate Who Is Amazed to Find That He Did Not Steal a Million Dollars.

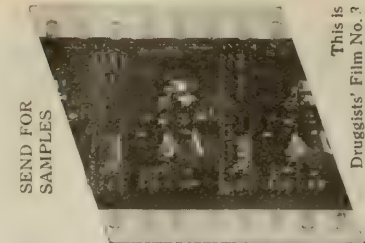
Cast.

Jerry Rufus	Harry Morey
Claire Dawson	Betty Blythe
James Barr	George Majeroni
Detective Ryan	Robert Gaillard
Patsy	Jean Paige

Directed by Paul Scardon.

The Story: Jerry Rufus is a river pirate, but a cat can look at a king, and he looks at a princess who is known to her friends as Claire Dawson, and determines to win her. He has a dashing personality, and wins Claire's attention, but he thinks she wants to marry money, and plans to steal a million dollars by substituting kegs of sand for the coin, stealing it from other thieves. Then he wins Claire, but, finding that she is marrying for love, he lets the money lie at the bottom of the river, where he cached it. Then detectives work upon Claire to demand money, believing that Jerry will lead them to his cache. He does, but with results far different from those anticipated by the detectives.

SEND FOR SAMPLES



This is Druggists' Film No. 3

Advertising "Photoplaylets"

—Films That Flash Your Advertising Story on the Movie Screen and Fix the Facts About Your Products Unforgetably in the Minds of the Public

The most powerful form of advertising. No progressive advertiser can afford to overlook it. Motion pictures have grown in popularity with amazing rapidity *because they can do one thing with 100% efficiency*—THEY CARRY MESSAGES, CONVEY IDEAS. That's why they were declared essential in war time. PHOTOPLAYLETS are so effective because they combine expert advertising talent with photographically perfect film, display real actors amid real scenes, and do it simultaneously with the display of your name and any other desired advertising copy. Write for particulars—We have PHOTOPLAYLETS for nearly every line of retail business.

ROTHACKER FILM MANUFACTURING COMPANY

1339-51 DIVERSEY PARKWAY CHICAGO, ILL.

"OTHERS"

The late General Booth's message to his Officers all over the world: "OTHERS"

There are numbers of poor folk in all our big cities who depend upon The Salvation Army for assistance during the long Winter months.

Will You Help Us

Help "Others" less fortunate than yourself?

Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill, 108 N. Dearborn Street, Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

Feature Harry Morey as Jerry Rufus and Betty Blythe as Claire Dawson.

Program and Advertising Phrases: Original Theme Presented in Story of Remarkable Sociological Developments.

How a Wife's Confidence in Her Husband Was Shattered and Restored.

Sensational Developments in Photodrama of Gripping Appeal.

Vitagraph's Blue Ribbon Series Presents Its Newest Issue.

How Rugged Honesty Wavered But Never Failed.

Clever Detective Play Discloses a Crime Without Result.

Advertising Angles: Play up the star, of course, but work on the mystery angle, and ask if Jerry really stole a million to win the girl he loved. Put some kegs in the lobby with, "Jerry thought these contained a million dollars. What do you think?"

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released December 23.

"CAPRICE"

Paramount Presents a Reissue of One of Mary Pickford's Greatest Successes.

Cast.

Mercy Baxter	Mary Pickford
Jack Henderson	Owen Moore
Mr. Henderson	James Gordon

The Story: Jack Henderson, on a hunting trip, meets and falls in love with a little mountain girl, Mercy Baxter. He marries her in spite of parental protest and takes her to the city. She is placed at the mercy of manicures, dressmakers and all the other aids to fashion, but her gaucheries cause Jack much embarrassment, and finally Mercy writes her father to come to take her home. But home is where the heart is and her love for Jack is still strong. She persuades her father to send her to a boarding school where, eventually, she works out her salvation and her own husband falls in love with her, never realizing that it is his wife until she reveals herself to him in her backwoods garb once more.

Feature Mary Pickford as Mercy Baxter and Owen Moore as Jack Henderson.

Program and Advertising Phrases: Revival of the Stirring Comedy-Drama That Brought Fame to Minnie Maddern-Fiske (Now Mrs. Fiske).

Mary Pickford Seen in Revival of One of Her Early Successes.

How a Little Girl of the Mountains Was Transformed by Clothes.

Mr. and Mrs. Owen Moore (Mary Pickford) in a Revived Screen Success.

Famous Success of Stage and Screen Is "Caprice," Now Revived, with Mary Pickford Starring.

Advertising Angles: Offer this as a reissue and make it plain that it is such. Tell that it is one of the best of the early Pickfords and well worthy of comparison with later issues.

Advertising Aids: Two each one, three and six sheets. One twenty-four sheet. Lobby displays, 8x10, 11x14, 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released November 24.

"INFATUATION"

Pathe Presents the International Star, Gaby Deslys, in a Striking Story by Marcel L'Herbier.

Cast.

Flora Nys	Gaby Deslys
Paul Bernard	M. Signoret
Gray Stanton	Harry Pilcer
Le Baron	M. Maxcudian

Directed by Louis Mercanton.

The Story: Flora Nys is a little Parisienne, a maker of artificial flowers in her tiny garret. Her landlord, Le Baron, coming for his overdue rent, suggests that she can make money more easily in other ways. She resents the suggestion. She comes to the attention of Paul Barnard, a famous actor, who yearly gives a Christmas party to the poor children of his district, which Flora attends. He marries her and makes her a star, but she becomes infatuated with a man-about-town. Le Baron, who has never forgiven her for slighting his proposals, induces her to leave town on the night of an important premier by representing that her lover is fatally ill. Paul suffers a collapse, and Flora, rejected by the man she loves, creeps back to him. His memory is gone, but is brought back when he discovers her as she was that first Christmas, and love comes at last.

Feature Gaby Deslys as Flora Nys and M. Signoret as Paul Bernard.

Program and Advertising Phrases: The Original and Only Gaby Deslys Becomes Star of Vital and Vivid Photodrama.

Romance of Modern Paris Centering in the Music Halls.

Great French Cinema Masterpiece Featuring Famous Gaby Deslys.

We'll Help You Pronounce Her Name—Gabby Del-lee. That's It.

Gaby Deslys, Leader of Parisian Theatrical Fashion, Newest Screen Star.

Advertising Angles: The star should be known to your patrons through the exploitation she received while a vaudeville star here and abroad. Recall her to their minds. Work on the name and on the sumptuousness of the production, taking material for the latter argument from the press book. You might get some capital from the "Made in France" line, as this is a Paris production.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet, 22x28 scene, 22x28 of star, campaign book, music plot, slide, eight 11x14 photos, cuts.

Released December 1.

"SYLVIA ON A SPREE"

Metro Presents Emmy Wehlen in the Breezy Story of a Little Girl of Sheltered Life Who Wanted to See Things and Saw More Than She Wanted To.

Cast.

Sylvia Fairponts	Emmy Wehlen
Jack Bradley	W. I. Percival
Edwin Booth D'Aubrey	Frank Currier
Walter Fairponts	Eugene Acker
Nonette (French maid)	Peggy Parr
Mrs. Fairponts	Isabel O'Madigan
Mme. Claire St. Clair	Francesca Ward

Directed by Harry L. Franklin.

The Story: Tired of her sheltered life, Sylvia Fairponts consults a seeress and is assured that she will see much of life. The seeress is right. That very afternoon she meets Jack Bradley under unconventional conditions, but is surprised later to meet him as her brother's friend. Sylvia promises to marry him on condition that he first show her real life, and particularly specifies a noted road house. Jack, to cure her of such tastes, arranges for a fake raid. It is all going nicely when the trouble precipitates a real raid and Sylvia gets out of her scrape with a suspended sentence hanging over her head. She has seen all she wants of a certain type of "life."

Feature Emmy Wehlen as Sylvia Fairponts and W. J. Percival as Jack Bradley.

Program and Advertising Phrases: Society Girl Seeks "Touch of High Life" and Gets More Than She Looked For.

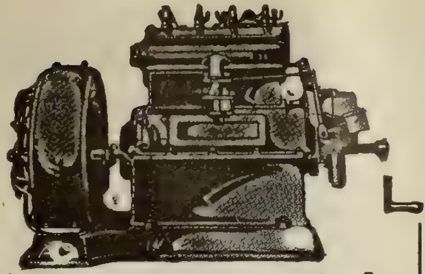
Oddly Contrived Photoplot Provides Sensational Entertainment.

High Life in New York's Cafes Tested by Unhappy Society Girl.

Bone-Dry Spree Ends in an Intoxication of Love's Delight.

How a Girl Sought and Found Adventure in Unexpected Places.

Advertising Angles: A brief of the story and the announcement that Miss Wehlen plays the girl should be enough to get business, but work some teaser ads on the lines of "Did the police ever raid you?" "Do you want to see 'life'? Come and see what Emmy Wehlen saw. It's plenty for you, too."



4 K. W. Electric Generating Se
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges................. 5.00
313 manufacturers and studios...... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ...., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME..
ADDRESS.....................................

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released December 16.

"THE NARROW PATH"

Pathe Presents the Distinguished Player Fannie Ward in a Screen Adaptation of A. H. Woods' Famous Broadway Stage Success.

Cast.

Marion Clark	Fannie Ward
Dick Strong	W. E. Lawrence
Gladys Strong	Irene Aldwyn
Malcolm Dunn	Sam De Grasse
Margaret Dunn	Mary Alden
Jimmy Glidden	Antrim Short

Directed by George Fitmaurice.

The Story: Marion Clark is a manicurist who has for one of her regular customers Malcolm Dunn. She is in love with Dick Strong, who boards in the same house with her. Another girl entices Dick's sister, Gladys, to a party where she meets Dunn, who betrays her. Torn by despair, she turns to Marion for advice, and Marion sends for Dunn. He is discovered in her apartment by detectives hired by Dunn's jealous wife and made the co-respondent in a divorce case. For Glady's sake she remains silent, but in the end the plucky girl wins the happiness to which she is so righly entitled.

Feature Fannie Ward as Marion Clark and W. E. Lawrence as Dick Strong.

Program and Advertising Phrases: Fannie Ward, Star of Great Drama of Moral Force and Sociological Importance.

How a Pawn of Fate Was Moved Forward in the Game of Life.

Finger of Romance Points the Way of Happiness for Distressed Girl.

Harvesting the Tares and Thistles of a Sinister Fate.

Romance and Adventure Coupled with Thrilling Story of Devotion.

Advertising Angles: Hammer on Miss Ward's popularity, but also use freely the connecting fact that she will be seen in a Broadway success with an unusually strong story. Make a "narrow path" from the sidewalk to your box office, using matting or grass mats. For your newspaper work use the situation of the girl who takes another's guilt for the sake of the man she loves. Present the situation strongly. Use plenty of pictorial work.

Advertsing Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released December 15.

"THE CAPTAIN'S CAPTAIN"

Vitagraph Presents Alice Joyce in a Refreshingly New Idea in Which a Society Girl Narrowly Escapes a Charge of Murdering Her Uncle.

Cast.

Louise Grayling	Alice Joyce
Cap'n Abe	Arthur Donaldson
Cap'n Joab	Percy Standing
Aunt Euphemia	Julia Swayne Gordon
Betty Gallup	Eulalie Jensen
Lawford Tapp	Maurice Costello

Directed by Tom Terriss.

The Story: Louise Grayling escapes from a straight-laced aunt on a plea that she wants to visit her uncle, Captain Abe, on Cape Cod. Abe is henpecked by his housekeeper and rather looked down upon by the villagers who haunt his store. To give himself a fictitious glory he invents a fictitious brother, Amzon, who is a composite of all the pirates from Blackbeard to the food profiteers. Louise penetrates the deception and induces Abe to go away and come back as the fictitious brother. She has the time of her life keeping the placid Abe up to the reputation of his fire-eating brother, but all would have gone well had not some shipwrecked East Indians imagined that they recognized him as the desecrator of their Temple. Between them and the town people, who get the idea that Abe has been murdered by Amzon, Louise has her hands full, but Abe is transformed into his proper self, and a supposed fisherman who turns out to be a young millionaire rescues her from the mob and all ends happily after all.

Feature Alice Joyce as Louise Grayling and Percy Standing as Cap'n Joab.

Program and Advertising Phrases: Alice Joyce Popular Star in Stirring Blue Ribbon Vitagraph Picture Drama.

Girl Wins Young Millionaire's Love by Making Him Go to Work.

Cape Codder Who Posed as Pirate Makes Good—for a Minute.

True Love and Near Tragedy in Cape Cod Romance.

Society Girl Accused of Murder When Her Uncle Becomes a Pirate.

Advertising Angles: Announce Miss Joyce and tell that she appears in a visualization of "Cap'n Abe—Storekeeper," by James A. Cooper. Tell that she has seldom had so good a role, and play up the predicaments in which she finds herself. Make an extra effort to get them in for this.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released December 23.

"THE ZERO HOUR"

World Pictures Presents June Elvidge in a Gripping Expose of the Methods of Spiritualistic Charletans Written by the Late Paul West.

Cast.

Fanny Craig Evelyn Craig	June Elvidge
Micah Parrish	Henry Warwick
Esau Brand	Armand Kalisz
Bruce Taunton	Frank Mayo
Mrs. Taunton	Grace Henderson
Hilda	Clio Ayers
Mrs. Winslow	Nora Cecil
The Cook	Dorothy Walters
Paul Warren	Reginald Carrington

Directed by Travers Vale.

The Story: Fanny and Evelyn Craig are twin sisters. They are kept in ignorance of the fact that their stepfather is a fake medium until they return from boarding school, where he is no longer able to keep them. Evelyn enters with zest into Parrish's schemes, but Fanny despises them and obtains a position with a law firm. One of the partners in the firm is conducting a crusade against fake mediums, whose trickery has killed his mother, and Parrish is one of those involved. He is saved by Evelyn, but by a strange trick of fate it is Fanny who finds happiness and who brings happiness to the man to whom Evelyn was engaged.

Feature June Elvidge in the dual roles of Fanny and Evelyn Craig and Henry Warwick as Micah Parrish.

Program and Advertising Phrases: If You Saw a Beautiful Ghost Would You Be Frightened or Fall in Love with It?

June Elvidge Star in the Longest and Most Successful Dual Role on Record.

Beautiful June Elvidge Star of Gripping Mystery Play of Happy Ending.

How True Love Bridged the Chasm Between the Living and the Dead.

The Most Striking, Unusual and Interesting Drama of the Season.

Advertising Angles: Aside from the star, work on the expose angle. Tell in big black type that this story shows how charletans work upon the credulous. Make positive sensational statements along the lines of the story, and make as much noise as possible. Get out throwaways and use them freely. You can circus this picture without a come-back. Make some use of the author's name. It will be recalled that he was gassed at the front and committed suicide while temporarily insane from the effects.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released December 16.

"THE BELOVED IMPOSTOR"

Vitagraph Presents Gladys Leslie in a Captivating Story of a Girl Who Gambled on a Man's Love and Was Doubly a Winner.

Cast.

Betty	Gladys Leslie
Dick Mentor	Hutley Gordon
Hugh	Denton Vane
Aunt Jessie	Mrs. Hurley
Mammy	Frances Grant
Gertrude	Gwen Williams

Directed by Joseph Gleason.

The Story: Betty bets a kiss against a saddle horse that she can win the love of Dick Mentor, a woman hater who turned against the world at the desertion of his wife and the death of their child. She masquerades as a child of twelve and wins his heart. Then she realizes that love has come to her and fears to confess, but the jokers pay the wager and Dick learns of the imposition, but love is stronger than outraged sensibilities and he finds in the new love surcease for old heart-wounds.

Feature Gladys Leslie as Betty and Huntley Gordon as Dick Mentor.

Program and Advertising Phrases: Dainty Gladys Leslie Star of Another Happy-Ending Photodrama.

Woman Hater Loses Game of Hearts to Winsome Child.

Pretty Girl Wagers Kiss Against Thoroughbred Race Horse.

'Society Girl Kidnapped by Man Whose Heart She Won on a Wager.

Girl Loved Man More Than Life and Won Him on a Wager.

Advertising Angles: Play up the star and ask "Would you bet a horse that Gladys Leslie could not win a man's love?" Work that as teaser once or twice, then give the details of the bet and play up the fact that she posed as a child of twelve. Make them want to see her play a child.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released December 16.

"CAUGHT IN THE ACT"

William Fox Presents Peggy Hyland in the Lively Comedy of a Society Bud Who Loved to Shock Mrs. Grundy.

Cast.

Priscilla Kane	Peggy Hyland
Langdon Trevor	Leslie Austen
Peter R. Kane	George Bunny
Mrs. P. R. Kane	Mrs. Carlotta Coer
Lord Cecil	Jack Raymond
Willis, Trevor's Valet	Wally McKeown
Mrs. Hopkins	Elizabeth Garrison
Her Niece	Ellen Cassidy
The Minister	Mr. Martin
Dr. McNeil	Henry Hallam

Directed by Harry Millarde.

The Story: Priscilla Kane loves excitement. She leaves a boarding school by way of the window and a rope of bedding, and makes the same unceremonious exit from the presence of the suitor her father selects. Then she falls in love with Langdon Trevor, a journalist who has denounced her father as a food profiteer. Kane hires private detectives to "frame" Trevor by snapshotting Trevor in his rooms with a woman, but the photographer gets Trevor ill in bed with Priscilla nursing him. Trevor and Priscilla take her favorite route out of the window, but this time they use a fire escape and stop at the apartments of a minister on a lower floor.

Feature Peggy Hyland as Prescilla Kane and Leslie Austen as Langdon Trevor.

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

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Write for our up-to-date price list.

Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
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5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines. National Carbons. Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
HE C NEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Program and Advertising Phrases: Love Blossoms Where Jealousy Had Tried to Plant Dispair.

Peggy Hyland Star of Bewitching Comedy Drama Spiced with Romance.

When Wind and Weather Conspired to Bring True Loves Together.

Society Girl Mistaken for Seamstress Lives Up to Illusion.

This Girl Jilts a Snob to Marry a Real, Live American.

Advertising Angles: Play on Miss Hyland's personality and give the breezy points in this comedy. There are innumerable points. Select those you think will most appeal to your clientele, then hammer hard on them. Use individual stills as the basis for window cards hand-lettered with the same points.

Advertising Aids: One, three, six and twenty-four sheets. Lobby displays 8x10, 11x12, 22x28, stills and gelatins, 1-column, two 2-columns, one 3-column cuts, type advertisements. Slides. Music cues.

Released December 15.

"THE MARRIED VIRGIN"

General Film Presents Vera Sisson in a Sensational Story of a Loveless Marriage and an Elopement that Failed.

Cast.

Mary McMillan................Vera Sisson
Douglas McKee...........Frank Newburg
Fiske McMillan............Edward Jobson
Mrs. Spencer-McMillan.Kathleen Kirkham
Anne Mullin.............Lillian Leighton
Count Roberta di San Fraccini,
Rodolfo di Valentina

The Story: Mary McMillan, the daughter of a rich contractor, loves Douglas McKee, a rising young lawyer. Her stepmother has an affair with a young adventurer, Count Roberta, and they agree to elope whenever they can obtain the funds. The Count seeks to blackmail the contractor, but the scheme fails and he then forces the daughter to marry him, planning to elope with her stepmother on the proceeds of the marriage settlement; but the jealous woman, fearful that he will not keep his promise, seeks to disfigure him with acid. In the struggle in the automobile, the car is dashed over the cliff and she is killed. The Count escapes, but McKee finds a legal avenue of escape for the girl he loves, through the application of a long-forgotten law.

Feature Vera Sisson as Mary McMillan and Frank Newburg as Douglas McKee.

Program and Advertising Phrases: Man and Wife Affable in Public Live at Home as Perfect Strangers.

Old English Law Cited as Pivotal Point in Photoplot.

They Were Married to Strangers; at Home They Were Strangers.

Two Sides to Married Life Reflected in Strangely Interesting Play.

Screen's Latest Novelty Discloses Odd Features of English Law.

Advertising Angles: Make what interest you can with the situations presented, using chiefly that of the woman who plans to elope when her adventurer-lover can raise the funds. Also use the sacrifice of the daughter.

Advertising Aids: One one-sheet, one three-sheet, one six-sheet, six 11x14 photos for lobby display. Cuts, mats, herald, press sheets.

Help and Situations Wanted are an important part of the service accomplished through The World's Classified Advertising Department. Many profitable transactions have resulted through this means of communication.

GREAT BRITAIN

Britisher, about to return to England, is open to represent a film agency in Great Britain.

Address S. E. L., Moving Picture World,
516 Fifth Ave., New York City

Picture Theatres Projected

GALESBURG, ILL.—Orpheum Pictures Company, of Rockford, has purchased Colonial Theatre.

BELLA PLAIN, IA.—R. W. Steen has purchased American Theatre.

DES MOINES, IA.—Western Amusement Company has been incorporated with $40,000 capital. Charles Yeretsky, 426 Sixth avenue, is interested.

WELDON, IA.—Willard Theatre has been purchased by Southern Iowa Pictures Company.

BOSTON, MASS.—Allston Amusement Company has been incorporated with $50,000 capital by William Hastings, of Malden, and Francis A. Cross and Jerome J. Pratt, of Boston.

SCOBEY, MONT.—George Brockway has purchased Rex Theatre from A. A. Johnson.

ST. JOHN, N. B.—St. John Amusement Corporation, Ltd., has been incorporated with $150,000 capital, and plans to take over Imperial Theatre. H. V. Belyea is interested.

FAR ROCKAWAY, N. Y.—Plot of ground on north side Rockaway Beach Boulevard, west of Pleasant avenue, has been purchased by Minerva Theatre Company as site for theatre.

JAMAICA, L. I., N. Y.—George L. Jenks, Waterbury, Conn., has plans by De Rose & Pereira, 110 West Fortieth street, New York, for alterations to moving picture theatre, to cost $1,500.

NEW YORK, N. Y.—Tobys Bow Company, managers and proprietors of theatres, has been incorporated with $10,000 capital. R. M. Crosthwaite, 45 John street, is interested.

DANVILLE, VA.—Virginia & Carolina Amusement Corporation has been incorporated with $50,000 capital for purpose of engaging in general theatrical business, own and operate moving picture theatres, opera houses, and manufacture moving picture films.

SASKATOON, CANADA.—Major J. Graham, of Regina, has purchased Strand Theatre from P. L. Sommerfeldt. Harry Mee will be manager.

JACKSONVILLE, FLA.—New Casino Theatre will open soon.

ATTICA, IND.—Messner Theatre will be remodeled. Leslie Holland is manager.

HAMMOND, IND.—Orpheum Theatre will open soon.

BURLINGTON, IA.—Robert Tray plans to remodel his moving picture theatre in near future.

DETROIT, MICH.—E. D. Jackson Company, 1922 Ford Building, has contract to build an addition to Frontenac Theatre, 52 by 60 feet, for John O'Dell, 114 Laurence avenue, to cost $11,000.

NORTHFIELD, MINN.—Grand Theatre will reopen at an early date.

ATLANTIC CITY, N. J.—Seltzer Brothers, 323 Market street, Philadelphia, have plans by Hoffman Company, 1428 South Penn square, Philadelphia, for alterations and an addition to Globe Theatre.

FAIRVIEW, N. J.—Erection of moving picture theatre, store and apartment building, 25 by 100 feet, by Vincenzo Pompellano, Cliffside, N. J., to cost $11,000, has been postponed.

PATERSON, N. J.—Northern New Jersey Realty Company has plans by H. B. Crosby, First National Bank Building, for remodeling theatre. Lessee, Charles Lavine, 126 West Forty-sixth street, New York.

NEW YORK, N. Y.—Fort Washington Circle Realty Holding Company plans to erect theatre, with seating capacity for 2,000 persons.

CINCINNATI, O.—J. H. Clair Glassmeyer, 2719 Wackberry street, is preparing plans for a two-story theatre and store building, 80 by 150 by 190 feet, to cost $60,000.

PORTSMOUTH, O.—William Spitzer and Frank Eakins have purchased Temple Theatre on Eleventh street from J. F. Potts.

EAST PITTSBURGH, PA.—Malonis Brothers have plans by Harry S. Blair, Vandergrift Building, to remodel front of moving picture theatre.

EMPORIA, VA.—Emporia Amusement Corporation has been incorporated with $50,000 capital by Ross L. Fryer and Winfield A. Wilson, both of Washington, D. C.

CHARLESTON, W. VA.—Baker-Myer Realty Company, care Donald Baker, City National Bank Building, plan to erect three-story moving picture theatre, store and apartment building.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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UNIVERSAL MOTION PICTURE CAMERAS
Uncle Sam wants Universals now, so you must wait; but remember, they are worth waiting for. Get acquainted now. Catalog on request.
BURKE & JAMES, Inc.
240 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
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109 N. Dearborn St. Dept. 11 Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
The Helping Hand of Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.
Oct. 29—Are Brunettes False? (Elinor Field)—44-CST-1.
Nov. 17—The Tale of a Hat (Elinor Field)—42-CST-1.
Nov. 24—Just Home Made (Elinor Field)—13-CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 13—The Temple of Dusk (Sessue Hayakawa—Five Parts—Drama)—2-SP-H-5.
Nov. 17—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Nov. 2—Screen Telegram (Topical)—71-T-1.
Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.

A. D. C. SPECIAL.

Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.

OUTING-CHESTER PICTURES.

Oct. 6—A Tropic Melting Pot—15-0-1.

OUTDOOR-ROTHACKER PICTURES.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.

The Bells (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 6—"Trails of Treachery"—Two Parts—Drama—Astra).
Far Flung Battle Line No. 12—"British Flying Ships"—One Reel—Topical).
Hands Up (Episode No. 14—"The Oracle's Decree"—Two Parts—Drama—Astra).
Official War Review (No. 21—"Under the Masterly Leadership of Marshal Foch"—Topical).
Post Travel Series (No. 19—"Caribbean Lapped Shores"—Topical).
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 96 (Topical).
Hearst-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical)

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 8—Every Mother's Son.

FOX STANDARD PICTURES.

Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Jan. 12—The Siren's Sons (Theda Bara).
Dec. 29—For Freedom (William Farnum).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Feb. 23—The Light (Theda Bara).

EXCEL PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson)
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse)
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).

VICTORY PICTURES.

Nov. 24—Fame and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladys Brockwell).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—Shadows of Her Past (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.
Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

EXPERIENCED ORGANIST at liberty for immediate engagement. First-class musician. Fine picture player and recitalist. Splendid library of best music available for the work. Pipe organ and good salary essential. South preferred, but will go anywhere. Organist, Box 472, Hagerstown, Maryland.

MANAGER motion picture theatre wishes connection. Ten years of active, energetic and executive experience; thoroughly familiar with the fine points adequate to best financial results. Will consider circuit or independent theatre. Ready to go anywhere. Licensed operator. Active, c/o M. P. World, N. Y. City.

OPERATOR at liberty. Ten years' experience; also most efficient at booking, advertising and all details of theatre management. Combination, c/o M. P. World, N. Y. City.

MANAGER-OPERATOR six years' experience in motion pictures. Have good position now, but want to locate in the South or Southwest. Can furnish the best of references. Address Geo. A. Knowles, Lyric Theatre, Kalamazoo, Mich.

EXPERT FEATURE CAMERAMAN WITH $2,000 BELL & HOWELL CAMERA and all dissolve attachments, is now at liberty to receive offer for 1919. Previous photoplay cinematographer for Charley Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayne, etc., 10 years with large producing company as feature cameraman, expert on trick and dissolve work, photographed over 260 photographs aggregating over 800 reels. Address Jay Are, c/o Moving Picture World, 64 W. Randolph St., Chicago, Ill.

CAMERAMAN desires position. Expert photographer with Pathe camera; 10 years' experience in studio, educational and industrial work. Will go anywhere. A. R. Mariner, 145 W. 84th St., N. Y. City.

MANAGER—Highly efficient for high class photoplay house. Seeks immediate connection with reputable concern. Conversant with all branches of business. Best of credentials. Address Efficient Manager, c/o M. P. World, N. Y. City.

MANAGER AT LIBERTY—Fourteen years' experience picture or vaudeville theatre; will put your theatre on paying basis; sober, reliable, go anywhere. Address Expert, c/o M. P. World, N. Y. City.

HELP WANTED.

WANTED—Lady pianist. Leader for small orchestra. Good library and ability to cue pictures essential. Good salary. W. D. Clark, Marion, Ohio.

BUSINESS OPPORTUNITIES.

FOR SALE or to let, large brick corner building, 25 miles from New York City. Suitable for factory or moving picture house. Located in the busiest section of the town. Terms reasonable. D. 230, c/o M. P. World, N. Y. City.

THEATRES WANTED.

WANTED—Large photoplay house within a radius of two or three hours' ride from New York City; all day house, no objection to good neighborhood. Will pay twenty-five to thirty-five thousand dollars. Must be on paying basis and the leading one in town. Cash customer waiting. Also several smaller houses. Have eighty prospective buyers. Lewis, Moving Picture Broker, established 1896, offices 580 Ellicott Square, Buffalo, N. Y.

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CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

List of Current Film Release Dates

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 25—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
Wilson or the Kaiser?
The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).
Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).
Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).
Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).
Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Nov. 18—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Nov. 25—Miss Ambition (Corinne Griffith—Five Parts—Drama).
Dec. 2—The Dawn of Understanding (Bessie Love—Five Parts—Drama).
Dec. 9—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
Dec. 16—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).
Dec. 23—Hoarded Assets (Harry T. Morey—Five Parts—Drama).
Dec. 30—The Captain's Captain (Alice Joyce—Five Parts—Drama).
Jan. 6—The Adventure Shop (Corinne Griffith—Five Parts—Drama).
Jan. 13—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).
Nov. 18—Frauds and Frenzies (Lawrence Semon—Two Parts).
Nov. 25—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).
Oct. 14—Chumps and Cops (Two Parts).
Dec. 2—Humbugs and Husbands (Two Parts).
Dec. 9—Daring and Dynamite (Two Parts).
Dec. 16—Farms and Fumbles (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.
Dec. 2—The Whirling Trap.
Dec. 9—The Man Eater.
Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Party.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 28—No. 48 (Topical)—03239.
Nov. 6—No. 49 (Topical)—03242.
Nov. 13—No. 50 (Topical)—03247.
Nov. 20—No. 51 (Topical)—03252.
Nov. 27—No. 52 (Topical)—03263.
Dec. 4—No. 53 (Topical)—03277.
Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Nov. 20—Scars and Bars (Helen Lynch and Dick Smith—Two Parts—Comedy).
Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy)—03262.
Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.
Nov. 18—The Love Craze (Florence Lawrence—Comedy).
Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).
Dec. 2—There and Back—03275.
Dec. 9—Let's Fight (Ben Wilson)—03288.
Dec. 16—The Beautiful Liar (Ben Wilson)—03298.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).
Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Five Parts—Drama).

UNIVERSAL SCREEN MAGAZINE.

Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.
Nov. 23—Issue No. 93 (Educational)—03253.
Nov. 28—Issue No. 94 (Educational)—03264.
Dec. 7—Issue No. 95 (Educational)—03278.
Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03301.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03232.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.
Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward" — Two Parts — Drama)—03241.
Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.
Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.
Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.
Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.

THE LURE OF THE CIRCUS.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No, 1, "The Big Tent"—03274.
Nov. 25—No. 2, "The Giant's Leap"—03282.
Dec. 2—No. 3, "Beaten Back"—03287.
Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader"—03304.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

UNIVERSAL CURRENT EVENTS.

Nov. 2—Issue No. 77 (Topical)—03240.
Nov. 9—Issue No. 78 (Topical)—03243.
Nov. 16—Issue No. 79 (Topical)—03248.
Nov. 23—Issue No. 80 (Topical)—03254.
Nov. 30—Issue No. 81 (Topical)—03263.
Dec. 7—Issue No. 82 (Topical)—03279.
Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03302.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03234.
Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.
Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03307.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255.
Nov. 30—The Dead Shot (Helen Gibson—Two Parts)—03266.
Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03303.

MASTER COMEDY.

Dec. 21—A Kaiser There Was—03308.

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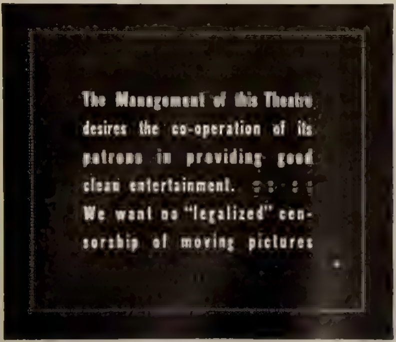

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List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).
Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).
Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 17—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Nov. 17—The Make-Believe Wife (Billie Burke).
Nov. 17—The Gypsy Trail (Bryant Washburn).
Nov. 24—Women's Weapons (Ethel Clayton).
Nov. 24—A Daughter of the Old South (Pauline Frederick).
Nov. 24—Mirandy Smiles (Vivian Martin).
Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Nov. 17—My Cousin (Enrico Caruso).
Nov. 24—Under the Greenwood Trees (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Nov. 24—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 17—Snobs (Victor Moore).
Nov. 24—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Nov. 17—Fiji Does Its Bit.
Nov. 24—Fire Walkers of Bequa.
Dec. 1—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

Nov. 10—A Modern Miracle Worker; Our Newest Possessions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Dec. 1—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 11—America's Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).
Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—The Allies (Carlyle Blackwell and Evelyn Greeley—Five Parts—Dr.).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).

WORLD COMEDY RELEASES.

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Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Together (Violet Merserau—Five Parts—Drama)—03233.
Nov. 23—Hugon the Mighty (Monroe Salisbury—Five Parts—Drama).
Nov. 30—All Night (Carmel Myers—Five Parts Drama).
Dec. 2—Tongues of Flame (Marie Walcamp—Five Parts—Drama)—03283).
Dec. 9—Set Free (Edith Roberts—Five Parts—Drama)—03295.
Dec. 16—The Cabaret Girl (—Five Parts—Drama)—03305.

CHRISTIE FILM COMPANY.

Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.
Nov. 18—Why Husbands Flirt.
Nov. 25—Two's Company.
Dec. 3—All Mixed Up.
Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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FORD EDUCATIONAL WEEKLY.

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

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The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.
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Sept. 30—Heart of Rachel (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five .Parts—Comedy—Hampton).
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).

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The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

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GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Boots (Constance Talmadge).
Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Nov.—The Midnight Patrol (Special).

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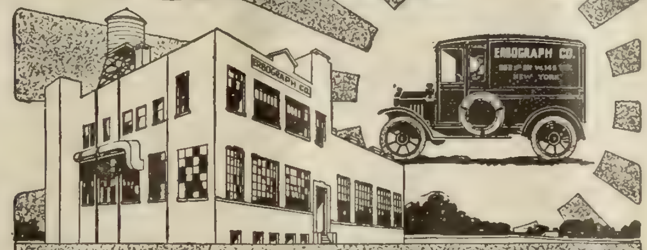
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Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.

The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.

The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.

The Lion of the Hills (Wm. S. Hart—Drama)

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.

Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.

I Believe.

CREST PICTURES CORP.
Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.
403 Times Building, New York.

Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).
The Star Spangled Banner (500 feet) (Gotham Film).
Columbia (500 feet) (Gotham Film).
Home, Sweet Home, and The Girl I Left Behind Me (Gotham Film).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.

The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
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Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."

Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

(The Following Are Norma Talmadge Productions.)

The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)

The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)

The Matrimaniac.
The Americano.

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.

When Men Betray (Drama).
Ashes of Love.

M. H. HOFFMAN.

Suspicion (Six Parts—Drama).
The Craving.

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Two Men and a Woman.
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Life or Honor.

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Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

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Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

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His Daughter Pays.

PIONEER FILM CORP.
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The Still Alarm (Selig Production).
Wives of Men.

HARRY RAVER.
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The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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Sept.—The Prisoner of War (Five Reels).

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The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
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Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.

Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

HARRY RAPF.
Palace Theatre Building, New York.

Sins of the Children.

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, New York.

Beyond the Law (Emmett Dalton—Six Parts).

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Topics of the Day (A weekly topical release).

UNIVERSAL FILM COMPANY.
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U. S. EXHIBITORS' BOOKING CO.
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The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.

Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
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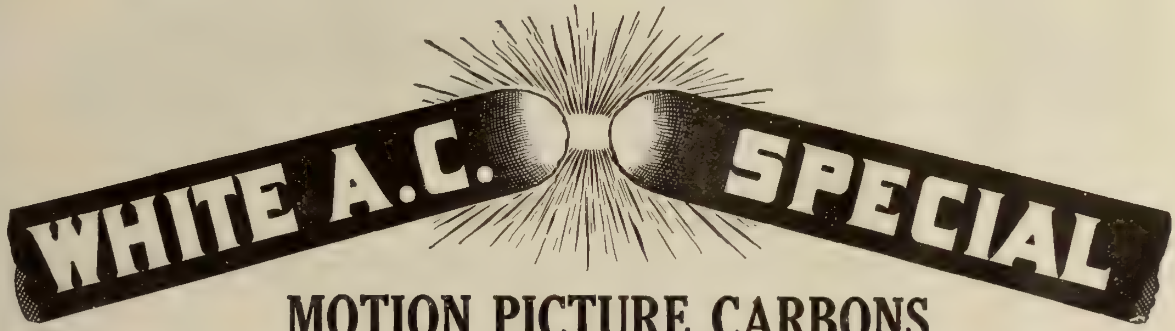

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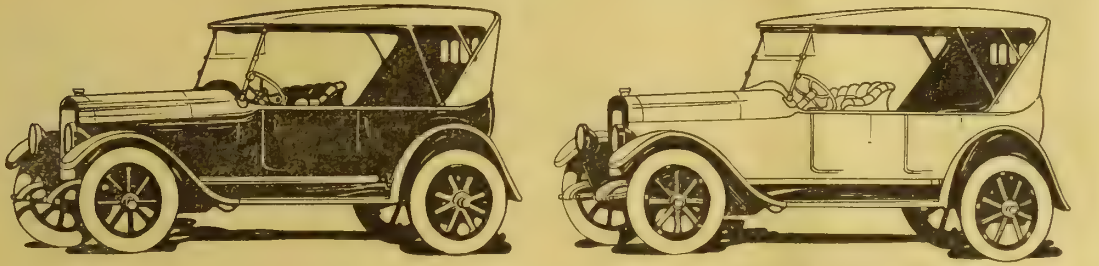

To the man who doesn't know, one automobile looks much like another; and when he sees two cars of the same general style he's likely to put them in the same class as to quality.

But when he becomes acquainted with automobiles he stops judging by general appearance, and goes deeper. In fact, he learns that often the cheaper car is built more for looks, at the expense of quality in vital parts.

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Nothing of the kind. They must of necessity resemble each other in general appearance, the same as automobiles; but in the VITAL PARTS, that's where the big difference lies.

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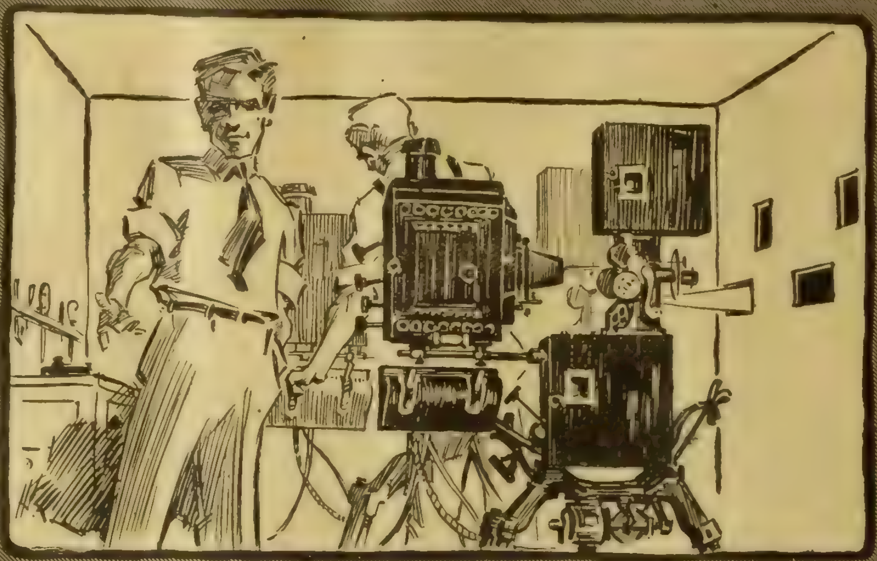

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that thus far this season, for eleven consecutive Star Series productions,

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have again scored definite, assured *successes* with the exhibitors of America, with the public that makes the amusement business possible and with the critics who interpret public opinion. *Remember:* we said in advance:

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But Betty's plan worked too well; for when she had won his love as a child, she knew that she had lost her own woman's heart to him. It is the way in which she works herself out of this serio-comic situation that makes this unusual role the best in which this widely popular star has ever appeared.

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April 21, 1919
June 2, 1919
July 14, 1919
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By EDWIN MILTON ROYLE

A modern version of Edwin Milton Royle's famous play, "*The Squaw Man*"
Adapted for the screen by Beulah Marie Dix

IS there anything you need to know about this picture except that Cecil B. De Mille has produced this modern version of Edwin Milton Royle's popular play?

The cast? Well, there's Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Herbert Standing and Edwin Stevens.

That's all *anybody* needs to know to realize what a great box office attraction this production is going to be.

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FAIRBANKS

in

"Arizona"

An ARTCRAFT Picture

Adapted from Augustus Thomas's Play "Arizona"
Produced by Douglas Fairbanks Picture Corporation

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"Fight who?"

'Who, hell! What difference does it make? Come on!"

And away they go—a thunder of hoofs and a dust cloud, Douglas Fairbanks and his very own army.

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Adolph Zukor *presents*

Elsie Ferguson

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"The Squaw Man"

An ARTCRAFT Picture

By EDWIN MILTON ROYLE

A modern version of Edwin Milton Royle's famous play, "The Squaw Man." Adapted for the screen by Beulah Marie Dix.

You Believe in Names

SO DO your patrons. The name of your theatre is a guarantee of quality—if you try conscientiously to give them the best.

The name of Cecil B. De Mille means a production of distinctive merit.

Edwin Milton Royle's "The Squaw Man" is a play the name of which is internationally famous.

And the cast! Look at these names:

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Katherine MacDonald
Theodore Roberts
Jack Holt
Thurston Hall
Tully Marshall
Herbert Standing
Edwin Stevens

From Cecil B. De Mille down, a list of guarantors of exceptional entertainment as dependable as the list of directors of the National City Bank.

DON'T forget to tell your people that "The Squaw Man" is another production by the man who gave them "Till I Come Back to You," "We Can't Have Everything," "Old Wives For New" and "The Whispering Chorus."

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Wire your nearest Universal Exchange, thru which these animated news reels will be distributed all over the country and secure your 3-A-WEEK sure-fire winners, greater than anything heretofore attempted.

Waste no time—let nothing delay you—beat your competitor to it by wiring today. Then, backed by the mighty advertising and publicity forces of the entire list of Hearst newspapers throughout the country—plus the power of the Hearst magazines and trained force of animated news reel photographers covering every part of the world, you'll have nothing to do but ANNOUNCE that your theatre has THE BIG 3. Contracts are now being signed between Exhibitors and Universal Exchanges everywhere. Get action if you appreciate what "EXCLUSIVE" means with the BIG 3.

In addition to the former big box office features of the former photographic section of the Hearst-Pathe News—the Universal Current Events and the Mutual Screen Telegram, you will have regularly animated cartoons from the pens of such world renowned Artists as Winsor McCay—Hal Coffman—Hy Mayer—T. A. Dorgan (Tad)—Harry Murphy—Powers and the great Opper.

In these animated cartoons that will prove genuine house packers, you'll get the famous Shenanigan Kids—Happy Hooligan—Silk Hat Harry and others.

REMEMBER—a unique and entirely original newspaper advertising campaign, backed by huge publicity, will back THE BIG 3 all over the country. Thus you will have not only the mightiest combination of news reel forces with everything that's new in news pictures of the world, but an advertising campaign that will send thousands to theatres who never went there before. There's a golden stream of new dollars headed for those Exhibitors who CONTRACT NOW.

UNIVERSAL FILM MANUFACTURING COMPANY

Largest Film Manufacturing Company in the Universe, Carl Laemmle, President,
1600 Broadway, New York.

FORD EDUCATIONAL WEEKLY

Goldwyn to Distribute the Ford Educational Weekly

THE FORD MOTOR COMPANY, the greatest manufacturing enterprise in America, has for four years placed its tremendous resources behind the creation of a great educational film weekly.

At this moment from 3,000 to 4,000 theatres are presenting this unique and powerful screen achievement to their audiences, and have been doing so since its inauguration.

It is Henry Ford's intention to have this costly and popular weekly given *the greatest volume of distribution ever attained by any feature in the motion picture industry.*

In keeping with his demand that a great and stable Educational be available for the entire American public and at a minimum of cost to the exhibitors who will present it; with the intention of having such a weekly publicly exhibited in from 5,000 to 7,000 theatres each week

Henry Ford and His Representatives have chosen GOLDWYN as the exclusive distributors of The FORD EDUCATIONAL WEEKLY

A Single Reel Weekly *52 Issues a Year*

Goldwyn invites the exhibitors of the nation to write, wire or visit its branch offices to make immediate arrangements for the booking of this approved and established feature and announces herewith the first five issues to be released under the Goldwyn imprint:

Jan. 12: "What Uncle Sam Will Do For 2 Cents."
Jan. 19: "The Truth About The Liberty Motor."
Jan. 26: "Hang It All!" The story of wall paper.
Feb. 2: "Carrying Old Glory to the Seven Seas." The story of the Hog Island shipyards.
Feb. 9: Canada's "Mountain of Tears." Mt. Edith Cavell.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

A Great Imagination Has Built the Ford Educational Weekly

THERE is not in the entire industry a feature filled with such humanness, of such great range and scope as the Ford Educational Weekly.

It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its fascinating phases; a stimulator of patriotism and good citizenship.

In Detroit Mr. Ford has equipped a plant and laboratory that take rank with the best plants in the industry. His Educational Weekly always has the distinction of beautiful production.

The men who produce the Ford Educational Weekly have entree to plants and institutions that are still barred to the inquisitive lens of other cameras. *Their* power lies in the tremendous power and resources of the man whose far-reaching dreams are translated into action.

Samuel Goldfish, president of Goldwyn, in announcing the distribution under the Goldwyn imprint of this splendid product, correctly says that "Henry Ford has created the Ford Educational Weekly with no thought of profit, but because he feels that through this weekly will be conveyed a message of inspiration to the American public."

The conditions under which the Ford Educational Weekly is to be placed in increasing thousands of motion picture theatres are vitally interesting to exhibitors. The cost is to be so remarkably low that no exhibitor can afford to keep it off his screen.

Advance prints of the first five releases now announced will be in all Goldwyn offices by December 15. Every Goldwyn manager and salesman and 10,500 Ford Motor Company sales agencies in the United States in a few days will be ready to sign contracts or forward applications for service to the Goldwyn Home Office.

Read the news announcements in the motion picture trade papers.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

REX BEACH PICTURES

The Entire Nation Stands Ready To Boost This Story

Try to estimate the huge number of men and women in your city or town who during the war did relief work with the seven great organizations —Y.M.C.A., the Jewish Welfare Board, the National Catholic War Council, the Salvation Army, the War Camp Community Service, the American Library Association and the Y.W.C.A.

Millions of Americans are ready to support and help you exploit the greatest comedy-drama production of the year

REX BEACH'S
Drama of Human Emotions
Too Fat To Fight
with **Frank McIntyre**
Directed by Hobart Henley
Produced under the direction of ***GOLDWYN***

Here are the whole-hearted, approving reviews of this production's pre-release at the Rialto, Theatre, New York:

N. Y. TELEGRAPH: "Too Fat To Fight" is a big, human drama of comedy and pathos filled with those fine "touches" that always gain popularity for the picture containing them.

N. Y. GLOBE: There are fat men and fat men, but Frank McIntyre is in a class by himself. "Too Fat To Fight" is a lovable, human story that big audiences are applauding.

N. Y. MAIL: "Too Fat To Fight" is a picture of which its author, star and director can well be proud. We predict for it great national popularity.

N. Y. POST: A most amusing and enjoyable comedy drama is Rex Beach's "Too Fat To Fight" at the Rialto. Mr. Beach was lucky in getting Frank McIntyre for the role.

N. Y. SUN: A powerful Beach scenario, a story of laughter and tears, a most appealing star all make "Too Fat To Fight" a pronounced success.

N. Y. TELEGRAM: All those who enjoy hearty laughter will both laugh and thrill when they see "Too Fat To Fight." It contains also *just enough tears to make it intensely human*.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Goldwyn Pictures

Another Madge Kennedy Success

The Most Favorable Notices She Ever Received Are On "A PERFECT LADY"

EXHIBITORS accept and believe a unanimous verdict on the success of a star and production. They *know* that it is not the function or intention of the critics to be over-enthusiastic or over-friendly.

It is therefore Goldwyn's pleasure to stand aside while those who have *seen* MADGE KENNEDY in "A PERFECT LADY" by Channing Pollock and Rennold Wolf definitely pronounce this production to be *her most successful Goldwyn Picture.*

"A PERFECT LADY" is a big stage hit by two nationally-known authors, with a universally loved star of constantly increasing popularity and appeal and directed with great skill by Clarence G. Badger.

Not forgetting the nation-wide acclaim that has greeted each new picture of this favorite star, Goldwyn is proud of the spontaneous approval shown in the following reviews:

NEW YORK AMERICAN: An unusually strong and laughable dramatic comedy with even bigger appeal than the original play.

NEW YORK SUN: Madge Kennedy's newest Goldwyn, "A Perfect Lady," is a winner. An inimitable and bewitching star.

JOURNAL OF COMMERCE: "A Perfect Lady" is a particularly successful Goldwyn Picture."

NEW YORK POST: "In a Perfect Lady" Madge Kennedy is an even better comedienne than ever before...Delightful...Bright.

NEW YORK HERALD: Madge Kennedy has played many screen roles delightfully, but she has never before had a finer success than in "A Perfect Lady."

NEW YORK WORLD: "A Perfect Lady," was a stage hit and now Goldwyn has turned it into a truly enjoyable picture.

N. Y. TELEGRAPH: It would be hard to picturize a stage play more successfully than "A Perfect Lady" has been by Goldwyn........ One has to be glowingly enthusiastic in writing about Madge Kennedy."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42*nd* Street New York City

CAPITOL COMEDIES

What A Wonderful World This Is.

"SMILING BILL" PARSONS is one of the proofs of it. Less than a year ago *undreamed of* as a motion picture star—*today one of the popular heroes on the screens of the universe.*

Welcomed daily and nightly in 2,900 theatres of our own United States; enjoying a large measure of confidence and liking because of his wholesomeness and good nature.

Playing from Hempstead Heath to Peckham Rye in London, booked in the principal cinema houses of the United Kingdom, he holds the favor of our British blood-cousins.

Applauded by the French and bringing good cheer to the thousands of Americans on leave or furlough in Paris.

In Italy, in Argentina, in Scandinavia, in nearby Canada and far off Australia and New Zealand populations like and unlike our own have expressed their united approvals of

"SMILING BILL"
PARSONS

in **CAPITOL COMEDIES**

26 a Year *Every Second Monday*

Good nature, likability, cleanliness and popularity—he has all of these reasons for success. He has become a success *by popular decision.* Truly, this is also an *aprreciative* as well as a wonderful world.

You are missing one of the screen's best elements of attraction in your theatre if you are not playing Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Six Louis Bennison Pictures, Starring A New Favorite

EVERY exhibitor in the business knows how few new personalities are instantly welcomed by patrons of the screen.

But once in a while there comes along a new star who makes himself; who doesn't have to fight for recognition and acceptance; *who draws patronage right from the jump.* Such a star is found in

Betzwood Film Company's Presentation of

LOUIS BENNISON

in Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

When you and your audiences see Louis Bennison on the screen you will say: "Now I understand what personality is. This boy *has* it."

"Oh, Johnny!" will duplicate on the screen the success Bennison scored in his great stage hit, "Johnny Get Your Gun."

There are *six* Louis Bennison Star Series productions offered under a single contract and distributed exclusively by Goldwyn. Four of these fine productions are completed. "Oh, Johnny!" is available for immediate release everywhere after December 22.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

HE'S
IN
AGAIN

BULLS EYE FILM CORP.
729 Seventh Avenue, New York City

Billy West
The Funniest Man on Earth

SELECT SP PICTURES

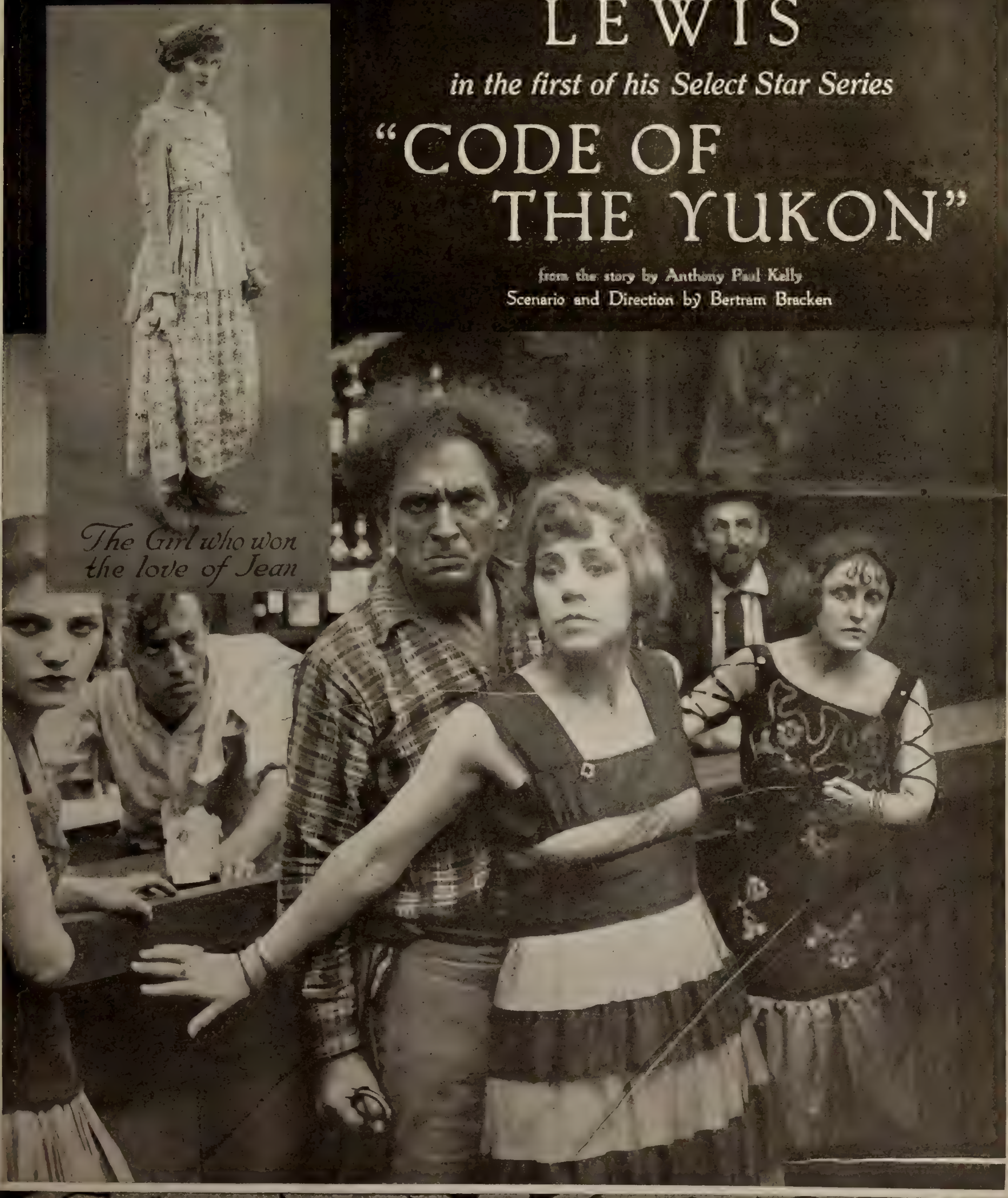
presents

MITCHELL LEWIS

in the first of his Select Star Series

"CODE OF THE YUKON"

from the story by Anthony Paul Kelly
Scenario and Direction by Bertram Bracken


The Girl who won the love of Jean

NOW PACKING THE

BROADWAY
WANTED FOR MURDER
NEXT WEEK
NEXT WEEK
Wanted for
Former Kaiser May Surrender to the American Authorities
When Things Get Too Hot in Holland British Think He Will Seek the Protection of the Stars and Stripes.
[By Wireless to "The Evening Sun."]
Give Up Kaiser at Once, Allied Council Demand
British War Cabinet Unanimously Decides to Press for Extradition.
UP KAISER AT ONCE BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE
Holland Expected to Agree to Surrender of Former Emperor as a Pirate.
ENTENTE IS UNITED
Policy Toward Hohenzollern Fixed at Conference in London.
AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP
NOT A PROPOGRANDA OR WAR FILM
SEE —
IRENE FRANKLIN AND BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKERS
ROMANCE
THRILLS
ADVENTURE

RUSH!!

BOOK THIS BIG

HARRY RAPF

SENSATION

—NOW—

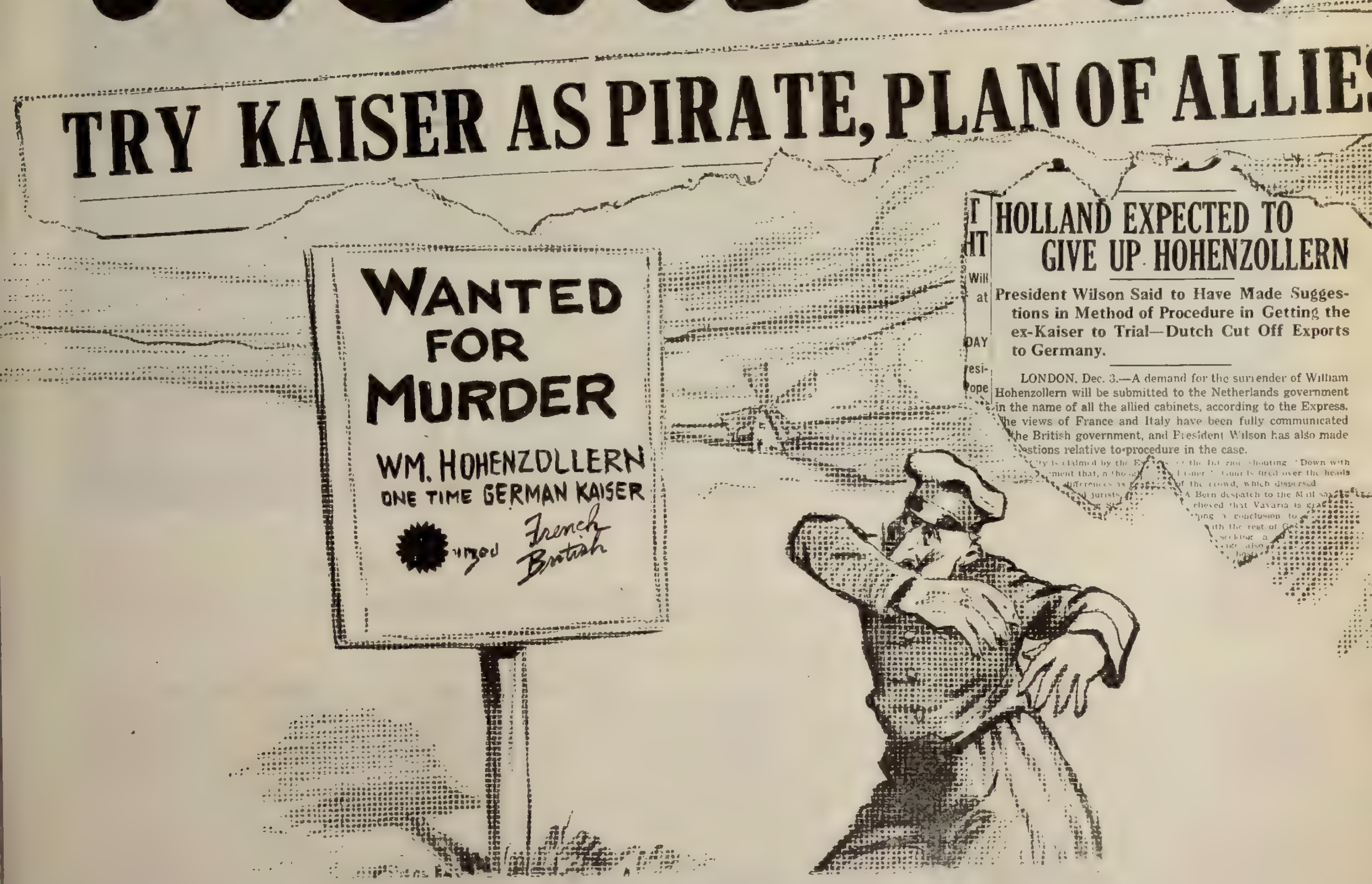
BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

Exchanges in

BROADWAY THEATRE

MURDER



TRY KAISER AS PIRATE, PLAN OF ALLIE

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. he views of France and Italy have been fully communicated the British government, and President Wilson has also made stions relative to procedure in the case.

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Every Territory

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JULIUS STEGER

PRESENTS

THE SURE-FIRE BOX OFFICE WINNER OF THE YEAR

EVELYN NESBIT

and her son

RUSSELL THAW

in

HER MISTAKE

First of the Series of Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

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PRESENTS

THE STUPENDOUS UP-TO-THE-MINUTE
SPECTACULAR DRAMA

"LIFE'S GREATEST PROBLEM"

**Featuring
MITCHELL LEWIS**

As presented with tremendous success at the Rivoli Theatre under the title

"SAFE FOR DEMOCRACY"

Second of the Big Extra Attractions
at the Fixed Rental Prices of

$10—$20—$30

PER DAY

READY FOR IMMEDIATE RELEASE

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

WHO SAID:—"NO MORE WAR PICTURES!"

We would like to meet the American who, when he sees flashing in letters of fire

THE BATTLE
OF
CHATEAU THIERRY

in front of the leading picture theatres of the country, will not rush in to witness the armies of America and the Allies putting the final touch to **PRUSSIANISM.**

Five thrilling reels compiled from ABSOLUTELY OFFICIAL and AUTHENTIC films secured by the official photographers of the French Army.

For further information communicate with

E. RATISBONNE
Delegate of the Cinematographic Division of the French Army
729 7th Ave. Bryant 1574 New York City

As the curtain rings down
on the last act of
History's Greatest Drama
an audience of a hundred
million in mighty acclaim
greets the victorious
principal players —

"STARS of GLORY"

Featuring

Dolores Cassinelli
and
E.K. Lincoln

Produced by
Leonce Perret

PERRET PRODUCTIONS

· 220 ·· WEST ·· 42nd STREET ·· NEW YORK ·

WORLD-PICTURES

WORLD PICTURES
present
JUNE ELVIDGE
in
"The Zero Hour"
with
FRANK MAYO

Story by
Paul West
Adapted by
Hoyt and Smith
Directed by
Travers Vale

"Plot novel. Holds the attention. Bright, entertaining story."
—*MOTION PICTURE WORLD.*

"This production will go down as a fitting memorial to the noted author, Paul West."—*EXHIBITORS' HERALD AND MOTOGRAPHY.*

"Plot filled with situations."—*MOTION PICTURE NEWS.*

An announcement of the greatest importance to every exhibitor —

PEARL WHITE

surpassed by no one as an attraction, the premier serial star of the world, is presented in an entirely new role in her newest and greatest serial

THE LIGHTNING RAIDER

Produced by Astra
Directed by Geo. B. Seitz
Written by Bertram Millhauser and Geo. B. Seitz
Released Jan. 5th

PATHÉ
DISTRIBUTORS

You know what to
expect in a

PEARL WHITE

serial – action, thrills, story,
acting and feature production
of the highest type. You will
find them all in

THE
LIGHTNING RAIDER

Produced by Astra
Directed by Geo. B. Seitz
Written by Bertram Millhauser
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Released Jan. 5th

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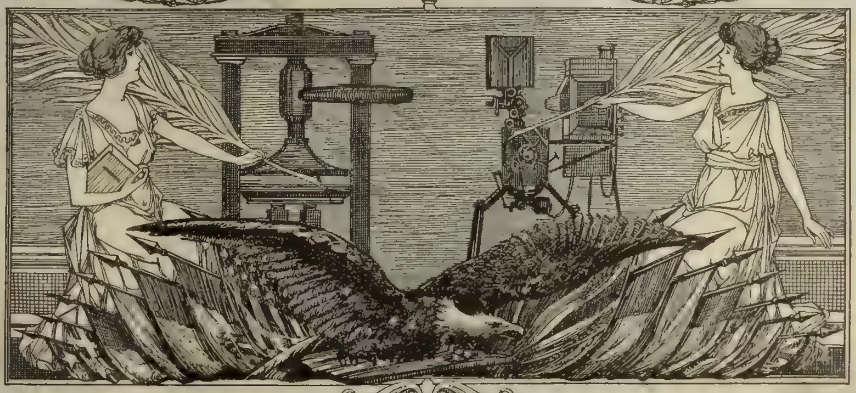

Some of the most marvelous and thrilling scenes ever taken by a motion picture camera are in

OFFICIAL WAR REVIEW

number 24.

You see a spectacular and terrible attack by Italian flame throwers; an actual charge by infantry through a terrific storm of shell fire; German shells striking a Red Cross hospital, and other wonderful scenes.

Exhibitors are assured that not only is there an ample supply of material being received, but that the quality of the subjects is unparalleled.

Official war pictures of the French, American, British and Italian Governments.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

Much in Little

One reel every other week

PATHÉ REVIEW

a film magazine

The one requirement asked for each subject that goes into this fascinating film is, "is it interesting?" Each number will be made up of Scientific, Educational, Scenic, Humorous, or Sport subjects, not one of which will be dry, or so lengthy as to be uninteresting.

The first number will be released on January 19th. Its contents are typical of succeeding issues. They look attractive, they are attractive!

Analysis of Baseball (wonderful slow motion photography)
How Music Affects Animals (Ditmars Film)
Picturesque Brittany (Pathécolor)
Butterflies and Bees (Pathécolor)

Here is truly a release which gets away from the objections which so often attach to the words "educational" or "scenic." It is a film for the whole family, suitable for every theatre and with a most dependable quality.

Take a look at the first issue at your nearest Pathé Exchange!

American Film Co. *Inc.*
Presents

MARY MILES MINTER

in "Wives and Other Wives"

An American "Flying A" Picture

By **STEPHEN FOX** ***Directed by*** **LLOYD INGRAHAM**

The first of a new era in Minter pictures—presenting this dainty star in a role other than that of an ingenue. Capacity business will doubtless result at every theatre showing this "different" offering.

Other Minter Subjects Now Showing:
"The Eyes of Julia Deep"
"Rosemary Climbs the Heights"

Produced by
AMERICAN FILM COMPANY, *Inc.*
SAMUEL S. HUTCHINSON, *Pres.*

Distributed by **PATHÉ**

A
AMERICAN
FLYING "A"
PICTURES

Made In America

THEY ARE COMING BACK FROM BATTLEFIELD AND CAMP

MILLIONS of young American soldiers, trained to the minute—those splendid armies whose skill and valor shattered Germany's dream of World Domination—they represent the triumph of our modern military system and our national efficiency.

"MADE IN AMERICA" in a series of eight epoch-making episodes presents with wonderful realism an authoritative story in pictures, of the Selective Draft, the training of the American soldier here and in France, and the making of America's Victorious Armies.

Upon the background of this great panorama replete with scenes of deepest interest to every patriotic American, a story has been drawn which will appeal strongly to the hearts of the American people. It is a story of devotion to country, mother's love and sacrifice, regeneration and the valor of the American soldier on the battlefields of France.

Exhibitors: "MADE IN AMERICA" is sure to be a strong and continuous attraction. Everyone who sees it will "carry on" and follow through the experiences of the typical young Americans to the grand finale—PEACE WITH VICTORY.

One Reel Released Each Week

Produced by Mr. Ashley Miller

Produced with the Cooperation of the Government, thru the Division of Films

Published and Distributed by the W. W. HODKINSON CORPORATION, thru Pathe Exchange, Inc.

The CHALLENGE ACCEPTED

STARRING
ZENA KEEFE

Directed by
Edwin L. Hollywood

An unusually dramatic and absorbing story of a womans part in the testing of a Man

A Big Special Attraction
to be released December 29th by
W. W. HODKINSON CORPORATION
through Pathé Exchange, Inc.

THE GENERAL STAFF PREPARES TO HOLD OUT TILL THEY CANT HOLD IN

The Tragic Lollipop Scene

IN

"The GEEZER of BERLIN"

The Big Travesty on "*THE KAISER—The Beast of Berlin*"

SOMEWHERE IN HOLLAND

THE most gorgeously staged travesty ever put on the screen—a comedy whose fun is genuine, timely and apt in every line. A picture that is absolutely certain to draw and just as certain to please from beginning to end. Going even better today than when first released, because the strain is off and people want to laugh. *(Book it now!)*

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway. New York City

"The SINKING of the LUSITANIA"

The Cause
and
The Result

Show Them Both!

IF you want to know why America went to war, you'll see the reason in Winsor McCay's marvelous pen picture of the sinking of the LUSITANIA, a **single reeler** that **makes more money** for exhibitors than many a big, six-reel feature. Don't take our word for this but **see** the picture and **read** the testimonials. Do it today.

"CRASHING THROUGH TO BERLIN"

ALL the drama of the war **without the horrors.** Not heaps of dead but heaps of **events.** Not fake scenes taken in California **but four and one-half years of real shots** covering every big happening on every big fighting front. And—don't forget this—our own American boys turning the tide of battle at the last and "CRASHING THROUGH TO BERLIN." Book it—and hear 'em yell.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

"CROWN JEWELS" TAKEN TO AMERICA

Valuable Gems of Royalty Removed to the U. S. by Triangle Players.

Yes it's all over, the armistice was signed But the attempts of the Crowned Heads of Europe to protect their wealth, furnish a theme for an unusual crook play, timely in its appeal

—CLAIRE ANDERSON—

sparkles as the featured player in "Crown Jewels" With excellent photography, settings, a brilliant supporting cast and suspense sustaining situations, you are guaranteed a Triangle Play that will increase your profits and please your patrons. Strike while the iron is hot—show this picture now. Released by the

Triangle Distributing Corporation
1457 Broadway New York

FOR STATE RIGHTS

TOM MIX

MASTER OF THE PLAINS

IN A

Series of Sixteen Two-Reel Western Comedy-Drama Re-issues Made and Copyrighted by WM. N. SELIG

EXHIBITORS

From Every Part of the Country are Inquiring About These Pictures

TERRITORY IS SELLING FAST
STATE RIGHTS BUYERS SHOULD GET BUSY

Here's a Good Thing—A Real Money-Maker

First Release:
"Twisted Trails," January 1st

and then One Every Week

Communicate with

EXCLUSIVE FEATURES, INC.
126 WEST 46TH STREET
Phone Bryant 6436 NEW YORK, N. Y.

M. M. Rubens, owner of 5 theatres in Joliet, says:

"The Kaiser's Finish" holds record of all our houses for the day. Audience well pleased.

See it at these Exchanges

New York and Northern New Jersey—Emanee Film Co., Inc., 145 West 45th St., New York City.

Michigan—Standard Film Service Co., Film Exchange Bldg., Detroit, Mich.

Iowa, Kansas, Nebraska—A. H. Blank Enterprises, Rialto Theatre, Omaha, Neb.

Southern California and Arizona—T. L. Tally, 833 South Broadway, Los Angeles, Cal.

Illinois—Central Film Co., 110 South State St., Chicago, Ill.

Western Pennsylvania, West Virginia—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma, Arkansas—Metro Film Corp., Dallas, Tex.

Georgia, Florida, Alabama, South Carolina, North Carolina and Virginia—First National Exchange Circuit, 904 East Broad St., Richmond, Va.

Kentucky and Tennessee—Big Feature Rights Corp., Rex Theatre, Louisville, Ky.

Sol Lesser grabbed it!

"THE KAISER'S FINISH"

the Hour Quick!

Capacity Crowds at Palace

Des Moines.

Kaiser's Finish played to enormous capacity business. Palace, Des Moines. Playing to more money than the Beast of Berlin, and standing the crowds up a block long. Picture completely satisfied every one. It is without a doubt the biggest success in the moving picture business and so timely that any exhibitor should break records with it even in the face of Flu epidemic.

C. E. HOLAH, General Mgr., A. H. Blank Enterprise.

nd you will book it

diana—H. Lieber Co., 24 West Washington St., Indianapolis, Ind.

stern Pennsylvania and Southern New Jersey—Peerless Feature Film Exchange, 1339 Vine St., Philadelphia, Pa.

aryland, Delaware and District of Columbia—Sydney B. Lust, Washington, D. C.

hio—Quality Film Corp., 414 Ferry St., Pittsburgh, Pa.

Minnesota, North and South Dakota, Wisconsin—First National Exchanges, Minneapolis and Milwaukee, Wis.

Northern California, Nevada and Hawaii—All Star Feature Dist., 191 Golden Gate Ave., San Francisco, Cal.

New Orleans, New England and Denver Territory—Apply to A. Warner, 220 West 42nd St., New York City.

Foreign Rights controlled by Hiller & Wilk, Longacre Bldg., New York City.

He don't monkey with Dead Ones

ls Breaking Records In the Fac of the Epidemic

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
THEY ARE WHAT
MOST PEOPLE WANT

A New Idea

The man who doesn't think of the future usually lives to regret the past.

Live-wire exhibitors always are thinking very much about the future.

And they're thinking more seriously than ever about it right now, while the nations of the world are trying to decide whether they should put on their business coats or stick to shirt sleeves and preparedness.

That's why so many exhibitors are interested in the Fox Idea.

The Fox Idea takes the future into consideration.

The Fox Idea is a merchandizing idea. It is based on the sound business principle that a good product is an asset even before it is sold.

The Fox Idea is that if an exhibitor's "Fox Days" are successful days, there will be more of them

—that the public will ascertain these days and remember them

—and that public, exhibitor and producer alike will benefit.

The Fox Idea is business principle applied to motion pictures.

It is the principle of SERVICE

THE PRUSSIAN CUR

THE LAND OF THE FREE

QUEEN OF THE SEA

EVERY MOTHER'S SON

BOOK THEM NOW!

FOX
FILM CORPORATION

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-
THEY ARE WHAT
MOST PEOPLE WANT

The Fox Idea

—the giving of the full measure of VALUE

—UNIFORM VALUE

—and keeping a *safe* distance ahead of the times.

On these pages is listed the proof. Here are productions that have made millions of dollars for the exhibitors of the United States

—productions that fill any measure of value

—productions that are in advance of events and which, as in transforming WHY AMERICA WILL WIN into THE LAND OF THE FREE, are *kept* ahead.

You never are asked to fulfill an engagement with Methuselah when you contract for Fox pictures.

The Fox Idea — Fox service — Fox enterprise — are your protection.

If YOU are thinking of YOUR future, you are looking out for the present

—building for tomorrow.

And the only pictures in the world that will give you the sort of uniform, dependable service you require are Fox pictures.

Start right today! Book them now!

BOOK THEM NOW!

WHY I WOULD NOT MARRY

CLEOPATRA

LES MISERABLES

THE BIG SIX

FOX
FILM CORPORATION

RIVOLI
New York

RIALTO
New York

DIVISION of FILMS · COMMITTEE ON PUBLIC INFORMATION · WASHINGTON

World's Record—"UNDER FOUR FLAGS"

FOR one solid week ending November 23, the two foremost motion picture houses in the world—the Rivoli and Rialto, in New York, played to the biggest audience in their history—packed to the doors every performance.

MR. S. L. ROTHAPFEL says:

"Even with these two great houses it proved impossible to accommodate the crowds and now—after our colossal record of attendance, I have contracted for this great film for another solid week, at the Rivoli, beginning December 1st."

These great pictures can never be taken again, for they are the last great battles of the last great war—close up living records of the stirring scenes that really happened—thrills in the air—in the sea battling the submarines—in the front line trenches.

"Under Four Flags" is the actual, authentic official United States Government War film made at the front.

Will be released in **5 REELS** *Every foot an attendance magnet*

See press sheet for New York Newspaper comments

You simply cannot afford not to show this picture.
Get your order in immediately.

Distributed through WORLD FILM CORPORATION Branches

BILLIE RHODES

She dominated
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To Those Who Criticise "First National's" So-called Extravagance

"Virtuous Wives" is finished. We saw the completed production last night. It is a picture that will justify our preference for better pictures at higher prices more eloquently than any words of ours.

It is more than a month since we saw the first print. It was a good picture then. But it required additional cutting, titles had to be altered, some retakes made—in a word, it had to be given the finish that marks the difference between a special and a program release.

All this takes time—the time of high salaried men—and costs money. But when "Virtuous Wives" goes to trial on the screens, with the public sitting in judgment—we have no fear of the verdict. We know that satisfaction to the public means profit to our own theatres and those of our customers.

Some exhibitors who have already contracted for it and perhaps felt that the price was too high, are going to admit that such productions are worth all they cost them—and more.

There is one angle to the matter which many exhibitors overlook; that is, that where they individually spend a few extra dollars for a real quality production, the producer must spend thousands. He takes the chance, not they. If such productions as "Virtuous Wives" fail to justify the money spent on them, it means bankruptcy to their producers. But here again "First National" is safeguarded. Our exhibitor Board of Directors, who contract for its attractions, have built their fortunes and the prestige of their theatres by experience and judgment. Their knowledge of trade conditions and composite judgment preclude the probability of unprofitable deals with stars and producers. We believe that our live and let live policy has at last won the confidence of the leading stars and responsible producers. We hope to merit their confidence.

Our hats off to Mr. Louis B. Mayer, successful exhibitor, successful exchange man, successful producer of "Virtuous Wives," which we trust will prove one of the big successes of the year and a vindication of our theories and policies.

And last, but not least—our congratulations to Anita Stewart. We count her sweet personality one of our great assets.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

December 29th

"Virtuous Wives" Release Date

FIRST NATIONAL EXHIBITORS CIRCUIT

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Eastern Pennsylvania, Southern New Jersey,	Arrow Film Corp., 1235 Vine St., Philadelphia, Pa.
Western Canada, Eastern Canada,	Exhibitors' Distributing Corp., 221 Yonge St., Toronto, Canada.
Maryland, Delaware, District of Columbia, Virginia, North Carolina,	Super-Film Attractions, Inc., 1209 E St., N. W., Washington, D. C.
Western Pennsylvania, West Virginia,	Penn Film Service, Matthew Teplitz, Pres., 938 Penn Avenue, Pittsburgh, Pa.
Georgia, Mississippi, Florida, Louisiana, Alabama,	First National Exhibitors Circuit, Atlanta, Ga.
Tennessee, South Carolina,	R. Dean Craver, Charlotte, N. C.
Northern Illinois, Indiana, Wisconsin,	Bee-Hive Exchange, R. C. Cropper, Pres., Chicago, Ill.

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of their receipt. Write, wire, phone or call—

LOUIS BURSTON, Pres. **Silent Mystery Corporation**

HILLER & WILK, Selling Agents

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German Fleet Surrenders Without Honor

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Doll-Van Film Corp'n
INDIANAPOLIS. IND.

Associated Theaters, Inc.
MINNEAPOLIS. MINN.

First Nat'l Ex. Exchange
PITTSBURGH, PA.

Pearce Films
NEW ORLEANS, LA.

Northwestern Consolidated Film Co.
SEATTLE, WASH.

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LOS ANGELES, CAL.

Electric Theater Supply Co., Inc.
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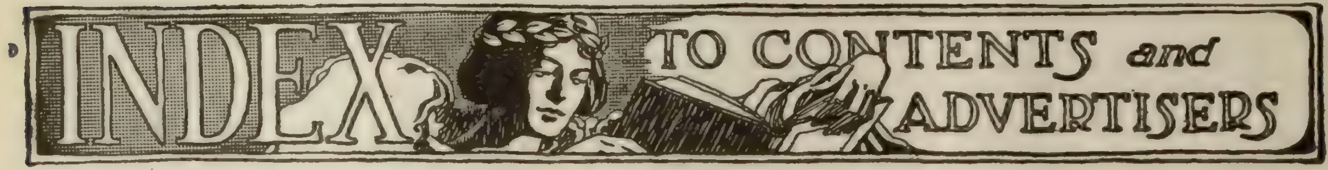

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

N. A. M. P. I. AND EXHIBITORS SPLIT

When Quorum Fails to Appear at Stated Meeting of Association, Schaefer Charges Intentional Absenteeism and Quits—Brady Says He Will Resign at Once

IF there ever was a chance that the National Association of Exhibitors and the National Association of the Motion Picture Industry would unite in one organization that chance went a glimmering when the meeting of the latter organization, called for 11 o'clock on Tuesday, December 10, failed for want of a quorum necessary to transact business.

Ordinarily, when quorums fail to appear, meetings are put off to a more favorable date, but there was a suspicion in this case that the failure on the part of the N. A. M. P. I. to produce a sufficient number of its members to transact the business in hand was premeditated by certain branches of that organization, and that failure was immediately construed by the representatives of the exhibitors to mean that the unrepresented branches were antagonistic to the proposition and took that method of declaring their opposition to the more open method of appearing and stating their attitude on the floor of the meeting.

Exhibitors Announce Withdrawal.

The result was that the representatives of the exhibitors declared it was their intention to withdraw forthwith and entirely from participation in the affairs of the N. A. M. P. I. and hereafter to devote their time and their energy toward building up a real exhibitors' organization. Official action will be taken along those lines as rapidly as the machinery of the exhibitors' organization can be put in motion.

No particular surprise was occasioned by the announcement to that effect when made by President Schaefer of the Exhibitors' Association, since it was pretty generally understood that the exhibitors throughout the country did not look with favor upon the plan for various reasons.

There was some attention given to a statement which President Brady read into the record before he declared the meeting dismissed, in which he said he would call a meeting of the board of directors of the N. A. M. P. I. and tender his resignation to take effect at the earliest possible moment. However, this may be subject to amendment.

Roll Call Develops No Quorum.

The meeting, what there was of it, was called to order about 11:20 o'clock by President Brady, who asked that the roll of members be called. This developed the fact that only the exhibitors and the General Branch (Branch 5), had a quorum present. The producers' and the distributors' branches were represented by but one member, Mr. Gradwell, of World Pictures. Whereupon Mr. Brady declared that there was no quorum, and that the objects for which the meeting was called could not be discussed.

Schaefer Serves Notice.

P. J. Schaefer, president of the Motion Picture Exhibitors' League of America, thereupon said: "There has been ample notice given of the holding of this meeting, so that there is no excuse for those who have not attended. I wish to serve notice now that I shall call a meeting of the directors of the Exhibitors' Association immediately and recommend that our organization withdraw from all further negotiations with the N. A. M. P. I."

This was immediately followed by a statement by President Brady, who said: "I have been president of this organization for the past two and a half years, giving my time and my own money for my traveling expenses. I consented to remain in office for another year or during the crisis occasioned by the war, when my friends at the Boston meeting urged me to stay. The war is over, and I now wish to say that I shall call a meeting of the directors of the N. A. M. P. I. and present my resignation to them as president to take effect at the earliest possible moment. The meeting is adjourned."

Mr. Brady picked up his hat and quickly disappeared without further comment. Those remaining gathered into little groups and discussed the sudden events of the day.

Black Considers Action Affront.

Alfred Black, a member of the board of directors of the exhibitors' organization, said that he considered the absence of the producers and distributors as a direct affront to the exhibitors and that he was willing to go on record as believing that the producers were afraid that the proposed plan would have resulted in a strong exhibitor organization and, consequently, had absented themselves from the meeting.

Mr. Gradwell of World Pictures said frankly he was opposed to the plan and would have voted against it if the opportunity had offered for the reason that he believed too much power would have been given to the exhibitors. As to the reason for the absence of the other producers he declared that he had no knowledge.

Mr. Schaefer said he was going to Washington that afternoon, but that he would get in communication with the members of his board of directors at once and advise them of what had happened as well as to the course he thought best to pursue.

"What we propose to do now," he said, "is to get busy and form a real exhibitors' organization. I am going to Washington today to see if we cannot get the film tax taken off and possibly get a reduction in the tax on admissions. We have tried to get the producers to co-operate with us on this matter, but we do not seem to be able to get co-operation from them."

Horstmann and Hespe Agree.

Ernest Horstmann, of Boston, and Dr. Charles Hespe, of Jersey City, both representatives of the exhibitors' association, agreed that the action proposed by President Schaefer was the only proper way to deal with the situation and that they were now satisfied that the producers did not want them in the organization. Mr. Horstmann expressed the belief that the proceedings, or lack of them, proved that exhibitors and producers could not be amalgamated.

Pat Powers of the Universal dropped in after the meeting had adjourned and shed his broad Tipperary smile over the assemblage. "I always get in after the explosion occurs," he remarked as he assimilated an earful of information and looked over the place where the explosion occurred.

Jules Brulatour of the Eastman Company was also a late arrival. He brought his benignant smile with him and wanted to know what it was all about.

After that the assembled members gradually slipped away to engage in their usual vocations.

President Schaefer Makes Statement.

Prior to leaving for Washington Thursday night, December 12, where, with Alfred Black he had an engagement to discuss tax matters with Chairman Kitchin of the Ways and Means Committee, President Schaefer issued a statement covering the situation as it appeared to him after the fiasco of the N. A. M. P. I. meeting on Tuesday. Mr. Schaefer recites the facts as stated in the Moving Picture World's story of

(Continued on page 1318.)

SENATE COMMITTEE AMENDS TAX BILL

Seating and Admission Imposts Remain Unchanged, but Levy on Rentals Is Cut in Half

AT last the Senate Finance Committee has reported the new revenue bill which will, when it becomes law, take the place of the measure in force in 1918. The new bill as originally framed by the Ways and Means Committee of the House of Representatives was calculated to provide a revenue of $8,000,000,000, but owing to the cessation of war and the stoppage of large expenditures for munitions and other warlike expenses it was believed that $6,000,000,000 would be sufficient for the needs of the Government and the schedules were accordingly reduced by the Senate Finance Committee.

Though not as great as was proposed by the Ways and Means Committee the schedules as revised by the Senate committee afford little comfort to the motion picture interests. The seating tax will remain the same. The admission tax has not been changed from that of last year. Instead of 10 per cent. being levied on the gross rentals of motion pictures this tax has been reduced to 5 per cent. This is to take the place of the film tax placed upon raw material and positive prints as in effect in 1918. As reported the bill affecting motion pictures reads as follows:

TITLE VIII. — TAX ON ADMISSIONS AND DUES.

Sec. 800. (a) That from and after——there shall be levied, assessed, collected, and paid in lieu of the taxes imposed by section 700 of the Revenue Act of 1917—

(1) A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission.

(2) In the case of persons (except bona fide employes, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted;

(3) Upon tickets or cards of admission to theatres, operas, and other places of amusement, sold at news stands, hotels, and places other than the ticket offices of such theaters, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1), a tax equivalent to 10 per centum of the amount of such excess; and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1), a tax equivalent to 50 per centum of the whole amount of such excess, such taxes to be returned and paid, in the manner provided in section 903, by the person selling such tickets;

(4) A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employes of any opera house, theater, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner provided in section 903 by the person selling such tickets;

(5) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement (in lieu of the tax imposed by paragraph (1), a tax equivalent to 10 per centum of the amount for which a similar box or seat is sold for each performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder, such tax to be paid by the lessee or holder; and

(6) A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret, or other similar entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment; service, and merchandise; such tax to be paid by the person paying for such refreshment, service, or merchandise.

(b) No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or organizations conducted for the sole purpose of maintaining symphony or orchestras and receiving substantial support from voluntary contributions, or exclusively to the benefit of persons in the military or naval forces of the United States, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

(c) The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back thereof, together with the name of the vendor if sold other than at the ticket office of the theatre, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than $100.

(5) Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $50; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $100; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $150; having a seating capacity of more than eight hundred, shall pay $200. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theatre, and not including edifices owned by religious or charitable institutions, societies, or organizations where all the proceeds from admissions inure exclusively to the benefit of such institutions, societies or organizations or exclusively to the benefit of persons in the military or naval forces of the United States: *Provided*, That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: *Provided further*, That whenever any such edifice is under lease at the time the tax is due, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to the lease.

Sec. 901. That if any person manufactures, produces or imports any article enumerated in section 900 or leases of licenses for export any positive motion picture film containing a picture ready for projection, and, whether through any agreement, arrangement, or understanding, or otherwise, sells, leases or licenses such article at less than the fair market price obtainable therefor, either (a) in such manner as directly or indirectly to benefit such person or any person directly or indirectly interested in the business of such person, or (b) with intent to cause such benefit, the amount for which such article is sold, leased or licensed shall be taken to be the amount which would have been received from the sale, lease or license of such article if sold, leased or licensed at the fair market price.

Sec. 903. That every person liable for any tax imposed by section ——, shall make monthly returns under oath in duplicate and pay the taxes imposed on by such section to the collector for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner, with the approval of the Secretary, may by regulations prescribe.

The tax shall, without assessment by the Commissioner or notice from the collector, be due and payable to the collector at the time so fixed for filing the return. If the tax is not paid when due, there shall be added as part of the tax a penalty of 5 per centum, together with interest at the rate of 1 per centum for each full month, from the time when the tax becomes due.

Sec. 905. That on and after the 1st day of ———, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to five per centum of the total rentals earned from each such lease or license during the preceding month. If a person owning such a film exhibits it for profit he shall pay a tax equivalent to 5 per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited. If any such person has prior to ———, 19—, made a bona fide contract with any person for the lease or licensing, after the tax imposed by this section takes effect, of such a film for exhibition for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract then the lessee or licensee shall, in lieu of the lessor or licensor, pay so much of such tax as is not so permitted to be added to the contract price. The tax imposed by this section shall be in lieu of the tax imposed by subdivisions (c) and (d) of Section 600 of the Revenue Act of 1917.

N. A. M. P. I. and Exhibitors Split

(Continued from Page 1317.)

the Tuesday meeting regarding the determination of the exhibitors to withdraw from negotiations with the N. A. M. P. I. and the resignation of Mr. Brady as president of that organization, after which, addressing the exhibitors and theatre owners of the United States he says:

"From the foregoing it seemed to be conclusive to all the exhibitors present that the manufacturers and distributors would prefer to continue the admitted present chaotic conditions rather than to endorse a movement that would organize the exhibitors branch of the industry in a proper manner. The manufacturers and distributors evidently fear that the exhibitors' branch might not act fairly when so organized and might fail to exert the power that they would possess for the benefit of the whole industry.

"Certainly the admission of this weakness on the part of the manufacturers and distributors is conclusive that it is necessary for the exhibitors of the United States to perfect an organization independent of all the others in the industry, in order to protect and encourage their business in every way possible.

The By-Laws Committee of the Amalgamated League will be asked to frame the new by-laws for the new Exhibitors' League upon such a basis. It should become evident to every exhibitor and picture theatre owner in the United States that it is imperative for the future success of his own business to become identified with this movement at once.

We should control our own destinies and not be controlled. The result of these recent events must finally bring the realization to exhibitors that they must act. I appeal to every exhibitor and theatre owner in the United States to join this new exhibitor movement—a movement that will make the exhibitors one of the most powerful organizations in the United States. It is well within their power so to be."

(Signed) PETER J. SCHAEFER.
New York, December 11, 1918.

GOLDFISH PREDICTS NEW SCREEN ERA

In Sensational Talk to Minneapolis Exhibitors Goldwyn Chief Denounces Trade Evils and Deplores Financial Conditions, but Says Change Is in Sight

By William E. Mulligan

MOVING pictures, as much as anything else, won the war, and the next President of the United States will be elected or defeated on the screen, according to Samuel Goldfish of New York, who addressed a gathering of moving picture men of the Northwest at the Radisson Hotel in Minneapolis Saturday, December 7.

Mr. Goldfish made some of the most startling and gripping exposures of the inner workings of the moving picture industry and its achievements ever heard in this territory. He predicted many changes and a great revival.

"The pictures won the war as much as any other thing outside of the actual fighting," he said. "This may sound like an extraordinary claim or boast, but I know that it's true. I've heard Mr. Baker say it; I've heard President Wilson say so.

Morale Fortified Through Screen.

"There was a time when the French nation was bleeding to death. They kept telling the people that the Americans were coming, but they couldn't believe it; they had to be shown something besides newspaper reports. We sent the pictures showing that America was actually mobilizing its armies, that it was building great ships, that it was making actual preparations on an enormous scale for war. And let me tell you that when the pictures came the entire morale of the nation was raised. The pictures saved the day. The screen also kept up the morale of the American soldiers. This was demonstrated by the fact that as soon as a man came out of the trenches, even before he had his bath, he was taken to a hut, where pictures that bolstered up his spirit were shown."

Mr. Goldfish told of film propaganda which is now being carried on in Mexico and Siberia. "There are now 150 camera men and 1,000 operators following the American and Allied armies in Siberia, showing what America is doing to offset German propaganda," he said.

Screen a Power in Next Election.

"The producer doesn't know his strength," he added, "and likewise the exhibitor doesn't know his strength. But they are fast realizing their power, and I make the prediction that the next President of the United States will be elected or defeated on the screen."

But with only 60 per cent. of the theaters of the country now operating, the most critical situation in the history of the moving picture industry is faced, according to Mr. Goldfish.

The influenza epidemic, lack of cooperation between producers, distributors and the employment of "petty larceny tactics" by certain interests and individuals were blamed for the crisis by Mr. Goldfish, who in the next breath predicted a change in the situation and a glowing future for the moving picture, which, he said, was destined to become one of the greatest American institutions from an educational, political and recreational standpoint, ranking with high class drama, art and literature.

More than sixty moving picture theater proprietors of Minneapolis, St. Paul, Minnesota and North Dakota towns were present at the gathering. The addresses followed a dinner given by John Hicks, manager of the Minneapolis Goldwyn exchange, in honor of Mr. Goldfish, who is president of the Goldwyn corporation, and S. L. Rothapfel, managing director of the Rialto and Rivoli theatres of New York City, formerly manager of the Minneapolis Lyric. I. H. Ruben, of Ruben and Finkelstein, owners of a chain of theatres in downtown Minneapolis and St. Paul, was the toastmaster.

The uplifting of the screen was the keynote of all addresses. When this is accomplished, Mr. Goldfish said, the screen will enter a new era.

"The moving picture is coming into its own," he said. "The day of the old melodrama and claptrap picture is dead. The great spectacle is dying. The unclean picture is no longer popular. What the people want is a clean-cut story, and we must give it to them.

Crooks Have Got to Get Out.

"But in the meantime the moving picture industry is confronted with a serious financial crisis. Though it sounds unbelievable, I want to say to you that in the industry, which is rated as the fourth largest in the United States, there isn't a producer in the United States today who is paying a dividend. And the banks will not loan them money. This condition is largely our own fault, because of lack of co-operation with the exhibitor and the practice of unscrupulous methods by certain distributors and exhibitors, who have tried to dominate the movie market. Some exchange men have been robbing you, but you can cure this ill. All the fly-by-night exchange crooks have got to get out, and the same is true of the exhibitor who resorts to unfair methods. It's been a case of 'dog eat dog.' From now on we are going to build and reorganize. The day of domination is over."

"Get Out of Rut," Says Rothapfel.

Mr. Rothapfel urged exhibitors to "get out of their rut" by using psychology in showing the right kind of pictures. "Don't depend on Marie, 'Doug,' or Charlie, nor the spasmodic star," he said. "Your motto should be: 'No star is greater than my theatre.' I've proved it. You can't give the public what it wants for two reasons. First, the public doesn't know what it wants. Second, you don't know what the public wants."

In introducing Mr. Goldfish as the principal speaker, Mr. Ruben said: "Many exhibitors have a feeling that producers and big distributors are out with a club to take advantage of them at every opportunity. But after talking with Mr. Goldfish that feeling has been entirely dispelled, and I know that he is working in the interest of the moving picture industry as a whole."

Goldfish Would Talk Over Troubles.

"I want you to know that I have no horns on me," said Mr. Goldfish. "I didn't take this trip to sell any pictures or do any business for my company. I took this trip to meet the exhibitor, to tell him of the situation facing the producer, to talk over our troubles in common, and to do whatever I can to uplift and better the screen.

"I wanted to meet the 'poor down trodden devils' that I had heard so much about, the poor exhibitors. And I have met those poor devils all over the country. Some of them I found had 'only' a string of ten or fifteen theatres; and I didn't think they needed a very great deal of sympathy, but they were not all fixed that way. The exhibitor has been perfectly justified in getting pictures just as cheap as he can, but attempts at dominating the market by unfair methods of competition are having a most evil effect. We, as producers, you as exhibitors, are facing a crisis at the present time. You must rise to the situation and try to cure it.

Speaking of the importance of the relationship between the producer and the exhibitor, Mr. Goldfish said: "You need the producer as much as he needs you. It's a fifty-fifty proposition. We must work for stronger co-operation and encourage competition to insure progress for the moving picture industry."

Exhibitors Not Always Militant.

Mr. Goldfish declared that the producers had made many sacrifices to the end that they might improve the screen, but maintained that the exhibitors had not been far-sighted and for the most part had done little to improve the situation. "In many communities exhibitors have been idle when their interests were threatened," he said. "They have not attempted to see what they could do to keep their theatres open during the influenza epidemic but seemed perfectly content to allow department stores and other large enterprises to operate without protest when their own means of livelihood was temporarily cut off.

"Have exhibitors put up their prices?" he asked. "Have they done anything to make the moving picture better? Some have, but the majority have not. Cooperation, organization, competition and foresight are the needs of the day."

Touching on the popular demand for pictures, as seen from the point of view of the producer, Mr. Goldfish said:

Can Make a Picture with Four Players.

"The day of the spectacle has gone. The people don't want the spectacle; they want the story. And you can make a real picture of four people with the right kind of a story as the background.

Gentlemen, do you realize that we are today inducing every famous author to write for the screen? We are accepting stories from authors in many cases without the slightest intention of producing them. We are paying men $1,500, $2,500 and more for stories, and are then putting these stories on the shelf. Why are we doing this, you ask? We are doing this to encourage the authors, to keep them from dropping out of the game, and to insure the best possible productions for the screen."

The importance of longer runs at theatres was pointed out by the speaker. "If producers have to hurry through with their productions just to accommodate a one-day run demand, pictures are bound to suffer," he said. "We want more time to perfect our work. We would rather charge you $75 to show a picture for two days than $50 for one day."

Too Much Apple Pie Will Nauseate.

Mr. Goldfish cautioned the exhibitors against killing their theatres by continually running the same old stars. He cited the case of a New York theatre which was ruined because it wouldn't give its audiences an opportunity to see new personalities. "People will get disgusted if they see the same old bunk every week," he said. "You can't live forever on what your making on these people. And you're killing Fairbanks, Chaplin and Pickford if you run them too often. I don't care how much you like apple pie; if you keep eating it long enough you are going to be sick. The same is true of the screen.

"If we in the producing end did the same as you are doing we would have been where we were five years ago. The industry has got to do new things, and the producer has realized that fact. He is giving you and the public a new personality and thought. Meet him half way; give the honest producer a chance. He is trying to better the game. Do your part and encourage competition.

No Room for a Kaiser.

"The day of domination is gone by, but there is a Bolsheviki growing in this world, and that may be as bad. Don't make a Bolsheviki of the producer. Be fair to him. There can't be a kaiser in the moving picture industry, whether it be in the producing or exhibiting field. We all want our just share.

"I know of one town where an exhibitor controls practically all the theatres, which net him above expenses about $10,000 a week. This poor exhibitor admitted to me that he had taken advantage of his power. He said: 'It's a biased market and I'm going to take advantage of it. You can't blame me.' This is an intolerable situation and there must be a change.

"Many exchangemen are robbing the exhibitors, too. A manager offers you a picture for $50 and goes across the street and offers it for $500. But you can cure these evils, and I know that you will. All the fly-by-night exchange crooks have got to get out. The same is true with the unscrupulous and dominating exhibitor who tries to manipulate the market. There is a cure for all these evils. Let's get together. We want to help you. Help us.

"I want to assure you on behalf of every producer that's on the level, and those are the only kind who are going to remain in business, that we want to work with you. I'll give you my word—and I don't care if I make a dollar this year, the next or the next after that because I have all the money I need—that I'll go on and fight for the democracy and uplift of the screen as long as I have breath in my body. So help me God, I'm telling you the truth.

"I don't say I'm the savior of the moving picture industry, but I've done a lot to keep up competition and help it generally."

Farrar Brought New Clientele.

Speaking of some of the productions of Goldwyn, Mr. Goldfish said: "We didn't make $10,000 on Geraldine Farrar in 'Carmen.' But what did it do for the exhibitor? It brought in a new clientele. I saw such men as Astor and Colonel House attend a showing of 'Carmen' in New York. Do you think the old-line screen player would have brought in such men? No. The screen is not going to be improved or bettered in any way by salacious pictures or pictures of the old clap-trap variety. We want clean pictures and they are going to bring us the bread and butter."

Mr. Goldfish said that Goldwyn produced no war pictures because he felt that he would have been "building on sand." "You've got to build on a peace time, bread and butter basis," he said. "The future of the moving picture is the same as the drama. Remember the old fashioned melodrama you used to see? Well, you don't see it any more. And now the blood and thunder dramas of the screen are gone. Moving pictures used to be a catch-penny business years ago, and now it's getting down to a survival of the fittest."

Stars Getting Swelled Heads.

Mr. Ruben, in his address, said: "I am sure that all of you who have heard Mr. Goldfish talk will feel the same as I do—that he is absolutely on the level. We will have to dispel the feeling that has existed for a long time that we are being trod on by all the producers. I am sure we can overcome a lot of this petty larceny graft that has been going on for a long time. We must give serious thought to the future of the picture business.

Some picture stars are getting the swelled head, because they have been making too much money. They have quit their old organizations and the result is that we are going to be compelled to pay three or four times as much as we have in the past. We've got to encourage the legitimate organizations. The situation is serious and we must give it a lot of study. How is it possible?

We created the demand for the pictures which won them success. We are the ones who can answer the question.

"Let's be fair with them, and we're doing something for ourselves. I don't want you to think that Mr. Finkelstein or myself have been actuated by any selfish motives. Although we own a number of theatres in Minneapolis and St. Paul, we have not been trying to take advantage of our fellow exhibitors or anyone else. I am merely saying this because I am trying to convince Mr. Goldfish that conditions he found in some cities where the moving picture game is dominated and controlled by one interest do not exist here."

Chamberlain Traces Progress.

The progress of the film industry during the past few years was traced by Dan Chamberlain, exhibitor of Fargo, Mankato and Faribault, in an interesting address.

"Time was," he said, "when people were ashamed to admit they had been to the moving pictures. Now our best society is finding the screen one of its chief forms of entertainment. The movies are an interesting topic in all homes. The industry is steadily improving and has a great future."

Other speakers were Joe Friedman of the Friedman Film Corporation, George Flynn of the Minneapolis Daily News, and Dan C. Pettijohn, representative of Mutual and the correspondent of the World. Following the meeting Mr. Goldfish and Mr. Rothapfel left Minneapolis for Seattle.

Norma Talmadge in "The Heart of Wetona" (Select).

COLISEUM AT SAN FRANCISCO OPENS

Newest Picture House Is a Magnificent Structure—Cost Is Over Quarter Million—Samuel H. Levin, the Owner, Gives Opening Day's Receipts to Red Cross

WITH the dedication of the Coliseum Theatre, Clement street and Ninth avenue, San Francisco, on the evening of November 22, another magnificent residential district moving picture palace was added to the already substantial array of fine theatres for which the Bay City is noted. It is one of the few theatres erected during war time, and the opening was auspiciously timed, following the cessation of hostilities by less than two weeks

Samuel H. Levin, owner and director of the Coliseum, made a generous contribution to the Red Cross by giving the entire gross receipts of the opening night to the San Francisco chapter. The opening was under the auspices of the Park-Presidio Improvement Association, the Clement Street Merchants' Association, the Point Lobos Improvement Club and the United Motion Picture Industries of Northern California. John A. Britton, chairman of the local chapter of the American Red Cross, was eloquent in his praise of Manager Levin's generosity, and wished him a full measure of success in the name of this organization. Supervisor Emmett Hayden represented the city, in the absence of Mayor James Rolph, Jr., while Major Meyer J. Cohen spoke for the film industry in his usual happy vein.

Section Reserved for Film Men.

Nearly every film man in the city was present as a guest of Mr. Levin, a special section having been reserved for members of the United Motion Picture Industries of Northern California. In order to make the house a hundred per cent. benefit for the Red Cross, Mr. Levin personally purchased this block of seats and presented them to his guests. The floral offerings of the various film exchanges and others connected with the business were notable, attesting to the esteem with which this exhibitor is held.

The Coliseum Theatre is a magnificent structure of concrete construction, occupying a prominent corner in the heart of the high class residential district between Presidio and Golden Gate Park. The location is unique in that this house is farther removed from the main business district of the city than any other theatre which aproaches it in size or appointments. The theatre is well named and is being featured as a "Downtown Theatre Uptown," its size, appointments and screen offerings placing it in a class with the very finest houses.

Cost More Than Quarter Million.

Erected at a cost of more than a quarter of a million dollars, it represents the crowning achievement in the career of Samuel H. Levin as a director of moving picture houses in this city. "I have sought to embody in my new house," he said, "every detail demanded by the public, with some ideas of my own that will prove to be a surprise to many. During the past fifteen years I have had charge of many local amusement enterprises, but could not find a landlord who would erect the palatial kind of a building which I wanted to house my latest venture, so I built it myself. I have purchased outright the land upon which the Coliseum is built, and have personally financed the deal in every detail." This investment is unique, since the entire transaction represents the work and faith of a single man.

The main facade of the Coliseum Theatre is severely simple in design, rather tending to emphasize the broad expanse of marquise and the width of the entrance than to direct attention to detail. The interior is suggestive of the same simple refinement, with the exception of the delicately traced design of the organ loft and the ornamentation of the prosenium arch. A heavy plush curtain covers the screen from view when the stage is utilized for musical acts, which are a feature of every bill. The stage is given a dignified touch by a baby grand piano left in view at all times at one end.

Seating Capacity 2,200.

The seating capacity of the house is 2,200, the balcony caring for about 700. About two hundred can be accommodated in the loges and half as many in the boxes. Much of the luxury which typifies the Coliseum Theatre is centered on the mezzanine floor, where a lounge and reception room extends the entire width of the building. Here are to be found comfortable divans, chairs and cosy seats, all heavily upholstered, with women's dressing and retiring rooms, free telephone booths, a miniature conservatory with a playing fountain, and a section for smoking. The balcony and log sections are reached from here by a short incline.

Modern to the last detail, this theatre is equipped with elaborate heating, ventilating and vacuum cleaning systems. The projection booth is located at the rear of the balcony and includes in its equipment two late model Simplex machines. On the ground floor is a parking station for baby carriages, with a nurse in attendance to care for youngsters.

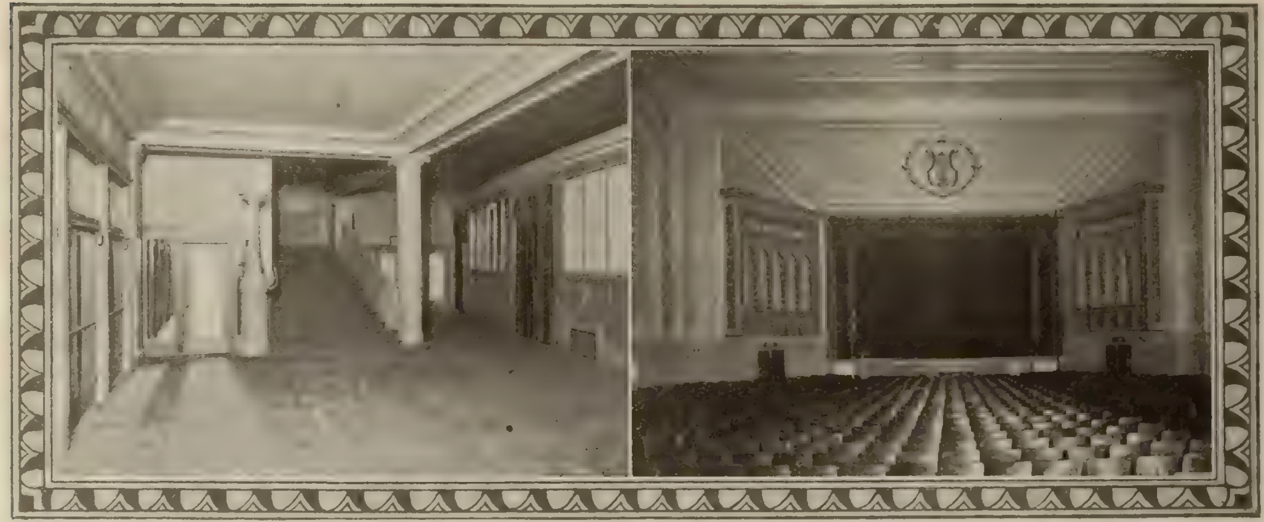
Special attention is being paid to music on the program of the Coliseum. In addition to a large orchestra a Robert-Morton organ has been installed by the American Photo Player Company, and this instrument, presided over by Louis Diamond, is coming in for much praise. Manager Levin has access to the best musical acts that come over the Ackerman & Harris Circuit, one of which graces every bill at this house, as an added attraction.

Scale of Admission Prices.

Paramount and Artcraft pictures are being featured, and O. Henry stories and Christie comedies have also been booked. Four changes a week are to be made and prices are 10 cents for adults at matinees and 5 cents for children. Evening prices are 15 cents and 10 cents, with boxes 25 cents and loges 20 cents at all times. The hours for performances are 1.30 to 5 for matinees and 6.30 to 11 for evening shows, with continuous performances on Saturdays, Sundays and holidays from 1 o'clock to 11.

Oak in soft French gray is used throughout the house, and all aisles,

Overflow Crowd on Opening Night, Coliseum Theatre, San Francisco.



Views of the Interior of the Coliseum Theatre, San Francisco.

stairs, inclines, as well as the foyer and mezzanine are heavily carpeted. The foyer screen extends part way to the balcony and conceals a battery of soft lights which illuminate the ceiling with a faint glow in any color desired.

"Fatty" Arbuckle Appears Unexpectedly.

"Fatty" Roscoe Arbuckle was a distinguished though unexpected guest on the opening night. He arrived at a late hour in tow of "Mike" Lewis, local manager for the Famous Players-Lasky Corporation, who had just returned from a trip to Los Angeles.

Al Levin, brother of the owner, is assisting in the management of the Coliseum. He also edits a neat program and house organ, which made its appearance on the opening night.

World News Is Latest to Enter Weekly Field.

WORLD PICTURES has completed all arrangements to enter the field of the animated weeklies. It has perfected an organization to secure the momentous news of the world and to record it on the screen in a most interesting manner. Neither distance nor expense will be a deterrent factor in securing for patrons of moving picture theatres the very best service that money and intelligent discrimination of news values can secure.

Unbiased and unprejudiced news will be sifted from the mass of indiscriminate matter that so often in the past has been served to the public under the guise of timely topics.

"World News" will bring into the field youthful enthusiasm tempered by the experience of minds who have long understood the public taste through having had splendid experience in conducting the news columns of the best newspapers of the country. No propaganda will be permitted to creep in the screen columns, nor will any interest be permitted to use "World News" as the weapon to attack those who differ with them.

News as it is understood by those who are connected with this picture weekly is matter that the greatest number of people are interested in.

The first issue will be published about January 15.

TO PRODUCE FEATURES WITHOUT STARS

This Policy Announced by New Plimpton-Fischer Photoplays, Inc., Working on Initial Feature

ONE of the newest companies to enter the motion picture field is Plimpton-Fischer Photoplays, Inc., which will produce special feature productions. Work is well under way on the initial offering at the Plimpton-Epic Pictures studio at Sherwood Park, Yonkers, N. Y. William J. Reid is president of the company; Horace G. Plimpton, vice-president and general manager; John S. White, treasurer; Frank W. Rane, secretary, and David G. Fischer, director general. The directors of the organization consist of the officers, together with Rollin T. Lincoln, Donald M. Hill and James H. Kendall.

All of these are successful business men either in the motion picture field or in commercial lines. President Reid is New England division sales manager for Van Camp Products Company, a writer of note and a firm believer in the development of the motion picture along artistic lines. General Manager Plimpton was for seven years in full charge of production at the Edison studios, and two years ago organized Plimpton Epic Pictures and equipped the studio at Sherwood Park, which has since been used for propaganda and industrial work. Mr. White, the treasurer, is New England manager of the Morse Chain Company. Secretary Rane is State forester for Massachusetts; Donald M. Hill, who also is counsel for the company, is a member of the law firm of Blodgett Jones, Burnham and Bingham, of Boston.

Rollin T. Jones has for several years been connected with the Boston bond brokers, Clemena Parker & Co., while James G. Kendall owns and operates a large farm at Holden, Mass. Director General Fischer is an author and director, having dramatized for the spoken stage "Lavender and Old Lace," "The Purchase Price" and other plays. He was for one year a star and director for Essanay, and with the American Film Company for four years in the same capacity, then director general for Premier for one year and for American Commercial two years, and for two years director and author for the United Play Company.

The scenario for the initial production was written by Captain Richmond Pearson Hobson in collaboration with Mr. Fischer, under whose personal direction the production will be made. It is announced that there will be no star in the Plimpton-Fischer pictures, which will rely upon the theme and excellence of production for their appeal.

The title of the first production has not yet been made public. The cast has been selected and includes Vincent Coleman, Dixie Lee, Ashton Newton, Frances NeMoyer, Virginia Thorne, Harold Salter, Frank Readick and Charles Martin. The camera work will be under the direction of Stanley G. Mason, who started with the Biograph Company under William Bitzer, chief cameraman for D. W. Griffith.

Walter Irwin Resigns from Vitagraph Company

AT a meeting of the board of directors of the Vitagraph-Lubin-Selig-Essanay, Inc., held Monday, December 9, Walter W. Irwin, general manager and treasurer of the Vitagraph distributing organization, tendered his resignation which was accepted to take effect January 1, 1919. It is stated that differences of opinion on matters of business policy was the cause of Mr. Irwin's resignation.

Mr. Irwin was appointed to the position he now resigns in April, 1915. Previous to that he had no experience in the motion picture business. He says that he will retain his stock interests in the organization, but that he may start a company of his own after he has taken a real vacation.

HOW "HENRY" KEEPS HER SMILING

Having Contracted for a Full Season of Stage Work, He Most Obligingly Signs Up with Paramount for a Round Dozen of Drew Screen Comedies to Be Produced En Route

By Edward Weitzel

EVER heard of the positive person who set himself up as an art critic and discovered it was possible to make an embarrassing mistake? The awakening came to him while he stood frowning at a landscape in a public picture gallery. Turning to the man next to him the critical gentleman demanded in a tone of mingled pain and disgust:

"Who ever saw a sunset like that?"

"I have," was the quiet reply.

"Where?" incredulously.

"In Venice—when I painted the picture four years ago."

Neat way of stopping all argument, wasn't it? Well something very like that happened when Mr. Sidney Drew told Mrs. Sidney Drew that he didn't believe any man ever acted in the way Henry of the Ancient and Honorable Order of Muchly Married Men was supposed to conduct himself in a movie that hit the bull's eye of popular approval. The conversation took place bright and early one morning almost before the creator of Henry had his eyes open. Sitting up in bed he addressed his wife thus:

"My dear, I've been thinking all night about the pieces of new business you put in for Henry at the rehearsal yesterday, and I'm afraid they won't go." The director of the Drew comedies sat up in bed also and looked across at the gentleman whose chief business in life is to "Keep Her Smiling."

"Won't go? Why not?" she asked.

"Because, no man ever did such things."

"Yes, they have, dear! I've seen my father more than once do everything about the house I've given you to do in the picture."

Right here is the secret of the unique success made by the Drew comedies. They are amusing slices of life; skillfully transplanted bits of human experience that awaken kindly laughter and pleasant memories. Their characters are the sort of folk you are glad to know—to have as neighbors, if you live in a place where people own their homes and take their supplies from the grocery boy at the kitchen door in place of having things sent up on the dumb waiter.

A Good Day's Work.

It was 5 o'clock in the afternoon when the interviewer rang the bell of the Drew apartment on Park avenue and was told that the master and mistress were expected every minute. At five-fifteen they arrived. After spending the better part of the day at the studio, hard at work on a picture with the promising title of "Harold, the Last of the Saxons," they had hurried home for dinner, and by seven-thirty must be in the Majestic Theatre, Brooklyn, making up for their parts in "Keep Her Smiling." A short session and a quick getaway seemed about the order of things for the waiting interviewer. Nothing like that happened.

Mr. Drew came into the room with the air of being anything but pressed for time. A moment later Mrs. Drew followed, and almost her first words were.

"I'm sorry we were late, but sit down and we'll have a nice long chat." There was not the slightest indication of weariness in her voice and once the object of the meeting was under discussion she displayed the deepest interest and an unflagging animation. A long rehearsal, an interview and an evening performance may be said to costitute a good day's work. When this was suggested it brought forth a deprecatory shake of the head from Sidney Drew and the information:

"That isn't a day's work for Mrs. Drew. After we get home tonight she'll put in an hour or so reading scenarios and discussing the one we're doing now. Every odd moment we have we talk over and turn inside out the plot and the business of one or more of the pictures we're going to produce."

"Aren't you afraid you'll be held up as a terrible example of a slave-driving husband?"

Again Sidney Drew shook his head deprecatingly, gave his wife one of those never-to-be equaled Henry glances of admiration and pretended to whisper behind his hand:

"This is not for publication, but I just have to let her work as hard as she wants to: "It's the only way I can keep her smiling."

"Attention! Scenario Writers!"

"Playing a theatrical season on the road and producing moving pictures en route is an invention of your own, I understand, Mrs. Drew?"

The lady in the corner of the sofa showed that her stock of smiles was not running low:

"Yes; the idea was mine, but we've divided the management of the two branches of business: I work for Mr. Drew at the theatre, as it were, and he works for me at the studio. We are to make twelve Paramount-Drew Comedies a year, all two-reels in length."

"How many are finished?"

"Three. The first to be released will be 'Romance and Ring.' Then come 'Once a Mason' and 'The Amateur Liar.'

"Have you selected the dozen scenarios?"

"No, indeed! Please say so in your interview. We shall be glad to read every scenario that may be sent in. We want real stories about amusing people, and prefer to have more characters and more complications than in our one-reelers."

"You made fifty-two of them a year, didn't you?"

"Yes. And we never could have succeeded so well without our friends. They didn't always know it, but they helped us get many a story right. Down at our summer home at Sea Gate we'd sit around the dinner table and Mr. Drew or I would start a discussion over a situation in a scenario and get everyone's opinion as to whether or no a man would do as the author suggested. This would give us a line on how the situation might strike the public and perhaps show us how to improve matters."

"Speaking of the house at Sea Gate, hasn't it been used for interiors in your pictures?"

"More than once. We are great believers in having the sets absolutely correct and our kitchen has been the scene of several movie squalls."

"That is why you and Mrs. Drew al-

The Inventors of a Distinct Type of Screen Comedy—Wholesome, Domestic.

ways looked as if you truly belonged there!"

"Why not?" asked Mr. Drew. "It should be easy for a man and his wife to make themselves at home in their own house."

"You'll find it difficult to secure such interiors on the road."

"We're going to try for them, at any rate."

Here is the foundation of the Drew method of screen production: Consistent and constant endeavor. The amount of work necessary to complete one of their pictures demands every moment of time that can possibly be utilized. Asked to relate some amusing mistake incident to the making of one of the comedies, Mrs. Drew said seriously:

"Nothing that happens when we're working on a picture is ever funny to us."

Texas Managers' Association to Hold Meeting in January

MUCH interest is being evinced in the meeting of the Texas Amusement Managers' Association, which is scheduled to meet in Dallas early in January. Secretary Lew Remy says that he expects all attendance records to be broken owing to the importance of some of the subjects which are coming up for discussion. The meeting was to have been held early in November, but was postponed on account of the influenza situation.

Perhaps the principal subject which will be discussed by the motion picture men will be the proposed Texas fire prevention law which will be submitted to the next legislature. Many exhibitors, especially those living in the smaller towns of the State, believe the measure is drafted is too stringent.

The law as proposed gives the state fire marshal or his deputies power to order the power and lights cut off in any theatre without formality of notice should fire prevention conditions be deemed not up to standard. He is to be the sole judge in the matter. There are also other sections of the bill which will be discussed in an effort to secure equitable legislation.

Lehrman Engages Jack Blystone.

Jack Blystone, who for a number of years has been associated with L-KO comedies, has resigned his position as general supervisor of productions to become a member of Henry Lehrman's staff of directors at the Sunshine Comedies studios.

About five years ago Mr. Blystone left Universal, where he had been directing, to go with Mr. Lehrman, who was then at the head of the L-KO organization. During the remainder of the time that Mr. Lehrman was with L-KO Mr. Blystone continued to direct under his supervision, and when Mr. Lehrman sold his interests to start the Sunshine Comedies organization, Mr. Blystone was made general supervisor of production at the L-KO studios.

The Kargers Move to Coast.

Maxwell Karger, director general of Metro Pictures Corporation, who arrived in Los Angeles on the eve of Thanksgiving, has leased a home on Western avenue near Sunset Boulevard. The Metro director general was accompanied from New York to the west coast by Mrs. Karger and their two babies.

The Late Frank T. Montgomery.

Frank T. Montgomery Dead

A MEAGRE report comes to the Moving Picture World by way of Dallas to the effect that Frank T. Montgomery, a pioneer in motion picture exhibition, had died in Kansas City during the last week in November. Mr. Montgomery made his first venture in the picture business in Fort Worth, Texas, in 1905, where he opened the Edison theatre. Succeeding in this venture he sold at a considerable profit a few years later and went to Memphis, Tenn., where he scored another hit as a picture theatre manager.

Picture theatres were modest affairs in those days, but Montgomery's Majestic was a revelation, and he coined money by reason of his advanced methods, subsequently owning three houses in that city. Late in 1910 or during the first of 1911 Montgomery sold his Memphis houses and opened a fine theatre in Jacksonville, Fla. Here he organized a large company and opened theatres in several Southern cities and one in Dayton, Ohio. While some of these houses were remarkably successful and placed Mr. Montgomery among the leading picture theatre managers of the country, the ventures of the company as a whole proved disastrous in the end and he was a heavy loser.

Since that time Mr. Montgomery has been connected with various picture interests and is reported to have had charge of the amusement concessions at one of the Army Cantonments. No further particulars regarding his demise have been received.

Quimby Off for Old Point.

Fred C. Quimby, general sales manager for Pathe, has closed his office and started on a fortnight's vacation at Old Point Comfort. Mr. Quimby has been working hard arranging the details of the launching of the Pearl White Serial, "The Lightning Raider."

Rosenbaum Goes to Los Angeles.

Ed. Rosenbaum, Jr., who has been on the staff of the exhibitors' service bureau of the Fox Film Corporation for several months, has been transferred to the studios at Hollywood, leaving for the West last week.

"Vic" Fleming Will Film Presidential Peace Party

IN addition to supplying the President's Peace Ship with Paramount and Artcraft pictures for the entertainment of the delegates going to France, the Famous Players-Lasky Corporation has one of its former camera experts on board the ship in the person of Victor Fleming, now first lieutenant in the Signal Corps, and for a long time identified with Douglas Fairbanks pictures. Fleming will take pictures of the entire trip for the White House library and other purposes.

Lieutenant Fleming joined the Signal Corps soon after the war was declared. His work stood out, and he was sent to Columbia College, New York, for a special course in war photography. During the last few months Lieutenant Fleming was in charge of important Government work at embarkation points.

"Vic" Fleming is particularly well known around California motion picture circles. His work in Fairbanks films had attracted more than ordinary interest, and he has invented several appliances for motion picture cameras that have helped him to establish an enviable reputation in the cinematographic field.

Others of the Photographic Division of the President's Peace trip are Major John M. Campbell, General Staff; Major Frank J. Griffin, Signal Corps, and 2d Lieut. Leonard F. Felio.

Clara Beranger to Free Lance.

Clara Beranger, until recently a member of the World Film Corporation's scenario staff, has entered the free lance field, and hereafter will devote her time to the preparation of original stories and continuities. Miss Beranger's experience as a writer of motion pictures dates back eight years, at which time she contributed a one-reel story each week to the old Edison company, then one of the leading companies in the production of pictures.

Miss Beranger is no stranger in the free lance field, having followed this method of marketing her product after her Edison affiliations. Vitagraph, Famous Players and other companies have produced her scripts. Previous to her connection with World Film she was a member of the Fox scenario department, while recently she prepared a number of Baby Marie Osborne-Pathe pictures, including "Milady of the Beanstalk", "Dolly Does Her Bit" and "The Voice of Destiny."

Pegler to Publicize Sherry Service.

Arthur James Pegler, who for the last two years has handled newspaper magazine publicity for the Mutual Film Corporation, has resigned to assume charge of publicity for the Sherry Service. Mr. Pegler is well known in newspaper circles and is a contributor to the magazine as well as author of several plays.

Perkins a Visitor in New York.

George F. Perkins, general manager of the Perkins Electric Company, 497 Phillips Square, Montreal, was a visitor in New York last week. His company is the exclusive distributor for the Simplex projector throughout the Dominion of Canada and maintains branches in Toronto, Winnipeg and St. John.

SHEEHAN TO MAKE TRIP TO EUROPE

Prior to Starting on Inspection Tour Fox General Manager Will Visit Home Exchanges

PRELIMINARY to a trip to Europe, Winfield R. Sheehan, general manager of the Fox Film Corporation, is now on a tour of all the William Fox exchanges in the United States and the Fox West Coast studios in Los Angeles. Mr. Sheehan, who will be absent from the home office a month, will make a thorough inspection and study of conditions in each of the branch offices, with a view to inaugurating changes in sales and service methods to meet the new conditions likely to arise during the reconstruction period following the war.

On his return from this tour Mr. Sheehan expects to start immediately for Europe. He will spend considerable time in France, Italy, Spain and Great Britain, as the rapid growth of the Fox corporation's business in these countries necessitates a close inspection.

One of the more remarkable phases of the growth of Fox product is the increase in the European demand for Fox pictures. This is true not only of Great Britain, but of the countries on the Continent—France, Spain and Italy. Mr. Sheehan recently appointed Field Carmichael, former manager of the William Fox branch in Detroit, as foreign representative of the Fox corporation, and Mr. Carmichael now is abroad arranging details for the expansion of Fox distribution facilities on the Continent. Mr. Sheehan will supervise and direct this work, leasing the physical quarters for the Fox branch offices in the various European capitals. An entire building in Paris will be leased, it is understood, as the home of the Fox films on the Continent.

Up to this time the Fox business in France, Spain and Italy has been conducted through offices in various cities, but it has become evident as time went on that these facilities were inadequate to care for the rapidly growing volume of business. Besides Paris, Mr. Sheehan will visit Marseilles, Madrid, Rome, Venice, Naples and other cities. He has worked out definite, detailed plans for the extension of Fox business in the countries named, and these plans call for the inauguration of the same system and methods as he organized for his company in this country with success.

The present extended trip is the first that Mr. Sheehan has made away from the home office is more than a year. Aside from solving the perplexing questions of film production and distribution which were an indirect development of war conditions, Mr. Sheehan also has played a large part in the assistance which the films have directly given the Government. The production of propaganda pictures, the devising of methods of co-operation with Uncle Sam in dissemination of American doctrines in foreign lands, and the working out of means by which the motion picture theatres of America could take part in the big war relief campaigns, have all come before Mr. Sheehan. In handling these projects he applied the same precision and organizing faculty which have brought him success as general manager.

One of the big problems which Mr. Sheehan handled just before departing on his trip was that of arranging for the re-employment of former Fox employes who left the organization to enter the war service. More than 400 men will find their old jobs waiting for them when they are mustered out of service.

Mr. Sheehan has active supervision of the establishment of Fox branch offices in Australia, South America and elsewhere throughout the world. He has recently been occupied with the extension of Fox business in Japan and China, carrying on a supervision by cable that has attained remarkable results despite enormous difficulties of distance and local conditions.

The foreign growth of Fox films has developed problems which required a close study of conditions in various countries. This growth has involved the employment of persons familiar with the tongues and the customs of countries to which the films were consigned. These experts translate the films' titles and re-edit them when necessary to suit the views and manner of the countries concerned.

How long Mr. Sheehan will be gone on his trip to Europe is not known. During his absence Herman Robbins, his assistant, is acting general manager.

Gompers to Show on Screen Labor's Great Achievements

FREDERICK L. COLLINS, president of McClure Productions, Inc., who will soon release a film based on the life of Colonel Theodore Roosevelt, announces that Samuel Gompers, president of the American Federation of Labor, has signed a contract with the McClure company to appear personally in a motion picture based on his career and on the loyalty and helpfulness of American labor to the cause of democracy through the great world war.

Now that Bolshevism has entrenched itself in Russia, secured a foothold in the Central Empires, and is threatening to engulf other countries of Europe, the loyalty of Samuel Gompers and his associates in the American Federation of Labor stands out in splendid contrast to those who would disorganize the industries of our country through their wild ideas. Even before America entered the war Mr. Gompers took a firm stand against the spread of German and pacifist propaganda through the ranks of the workingmen, and from the time war was declared he and his companions toiled unceasingly to send our army and its vast supplies to the battlefront. It is this 100 per cent. Americanism on the part of labor that will form the theme of the film production in which Mr. Gompers will appear.

Mr. Gompers' rise from humble birth to his leadership in American labor circles offers splendid opportunities for making a film that will grip the hearts of the people, and now that labor is preparing to play just as important a part in the work of reconstruction as it has played in the world war the timeliness and constructive value of such a picture is evident. Mr. Gompers' association with the leading characters of present-day history insures that the picture will have a marked historic value in addition to its entertainment features.

Material for the scenario of the Gompers picture is now being gathered by the editorial staff of McClure Productions, Inc.

Henri Krauss
In Pathe's "A Vagabond of France."

Films Division Issues Leaflet on Its Pictures

THE Division of Films of the Committee on Public Information is distributing to exhibitors a leaflet announcing the U. S. A. Series, a collective series of two reelers, each dealing with some vital war activity, illustrating the methods and the successful results attained. The first of the series will be released December 23, with a new release following every two weeks. The pictures in the order of their release are as follows: "If Your Soldier's Hit," "Wings of Victory," "Making a Nation Fit," "The Birth of Bullets," and "The Storm of Steel."

Another portion of the leaflet is devoted to the successful war feature picture "Under Four Flags," calling attention to the unusual record of the picture in being re-booked in the Rivoli Theatre and giving excerpts from the reviews of the New York papers.

The leaflet is intended to call attention to all present activities of the Division of Films, mentioning the Official War Review and "America's Answer," the second official United States War Picture which has met with remarkable success as a box office attraction throughout the country.

Mayer Proposes Trade Shows.

Arrangements have been completed by Louis B. Mayer to hold a series of trade shows in behalf of the first Anita Stewart picture, "Virtuous Wives," in various cities of this country and Canada. It is Mr. Mayer's plan to send out four delegations properly equipped to tell the exhibitor how to handle the picture to the best advantage. These crews will carry samples of all the styles of advertising prepared for this picture, including newspaper material and posters.

New York Exhibitors Dine.

The New York exhibitors held their annual beefsteak dinner at Healey's, Sixty-sixth street and Broadway, on Wednesday evening, December 11. One hundred and twenty-five persons participated in the "eats" and enjoyed the entertainment provided for the occasion.

WILL MAKE PHOTO DRAMAS IN BOMBAY

Suchet Singh Will Take Back to India Full Studio Equipment and American Expert Aids

DURING the past two months a tall, dark-complexioned young man with snapping black eyes and a keen appetite for information regarding motion pictures has been calling upon picture men in every branch of the trade. He was deeply interested in the processes of making pictures and showed an unusual interest in the mechanics of the business; wanted to know what were the best devices and why; what were the best pictures and why and how; he also wanted all the best literature on the subject of making pictures. Then, after studying the subject to his own satisfaction, he began spending money for the best equipment money could buy and gave directions for its shipment to Bombay, India.

Suchet Singh is the young man's name and his purpose is revealed in his statement that he represents the Oriental Film Manufacturing Company of Bombay, India, which will commence operations as soon as the equipment of what will be a modern motion picture studio reaches Bombay and can be installed. Two American experts will accompany Mr. Singh on his return to supervise the installation and to assist in its operation.

This, Mr. Singh assures us, is the first effort to make pictures in India, and he is sanguine of success. "The only American pictures that have vogue in India," he explained, "are those which do not require much thought on the part of the audience. Your serials are popular, but American social drama is not understood. Our people have had little opportunity to become educated; very few of them can read. Pictures, though, are the nearest to a universal language with us, and we are keen for those pictures which reveal progress and customs. Our people are also interested in your Western pictures because of the scenes and the riding and the thrills; all of these things they seem to understand.

"It will be our purpose to depict native drama, and we have a wealth of material. Our history antedates the beginnings of Christianity and is rich in tradition and story—almost inexhaustible. There is also great diversity of people and language in our own country. Eighty-seven dialects are spoken in India and the customs of the people are almost as varied. This condition will afford a wide scope for our work, so that we have great hope for success."

Suchet Singh, be it known, is a graduate of New York University, having spent six years in New York while taking the course in that institution.

Christie Comedies Remain with Independent Exchanges

WHILE in New York during the past week, Charles Christie, business manager of the Christie Film Company, squelched the rumors that have been afloat to the effect that their comedies would be handled through one of the program organizations, and stated that they would continue, as heretofore, to be handled through independent exchanges.

Mr. Christie also announced that early in the new year the Christie organization would start presenting one two-reel comedy a month in addition to the one-reelers it is now making. "Our investigation as well as reports from exchanges handling our films," says Mr. Christie, "convinces us that there is a demand for high-class two-reel comedies, made along the same lines as our one-reel offerings. Also, in a number of instances in the past, we have found that one reel did not offer us sufficient footage to handle some of the subjects in the manner in which we would like, and do justice to them.

"Under the new plan, it will be our endeavor to produce in two reels comedy subjects which are really of five-reel calibre. We are in touch with a number of the leading comedy authors in this country, who know the style pictures we want, that is, polite comedy subjects, and are confident that we will secure the best material the market affords."

Mr. Christie expressed himself as greatly pleased with the manner in which the Christie comedies have been handled by the independent exchanges that have specialized on them and given them the same kind of individual handling as is usually accorded to features.

Mr. Christie remained in New York for about two weeks and then left for the Pacific coast, intending to visit Pittsburgh, Atlanta and Kansas City on the way.

While the subjects or casts for the two-reel comedies have not been announced Mr. Christie expects they will include Bobby Vernon and Harry Ham, who anticipate being released from Government service at an early date. In a number of instances special comedy stars will be engaged for one or more productions, where it is felt the subjects are particularly suited to them.

December 8 Attractions at New York Theatres

RIALTO.—Enid Bennett and Douglas MacLean in "Fuss and Feathers," a Paramount-Ince production the week of December 8. The story tells of a miner's daughter who is showered with sudden riches. "Peaks, Parks and Pines" was the scenic. The Animated Magazine and a Sunshine comedy called "The Fatal Marriage" were also shown. The Rialto male quartet and Alice Herndon Kearns were on the bill.

RIVOLI.—Elsie Ferguson, supported by Eugene O'Brien, in "Under the Greenwood Tree," was the star of the Rivoli entertainment. The picture was made from a successful stage play. Van Scoy's scenic, "Clouds that Smile," Allied War Review, and a Mutt and Jeff cartoon, "Hitting the High Spots," completed the screen program. Emanuel List and Madeleine D'Espinoy were the soloists.

STRAND.—"Too Many Millions," a Porter Emerson Brown story, with Wallace Reid as the hero, was the principal screen feature at the Strand. The picture was taken from the novel, "Someone and Somebody." "Back to Nature," a comedy, a scenic study and Bobby Bumps in "Before and After" were also shown. The Lady Harp quintet was the special musical feature.

EIGHTY-FIRST STREET.—First half, Mary Boland in "The Prodigal Wife." Latter half, "The One Woman."

BROADWAY.—"Wanted for Murder."

Do you want to change your position? Seek new employment through The World's Classified advertising.

Scene from "The Cabaret Girl" (Bluebird).

Scene from "Danger—Go Slow" (Universal).

News of Los Angeles and Vicinity

By A. H. GIEBLER

WIND STORM DAMAGES COAST STUDIOS

Heaviest Blow in Thirty-seven Years Causes a Property Loss of $25,000 and a Few Minor Delays

THE hardest wind storm Los Angeles has experienced in thirty-seven years blew in on Sunday, November 24. Practically every studio in the city suffered some damage in the matter of glass roofs being shattered, sets being blown away, and other calamities. Most of the film plants had the debris cleared up in time to begin work by Monday afternoon, however.

At the Vitagraph studio in Hollywood the galvanized iron roof of the property room and shop, a building 44 by 150 feet, was blown away, along with many stage sets out on the lot. A large canvas tent being used for sets was blown down, the falling poles and torn canvas damaging and breaking a lot of circus property inside the tent. A force of carpenters was hastily got together to prop up other buildings that were threatened by the wind and to repair the wrecked sets. The damage was about $3,000.

The Lasky plant was damaged to the extent of $8,000, when the storm blew away the greater part of the glass stage roof and demolished five elaborate sets on the lot.

The Christie plant, nearby, lost about $1,000 worth of sets that had just been erected on the studio grounds for a comedy. With an extra force of workmen the sets were restored and set up and the players were at work by noon the next day.

The Griffiths studio lost its glass roof and several sets, besides other damages to the lot that approximated $5,000.

An entire western set on a hillside overlooking Edendale, owned by the Mack Sennett Company, was destroyed. This set included a water tank, a church, a saloon, dance hall and other structures. Sets in the studio lot on Allesandro street, for the use of the Sennett players and the Fatty Arbuckle company, were razed and smashed. It will take several thousand dollars to rebuild these sets.

The Hart, Metro, Fox, Weber and Goldwyn plants all suffered minor damages that did not delay production. The Ince sets were all taken down at the first sign of the storm, and Universal lost only a few canvas tops. The Chaplin plant escaped with one street set damaged.

The total loss to the west coast studios will be around $25,000.

Film Star in Accident.

Edna Purviance going down a steep incline in her car on one of the down town streets, was struck by a street car which was coming down the hill from another direction. The street car crashed into the automobile, causing it to spin around and dash against a telephone post, breaking the post and crushing the front of the automobile. With the exception of a rather bad shaking up, Miss Purviance suffered no injury.

Name of Eltinge Legalized.

Julian Eltinge, whose real name is William Julian Dalton, has filed a petition in the Los Angeles courts to have the name Julian Dalton Eltinge legalized for his use in the future, as it is the name under which he has made his stage and screen successes, and in which his property has been recorded. Mr. Eltinge has taken this step because of possible complications that may arise in time to come.

Health Department Produces Film.

The activities of the Health Department of the city of Los Angeles have been used as the basis for an educational subject showing the work done by the department in infant welfare tuberculosis clinics, and in other lines. Arthur Messier, member of the board and writer as well, has written a story around the theme, with the regulation hero, heroine, villain and everything; and various producers have come forward with the loan of their studios for the filming of the production.

D. W. Griffith loaned the use of his studio and sets, while Thomas H. Ince furnished the lights and a generator wagon to make scenes at the clinics. Universal gave lights to be used in dairy scenes.

The title of the picture will be "Not According to Precepts," and the players, including C. Edward Hatton and Grace A. Madden, who played the leading parts, gave their services. The picture will be shown at the Liberty Fair, then at various theatres in Los Angeles and surrounding towns.

Both From Same Town.

When Fred Niblo took the Enid Bennet company, of the Ince studios, to the Arizona desert for exterior scenes, he met a Dr. Zarro, a man from his old home town in New Jersey, who had known Niblo's family for years and who had kept track of the young actor's career and achievements after his entering a stage career. Niblo and the doctor "reminisced" about the folks back home for an entire evening in the heart of the desert.

Contract for Eight B. B. Features.

An announcement has been made by General Manager J. L. Frothingham, of the Bessie Barriscale Features, that Miss Barriscale will no longer release through the Hodkinson Company, but through the Robertson-Cole Corporation of New York, in the future. Eight features starring Miss Barriscale have been contracted for by the Robertson-Cole concern, the first of these pictures, "All of a Sudden Norma," to be released in December. The second B. B. production, entitled "The Trick of Fate," is now in course of production at the Brunton studio under the direction of Howard Hickman.

Katterjohn Plans Big Production.

Monte M. Katterjohn, who has just recently entered the ranks of film producers, is planning to film, as his first offering, a story that he considers his masterpiece. The story deals with a body of pioneer Americans whose adventures and struggles provided some of the most dramatic episodes in American history, but which has never before appeared as the basis of a film drama. Mr. Katterjohn had intended this story for an eight or nine-reel production, but his present plan is to confine the action into not more than seven reels.

Karger Arrives.

Maxwell Karger, director-general of the Metro Corporation, arrived in Los Angeles the day before Thanksgiving in company with Mrs. Karger and their two children, and were met at the station by a delegation from Metro's West Coast studio, who escorted them to the Hollywood Hotel.

Projection Booth on Main Floor.

One of the things that Manager Miller of the new California Theatre decided upon when planning his house was that the projection booth should be upon the main floor. His observation in the past has convinced him that in most of the big photoplay houses where pictures are thrown from the second or third balcony it has resulted in presenting distorted and out-of-focus appearances of the players on the screen, and to avoid this fault in the California he has had the projection booth built on a level with the screen. Every modern idea has been incorporated in the equipment of the projection booth of the new theatre, and several of the most approved models of projection machines are now being installed.

Notes of Local Theatres.

When Sid Grauman heard that the theatre might be allowed to reopen provided the managers insist on their patrons wearing flu masks he immediately got busy and rounded up several thousands of the masks from the various downtown drug stores. The next day the Health Board decided that the theatres should remain closed until such time as it would be deemed safe for the people to attend the shows unmasked. Now Sid is wondering what he will do with all his masks.

* * *

J. A. Quinn, proprietor of the Rialto, is planning to make an extended trip throughout the East within a few weeks.

* * *

Jan Phillipe Schinhan, a Bohemian artist of the pipe organ, has been engaged by Emil Kehrlein to play the $50,000 organ at the Kinema.

Studio Shots

THE Zoellner String Quartet, composed of internationally famous artists, took part in a scene recently staged for the Helen Keller production being filmed at Brunton. Miss Keller, who can neither see nor hear, responds to the vibration of music in a wonderful manner.

The L-Ko Comedy Company is now featuring a Chinese comedian named Chai Hong, who is being directed by Ferris Hartman.

Mary H. O'Connor, scenario and film editor of the Lasky Company, is suffering from influenza at her home in Hollywood.

George Melford, who has been working at the Eastern studios of the Famous Players-Lasky Company, has returned to Hollywood.

Florence Oberle, who heard last week that her son, Jack, had been killed in battle in France, became prostrated at the news, and had to be taken to a sanatarium for treatment and rest.

Edward Sloman has taken the Margarita Fisher Company out on the Mojave Desert to film scenes.

Marjorie Daw, who was well on the way to recovery from her recent spell of "flu," has suffered a relapse, with additional complications in the form of jaundice.

J. Frank Glendon, playing opposite Bessie Love in a Vitagraph picture, is just now recovering his voice after his strenuous vocal work during the Fourth Liberty Loan drive.

Henry B. Walthall and bride, Mary Charleson, motored from Scottsdale, Ariz., to Los Angeles last week, and will begin work at the National studios immediately on a new production. Miss Charleson will play the leading feminine role in support of her husband.

Catherine Calvert has arrived on the West Coast to play a star part in a coming Paramount production.

Mary Pickford has given orders to Santa Claus to deliver 70,000 cigarettes and 2,500 cigars to her regiment, the 143d Field Artillery of California, now stationed at Bordeaux, France.

Carmen Phillips is playing the part of Mme. Yelba, an opera singer, in support of Jane and Katherine Lee in a new comedy-drama called "Smiles."

Darrell Foss has been dismissed from the army, and is back in the Hollywood film colony.

A little daughter made her appearance at the home of F. O. Sistrom, manager at Universal City, last week.

Tarkington Baker, manager of publicity for Universal in New York, has returned East, after having been in conference for several days with Ham Beall at Universal City. Mr. Beall will immediately put in operation a new plan for handling the publicity at Universal City.

Forrest Stanley, formerly seen in Morosco photoplays, has returned to Los Angeles to resume film work, after more than two years of regular stage playing.

Dustin Farnum, who has lost two motorboat races to Frank Garbutt around Catalina Island, is supervising the building of a new boat, which he will name "Over the Top II," and in which he will try his luck again.

Wallace Reid has gone to San Francisco to assist the official committee of that city in a War Savings Stamp drive.

Ruth Roland, who has just signed a contract to appear in another Pathe serial, is visiting in San Francisco before starting work in the new production.

Bill Russell dropped into the city on his way from Yosemite, where he spent his month's vacation during the shut-down. Bill said he was ready to resume camera activities at any time.

Jack Pickford arrived in Los Angeles from the East on the same day last week that Viola Dana, Harry Beaumont and James Kirkwood landed in town.

Helen Keller, Sightless, Laughs at "Shoulder Arms"

MISS HELEN KELLER, known throughout the world for her wonderful accomplishments despite her inability either to hear or see, recently "viewed" Charlie Chaplin's second First National comedy, "Shoulder Arms" as the guest of the comedian at his Los Angeles studio.

Miss Keller and Mrs. Anne Sullivan Macy, her constant companion and who has long served as the eyes through which Miss Keller sees the world, were Chaplin's guests at dinner. Afterward the party went to the studio theatre and "Shoulder Arms" was screened. Mrs. Macy, with her fingers on the palm of the blind girl's hand, telegraphed the scene to her. Onlookers declare that she led the laughter as the absurd situations developed, and that she did not miss one of the subtle bits of comedy.

A "Moving" Picture Indeed—Helen Keller "Sees" "Shoulder Arms."

Ohio Exhibitors Fighting to Legalize Sunday Shows

THE exhibitors of Ohio are conducting a campaign to amend the laws of the State of Ohio so as to legalize the showing of motion pictures on Sunday. The existing laws provide for a fine and imprisonment for any one who shows pictures on Sunday. There are about one hundred towns that are closed on Sunday and new ones are being added to the list daily.

An organization called the Ohio State Screen League has been formed as a result of a great many meetings of the exhibitors. This organization is co-operating with the National Association of the Motion Picture Industry and is putting forth real efforts to safeguard the exhibitors' interests.

Hat-Wearing Females Annoy Helpless Ottawa Managers

THE theatres of Ottawa, Ontario, are still bothered by two relics of the past, namely, the end-seat hog and the woman who refuses to remove her hat while seeing a show. The two are found in all local houses, although special effort has been made by managers to correct the annoying habits. Slides on which appear requests for women to remove their hats have been shown with frequent regularity. Poor man applauds—but woman still persists. It is a fact that nine out of every ten Ottawa woman wear their hats in the theatres. Can you beat that for a modern, civilized city of 108,000?

When the theatres are opened for the day, the first patrons invariably make a rush for the aisle seats and stick to them, regardless of the number of times that ushers place people in the inside seats of a row.

Hunting Comes to New York.

Gardner Hunting, assistant to Supervising Director Frank E. Woods, in the Hollywood studio, and an efficient and talented scenarist, has left for New York, having been appointed scenario editor of the Famous Players-Lasky studio in New York City. His work will largely be what it has been in the west. He will edit and supervise the continuities for photoplays and arrange the final work on the titling and cutting of productions.

Mr. Hunting's work will in no manner affect the administration of the Famous Players-Lasky main office scenario department, which continues under the charge of Robert A. MacAlarney.

Poland Writing for American.

Joseph Franklin Poland, New York fiction writer, has recently joined the scenario staff of the American Film Company, at Santa Barbara, California. Mr. Poland will write for Mary Miles Minter and Margarita Fisher. The story of "Impossible Susan," a feature starring Miss Fisher, was from his pen. The story of a Minter vehicle, not as yet released, likewise was written by him.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THE week that has just slipped by has shattered another delusion about western Filmland. The belief that the festive hurricane never visits our shores has been laid to rest in the same sepulchre where sleeps the fond idea that 95 per cent. of California's hours are filled with sunshine; that you could stop anywhere along a rural highway and gather a hatful of oranges without getting your hide full of buckshot; and that the steam radiators in apartment houses are intended for something other than ornamental purposes.

Last Sunday a hurricane, alongside of which, according to Captain Leslie T. Peacocke, who was born there, the Big Wind in Ireland was but a gentle breeze, visited our fair city. A tornado that tore down trellisses, played hob with pergolas, uprooted accacias, eucalyptus, lemon, magnolia, orange, olive, rubber, camphor, oleander, palm and pepper trees, ripped the roof from the prop room at Vitagraph, demolished a big set on Mack Sennett's foothill, damaged Fatty Arbuckle's scene dock, eloped with one of Dave Griffith's roofs, set the Lasky people back eight thousand dollars for broken glass, and deposed a tall and stately smokestack from its proud position on the brow of the apartment house wherein resides he who writes these memoirs.

Otherwise, it has been a pretty big week, punctuated with many important arrivals from the East. Those of us who, since the theatres have closed down have been forced to go down and watch the train come in for amusement, have been richly repaid.

New York Accommodation Busy.

Every time the New York-Los Angeles accommodation pulled in at the depot, either an actor, an actress, or a director got off. Mr. Alexandria, our popular hotel keeper, says he will have to put on an extra hack to haul the people to his hotel if the rush keeps up the way it has started.

Among the new arrivals were noted Albert Capellani, Jack Pickford, Viola Dana, Maxwell Karger, Peggy Hyland, Oscar Apfel, Forrest Stanley, and Henry B. Walthall and his new bride, nee Mary Charleson.

I went over to Vitagraph just after the storm and saw the damage done by the wind. There was the prop room with its dome gone, and its secrets open to the curious gaze of any one who cared to rent an airplane and fly over the place, and a street set that had been erected with great cunning and no telling how many feet of lumber leveled to the ground by the gale.

There is something fine and admirable in a movie street. I always get great pleasure in looking at one, but a movie street groveling in the gravel of the desert hillside, prone upon its stomach, is a sad sight. In the language of a well known press agent in his more careless moments, "I like to have wept" over its fallen estate.

An Accordion's Sweet Music.

There was not much doing at Vitagraph, everybody, except Bessie Love, being out on location. I watched Dave Smith direct Bessie, Charles Wheelock, Frank Glendon, Karl Herlinger and Otto Lederer in a scene from "The Enchanted Barn," where Bessie dives under a piano and comes up on the other side just in time to fall into the hands of a couple of villains, while listening to Paul Rondes make sweet music on an accordion.

After making arrangements to return and see Bill Duncan do some of his breakneck stuff and watch Antonio Moreno and other Vitagraphers act, I started back to Hollywood, from which destination, however, I was deflected by a battle.

I love battles, especially movie battles. The sight of the brave director-general, armed with a megaphone, ordering the troops to mortal combat; the sounds of strife; the foe advancing and receiving it in the neck, arouses and fires my warlike soul. The acrid smell of the smoke pots is sweet incense to my martial nose.

I love to hear the crackle of the machine guns popping like popcorn; the foe falling in rows like ripe beans before the reaper—it would sound better to say ripe corn, but we don't raise much of anything but beans out here, and I am very strong for local color—I can see a whole regiment go down before the terrain and lay sprawling around on the barrage with the utmost equanimity, because I know that the entire company will shortly rise, brush the dust of battle from its pants, proceed to the studio, and draw down good iron men for its day's work.

Gets Lost in the Scenery.

As I was proceeding along a pleasant road bordered on one side by a grove of the stately eucalyptus and on the other by variegated California scenery, I was arrested by sounds of a booming nature that indicated a movie battle proceeding somewhere in the immediate vicinity.

Plunging into the depths of the forest with the utmost bravery and utter disregard of danger, I immediately got lost, and after wandering around for an interminable time I emerged just in time to see the last fallen foe arise, and Elmer Clifton, who had been putting on war stuff for a Dorothy Gish play, with his cameraman and other assistants, fading into the distance.

After this I had a real mystifying adventure.

Charles A. Taylor, who is also known as the master of melodrama, opened up the Norbig studios in Glendale a short time ago and started making a big feature with a star that is totally unknown to the film world. Various stories of her wit, beauty, grace and ability to do anything in the world with horses began to circulate in the colony, but none knew her name.

Society reporters from the local press interviewed her, but always in the presence of Mr. Melodrama Taylor, and no one learned anything.

George Walsh in "I'll Say So." **Peggy Hyland in "Caught in the Act."**

Stars and Scenes in Two Fox Productions.

The company went down to the beach and made some location stuff, and the mysterious star drove a chariot with four horses in a manner that would have made Ben Hur ashamed of himself and the plot thickened.

"Star" Avoids the Spotlight.

"They can't pull any mystery stuff on me," I said, rubbing up my detective badge, "and so far as there being a girl in the movies who will not tell her name, bunk, bosh, and likewise stuff and nonsense."

I went down to the studio; I saw the mysterious star, and talked to her, and I asked her name in a polite manner, and she said, really, she could not tell. I talked to her father and mother, for in addition to being a mystery, she is at the same time one of the most chaperoned stars in the movies.

Neither Pa nor Ma would tell any names. Talking to Taylor was useless. He is somewhat hard of hearing and carries a little telephone exchange like a suitcase around with him. When you talk about the weather it works fine, but every time I tried to ask leading questions about his star, I got the busy signal, or the wires got crossed, or something got wrong with the exchange.

I walked around the studio and watched them make scenes for the picture. The story has a circus atmosphere. Frank Mayo is leading man, and little Ben Alexander is in the cast.

Finds a Star at Leisure Again.

They were making scenes of a sideshow and all the freaks were there. Real ones, too. A snake-skin girl, who is married to the living skeleton; a hula-hula maiden who is a real Polynesian; an oriental dancer and a Circassian beauty.

I found the star at leisure again.

"How," I asked, "am I going to tell people about your monalisa smile and how clever you are riding horses if I don't know your name? They won't know who I am talking about."

She shook her head.

"Suppose," I persisted, "that I write a piece and tell people you are short and dumpy, that you look 37, and that you squint?"

"That," she said sweetly, "wouldn't make any difference as long as you didn't have my name. They wouldn't know whom you were talking about, would they?"

She had me there.

"Your southern accent tells me you are from the South," I said. "What state?"

"Listen," she began, and I believe she was really going to tell me, but Taylor adjusted his phone to his ear and prepared to listen in.

That was as far as she got, but if anybody knows a good-looking girl from the South who can ride and drive horses and keep a secret, he might know who this mysterious star is—I don't!

Jane Lee Recovering from Operation.

Jane Lee, who with her sister Katherine is in Los Angeles making "Smiles," a William Fox Excel picture, has just recovered from an operation for abscess. While Jane was under the doctor's care the photographing of "Smiles" was halted for a week. Work was resumed last week, when Jane, none the worse for her experience, returned to the Fox studio at Hollywood.

TALLY ADVOCATES RUNS OF FORTNIGHT

Los Angeles Exhibitor to Build House Designed to Make Possible Longer Stays of Big Subjects

T. L. TALLY, owner of the First National Exhibitors' Circuit franchise for southern California and Arizona, is to build a theatre designed exclusively for long runs on super-productions, according to a recent announcement from Los Angeles.

His decision is based on his opinion that with the new era of specialization in productions by stars, there will come a much higher quality in releases. This he believes will be the foundation on which exhibitors can make their plans for increasing the length of their runs and reducing the frequency of their program changes.

Mr. Tally has been contemplating the erection of a theatre in Los Angeles, but his plans for its construction were delayed by war conditions and the consequent lack of materials. Now that the War Industries Board has removed the ban on the commercial use of structural materials it is expected he will go ahead with his intentions to give Los Angeles an entirely new type of motion picture theatre.

"Events of the last few months," declared Mr. Tally, "are conclusive proof that longer runs are the thing of the future for exhibitors. We know to a certainty now that indefinite engagements of genuinely good pictures are profitable to exhibitors and that it is throwing money away to give only two or three days or a week to productions that have the merit necessary to longer bookings.

Long Runs Require Special Atmosphere.

"The public does not get a chance to patronize a worth while film if it is shown for one or two days. Every theatre will receive a certain amount of nominal patronage each day. But not every prospective patron—not one-fifth of the prospective patrons—could or would patronize a theatre within one or two days to see a production that is being talked about. There are many reasons for this. Some people are kept at home by illness, others are out of town for a few days, others are entertaining guests, others are too busy the first two or three days that a good production is shown. And a far greater number, who are not regular fans, do not hear comments on an especially worth while release until several days after it has opened.

"To play longer runs requires a certain type of physical equipment in a theatre which, while not absolutely essential to the success of indefinite engagements, adds enough to the atmosphere and general effectiveness of the productions to make the investment profitable. Of course, almost any theatre with the standard equipment can serve as the background for runs of a week, or even longer. But where it is possible to do it, and particularly in the instances of theatres being built, I believe it is a wise precaution for the exhibitor to consider carefully the advantages of special interior arrangements which will give him opportunities for settings, lighting effects, greater latitude in musical accompaniments, and which will contribute to the quality atmosphere imparted by the super- productions which the public will patronize, day after day, for runs ranging from two weeks to a month or longer.

Suit of Shuberts Over "Old Heidelberg" Fails.

THE value of the moving picture rights of the screen production of "Old Heidelberg," in which the Fine Arts Film Company starred Dorothy Gish and Wallace Reid is not to be judicially determined after all, as the result of the dismissal of the suit filed against the Fine Arts Company and the Triangle Film Corporation by the Shubert Theatrical Company.

When the suit was filed in the United States District Court several years ago the Shubert Theatrical Company demanded $25,000 damages, asserting that the motion pictures rights of the production were very valuable, but it is doubtful whether a court would place such a high valuation on the cinema rights at the present time in view of the unpopularity of German products.

However, it was not necessary to pass on the question, as Judge Meyer dismissed action on technical grounds, it appearing that the Shubert Company did not possess a legal claim to the exclusive rights of the play owing to the fact that the English version of the German play had not been protected by copyright in this country and consequently the film companies were within their rights in presenting a screen version of the play.

The play was originally dramatized in Berlin under the style of "Alt Heidelberg" from Wilhelm Meyer-Forster's novel "Karl Heinrich." Emanuel Lederer secured the American rights to the play and contracted with the Shuberts to produce it in this country.

The Majestic Motion Picture Company secured the rights from Max H. Schaaf, who translated the novel into English under the non de plume of Max Chapelle. This translation of the novel was copyrighted in this country.

Pathe Review Pleases Exhibitors.

That the Pathe Review, the new film magazine of interesting topics to be released by Pathe every other week commencing January 19, is going to be one of the most popular subjects ever issued by this firm, was evidenced last week when the first reel was shown to the trade on the roof of the New York Theatre.

The first release combines the famous Pathe color pictures with the highly amusing and exceedingly interesting slow motion process, and as an educational feature it includes scenes revealing the effect of music on wild animals.

The slow motion process was utilized in photographing a baseball game, and the flight of a baseball thrown by a speedy pitcher, floating through the air to the catcher, elucidated shouts of laughter. The slow motion process will be incorporated in the Pathe Review from week to week and the many opportunities for highly humorous bits in using this method of photography can be readily realized.

Chicago News Letter

by Jas. S. McQuade

PRODUCT BELOW PAR, SAYS ROTHAPFEL

New York Manager Tells Chicagoans That Crisis of the Previous Year Has Not Yet Been Passed

SAMUEL GOLDFISH, president of Select Pictures Corporation, and S. L. Rothapfel, America's foremost exhibitor, arrived in the city Thursday morning, December 5, on their trip from coast to coast, during which stop-overs will be made at Cleveland, Chicago, Milwaukee, Minneapolis, Seattle, San Francisco and Los Angeles.

At Cleveland, where the first stop was made Wednesday, December 4, they made addresses to a large gathering of exhibitors at a luncheon previously arranged by Select's Cleveland manager. In Chicago, Ike Van Ronkel, Chicago manager, arranged for a luncheon at the Hotel Blackstone, at 12.30 p. m., where about 100 prominent exhibitors were present, in addition to members of the daily and trade press.

Nate Ascher, of the Ascher Brothers circuit of houses, acted as toastmaster, and after paying a tribute to Mr. Rothapfel he introduced him as the first speaker, "Roxie" responded in one of his characteristic, stirring addresses, during which he succeeded in enthusing his hearers by a bright forecast of the future of the moving picture.

Present Product Rated Below Par.

He pronounced the past year a most trying ordeal for the moving picture and the trade, saying that a great crisis had been encountered and that it has not yet been passed. He considered the film product at present below par and that, in certain cases, big rental prices are being charged.

In exhibition he held that the safest plan tended more and more to the institutional value of the theatre—in other words that the picture itself is not the only thing, but the most important unit among other most essential things. Among these other things are service to patrons, in the way of politeness, comfort, etc.; scenic adjuncts, light effects and, next in importance to the picture itself, the musical accompaniment. He held that strict attention to these would result in the steadily increasing daily average of the receipts, in distinct contrast to the abrupt and irregular daily receipts which result when the picture only is depended upon. The institutional value of each theatre, he holds, cannot fail to exalt the business and bring greater dignity to the moving picture.

All the enumerated adjuncts to the success of the moving picture can be brought into operation only by the practical application of psychology to moving picture entertainment, Mr. Rothapfel insists, and, in proof, he pointed to the history of his New York theatres, the Rialto and the Rivoli.

At this point he complimented Balaban & Katz, owners of the Riviera, in Chicago, on their successful management of that house, which is conducted similarly to the Rothapfel theatres.

Mr. Rothapfel holds that the musical score of a well conducted picture program should be as carefully and fully developed as any grand opera score, and he advised that one should never get one's patrons into a rut.

Keep Your Patrons on the Edge.

"Keep them always on the edge of the seat," he cried, and he recommended the doing of things in a way different from that used by a competitor.

"The breaking of precedent—something different from what the other fellow does, is what counts in this business," he emphasized.

He then exclaimed against the present custom of giving the name of the director, the art man, etc., on the film, in addition to the title. He believes in a pictured showing of the motive of the story before the title appears, and that the names destroy the psychology effect thus created and delay the spectators from "getting into the picture."

During his remarks Mr. Rothapfel gave this advice to exhibitors: "Never cater to the public. They must look up to you as they do to the singer and the speaker. You can't beat the institutional value of the picture theatre."

He held that the relations between the producers and exhibitors should be more cordial and that closer co-operation should exist; also that exhibitors should pay more, if possible, for the rental of films.

Rothapfel Predicts Dollar Prices.

"The moving picture will become so big in the near future that we of this day fail to realize it," he said at this point. "In less than a year I shall be getting one dollar for every seat on the lower floors of both my houses in New York."

Joseph Hopp, president of Chicago Local, was next called upon. He praised the Goldwyn product and stated that not a single Goldwyn picture had yet been found unclean or unfit, even by the drastic Chicago censors.

Samuel Goldfish, Goldwyn's president, was the next speaker and held his audience closely during an extended conversational address. This, at times, created bursts of merriment by the unconscious humor of the speaker, who was never at a loss to call a spade a spade or to hit an opponent hard in a playful manner.

He scored the exhibitor who wants everything in sight without taking any of the producer's chances, and cited in most humorous fashion a case which evoked great laughter. He charged that exhibitors do not co-operate with producers, as they fail to sustain them by the breaking of contracts for their product, which have been accepted by producers in entire good faith.

"Such actions may lead to a revolution on the part of producers," Mr. Goldfish asserted.

Producers Not Paying Dividends.

"When exhibitors meet in a body anywhere they usually get talking about prices—and lower prices," he said. "Yet not one producer has paid a dividend for the last two and a half years. I have put over half a million dollars in pictures and our company has done its utmost to make the best pictures, but the exhibitors won't let us.

"They want a star. All the producers in America are not making as much as one star. And who has made the stars? Who made Douglas Fairbanks?

"Exhibitors are facing a crime. They are killing 50 per cent. of the business.

"Producers must get the works of the best authors and must encourage them. Goldwyn holds receipts for many thousands of dollars paid for stories which are unused.

Producers Must Be Supported.

"Producers must have support and co-operation of exhibitors, and exhibitors must concede that producers must have their just share of profits.

"The day of domination by the producer has gone by. If conditions continue as at present, the producers must quit. The producers have borrowed money for the last two years. Don't ever force the producers to get together to protect themselves.

"Courage on the part of exhibitors to raise the admission price just five cents would mean so much! If exhibitors would do this much for the business they would save the picture.

"Our branch managers fail to meet an exhibitor who is making a dollar! The exhibitor succeeds in convincing even our branch managers."

In concluding Mr. Goldfish advocated the running of film subjects at least two days instead of one day, saying that it would greatly relieve the present conditions.

Chicago Censorship Board Bans "Finger of Justice"

OWING to inclement weather the meeting of the Chicago Censorship Commission, held Friday, November 22, was sparsely attended, and Chairman Hurley ruled that those present should remove to the projection rooms of the Chicago censor board, in the City Hall, and view "The Finger of Justice," which had recently been given a "pink" permit by Second Deputy Frazier, head of the censor board, who succeeded Major Funghouser.

This picture had been refused a permit

in New York and the action of Second Deputy Frazier had raised a storm of protest. After viewing the picture, the members of the Censorship Commission present, with the exception of Secretary Quigley, voted against the granting of a permit, Mr. Quigley remaining neutral. John Fitzpatrick, president of the Chicago Federation of Labor, who was present, gave the opinion that he could see no reason for refusing a permit. Others present, among them Joseph Hopp, were of the same opinion.

Acting Chief Alcock, who was present at the viewing of the film, then declared that he would take the matter under advisement and give his decision later. The following day, Saturday, November 23, he overruled the second deputy and refused a permit of any kind, thus canceling the "pink" permit already issued.

"The Finger of Justice" was filmed by the Rev. Paul Smith, an evangelist of San Francisco, whose crusade against vice in the segregated vice district of the Barbary Coast, in that city, led to its exposure in films. The picture is being marketed by the Arrow Film Company, of which W. E. Shallenberger is president.

At the meeting of the Chicago Censorship Commission, held Friday afternoon, November 29, Chairman Hurley recommended the adoption of a resolution to the effect that the new Chief of Police Garrity and Second Deputy Frazier, the present censor of moving pictures, should not grant any white permits to pictures which depict white slavery or prostitution, without being viewed by the commission previously. The resolution was carried. About ten members of the commission were present on the occasion.

Chicago Exhibitors' League Discusses Vital Questions

THE regular monthly meeting of the Chicago Exhibitors' League was held in Fraternity Hall, Friday noon, December 6, about sixty exhibitors being present. Joseph Hopp, president, occupied the chair and the following matters were discussed.

The return of the "Flu" epidemic; the proposed increase in the wages of operators; the censorship question; the music tax and the revised war revenue tax.

Dr. Hill, a member of the Chicago board of health, who has charge of all matters pertaining to the health ordinance, was present. He addressed the meeting on the health question during the return epidemic, and also referred to the six houses which were closed during the week of Monday, December 2.

Among these houses were the Pine Grove, De Luxe, the Liberty, Oak and two smaller ones. They were closed as a warning to other theatre owners and managers, Dr. Hill said, because it was found by the board of health investigators that the ventilating plant in each case was not in operation during the time of showing pictures. The law distinctly calls for the perfect operation of the ventilating plant in every house, while people are in the theatre, and every house will be closed where the law is not observed to the letter.

Dr. Hill was then asked by exhibitors to state why it is that street cars, crowded and jammed with people, and big department stores and their crowded basements are permitted to run. He replied that there was no ordinance which empowered the board of health officers to arrest the officials of a street car company or to stop the running of such cars; also that each of the department stores has an approved ventilating system, which is constantly in operation.

The proposed increase in operators' wages was next considered, and it developed that in the fall of 1917 the operators had entered into a contract for five years, at 75 cents an hour for every day in the week, and that four years of that period have still to run.

Regarding the censorship question, a committee was named to represent the Chicago League at the meeting of the Chicago Censorship Commission on Friday of every week, until the work of the commission is completed.

With regard to the revenue tax the members of the League present favored the retention of the present admission tax and the 5 per cent. tax on film rentals (which producers and distributors pay) according to the newly proposed law.

Director Rex Weber Dies A Victim of Pneumonia

REX WEBER, better known by his home people as Fred Weber, passed away Monday morning, December 9, in this city, another victim of pneumonia.

It was only in the last issue that he was prominently brought before our readers by reason of his being mentioned as the director of the Herald--Examiner's "Smile Film," which he finished at the expense of his health, owing to the strenuous and protracted period of its making. It was really due to his untiring efforts and to exposure to severe weather during the making of the film that Mr. Weber contracted the dread malady which removed him so suddenly from his friends.

Mr. Weber has been a motion picture director for seven years, being employed at various times by the Lubin and the Vitagraph Company. He also directed various Red Cross films, and was consulting director in the filming of "The Birth of a Race."

Mr. Weber was thirty years of age and was born in Covington, Ky. His mother, Mrs. G. L. Weber, came on to Chicago from the family home recently and was at his bedside when he died.

High Honor for Edgar Hopp.

Edgar Hopp, son of Joseph Hopp, president of the Motion Picture Exhibitors' League of Chicago, who is at present attached to the photographic division, Bureau of Navigation, U. S. N., recently received an overseas assignment to go aboard the Pennsylvania, the escort ship for the George Washington, which is conveying President Wilson and party to Europe. Mr. Hopp, Jr., will take all official motion pictures of this trip under the direction of Lieut. Wells Hawks, officer in charge of the photographic division.

Mr. Hopp, Jr., is the chief official motion picture cameraman attached to the photographic division. The pictures made during the voyage will form the official naval records of the trip.

Showmen's League Holds Services.

Memorial services in honor of deceased members of the Showmen's League of America were held in the clubrooms in the Crilly Building, Sunday, December 8, by a large number of the Chicago members of the organization. Prominent among those who have passed away, to whom touching references were made at the meeting, were the late president, John B. Warren; the first president, William F. Cody, and Warren A. Patrick, founder of the organization and first national secretary.

"The Birth of a Race" at Blackstone.

Sunday evening, December 1, the much-heralded picture, "The Birth of a Race," was given its premiere at the Blackstone Theatre here—just about the most forbidding spot for the presentation of pictures. In the first place, the location is out of the way, and in the second it never before had been used for picture entertainment.

I attended the opening and found the theatre filled, to a seat, downstairs, while the balcony and the gallery had a fair sprinkling of first nighters. Of course, much of this was "paper," but the attendance has shown an improvement every night thus far since, and the management is fairly satisfied with the results—taking everything into consideration.

Blanche Sweet Blows Into Town

BLANCHE SWEET, dapper as ever, blew into town December 6 on a business trip, and returns to the coast again this week to start work on her next big picture under the management of Harry Garson. Its name Miss Sweet would not divulge—neither would she give any inkling as to the nature of the subject—but when it came to "The Unpardonable Sin," which Miss Sweet has just completed, her enthusiasm was boundless. Miss Sweet declares it to be the biggest picture of the year.

The player recounted all her troubles of making "The Unpardonable Sin" during the "flu" epidemic. Marshall Neilan, the director, persevered, however, and the result has been beyond expectations.

The picture will be in nine reels instead of eight as previously announced.

It goes into Clune's Auditorium, Los Angeles, for a run beginning New Year week, after which it will be given a Broadway showing. Mr. Garson is said to have refused one of the biggest cash offers made for any picture this year.

Blanche Sweet.

SCHENCK SHIFTS TO FIRST NATIONAL

Head of Norma Talmadge Productions Company Tells Why His Star's Pictures Will Be Distributed Under Different Plan—Not Criticism, but Analysis, He Says

THE First National Exhibitors' Circuit, Inc., has signed a two years' contract for the distribution of productions starring Norma Talmadge. The contract becomes effective as soon as the four productions still to be made under the present agreement with Select Pictures Corporation have been completed and delivered.

"For the first time in my experience as a producer," declares Joseph M. Schenck, who is the active head of the Norma Talmadge Productions Company, "I am able to understand how it is possible for a producer to make bigger and better pictures with an increase in values at the box-office compatible with the added quality in the picture. To me this contract with First National is the solution to an ambition I have cherished for more than a year. I have wanted to make bigger pictures. I have wanted to pay the price demanded for big stories. Of course, there has been nothing to stop me but the uncertainty of whether I would do any better than break even on the investment. This was the fault not of an individual or group of individuals but of a system."

While the details of the contract are not made public, it is understood that First National will distribute a minimum of twelve Norma Talmadge productions during the two years the contract is in force, and that a total of twenty productions will be the maximum. By this system of keeping two directors constantly employed, Mr. Schenck plans to make at least six releases each year, allowing a minimum of six weeks' actual studio working time for every production.

Transaction Involves Large Sum.

Although the amount that will be paid by First National for the negative rights to each picture totals, in the aggregate, what is described as one of the biggest, if not the biggest, sum ever involved in a contract of this nature, it means, according to Circuit officials, that the Norma Talmadge pictures will, as a consequence of the increased latitude given Mr. Schenck in production, take on a proportionate increase in box-office value, apart from the exhibitors' advantage in booking them independently.

"Furthermore," declared J. D. Williams, manager for First National, "the exhibitors will book the Talmadge pictures exactly as they are booking the Chaplin, Pickford and Stewart releases, independent of anything else. Mr. Scheneck's features will stand absolutely on their own merits."

Mr. Schenck summed up his opinion of the contract with First National by describing it as "the revolutionary change of method which gives me the open door to greater quality in productions starring Norma Talmadge and to a realization of a profit from the superior releases I will place at the disposal of exhibitors.

Believes "System" Cannot Endure.

"First let me make clear," he requested, "that my comments are not in any sense a criticism of individuals or organizations, but an analysis of a system. For this system there can be no individual responsibility. It is universally employed by program distributors. That it cannot endure much longer is obvious to me. I have been producing pictures with Miss Talmadge as the star for more than two years. When I first took charge of her studio I received an offer of $750 a week for her services. Recently I was offered $7,500 a week by a program company. To have accepted it would have been fatal to her popularity. True, an income of $30,000 a month is better than a reasonable salary. The fact that I refused the offer was not due entirely to my belief that she is capable of earning more. It was also because I knew that to accept it would be to place her against a dead wall obstacle to progress, and would result in a decline in her popularity. Allowing six weeks to a production, her salary alone would burden each picture with approximately $60,000, because she would require ten days or two weeks of rest between pictures. Add to this about $40,000 for other expense, not including prints, advertising supplies and sales cost, and figure what it means to get back that sum.

"By having her productions distributed on the open market plan, whereby they are available to every exhibitor in the country, burden free, I receive a sum for each negative which is sufficient to give me ample latitude for obtaining the greatest possible quality, and which tells me in advance just how much I can afford to spend on production and still give me a profit. There is no guesswork. I know, under the contract with First National, just how far I can go. And when my negative is completed I do not need to wait a year, eighteen months or two years to get back my costs with a possible profit.

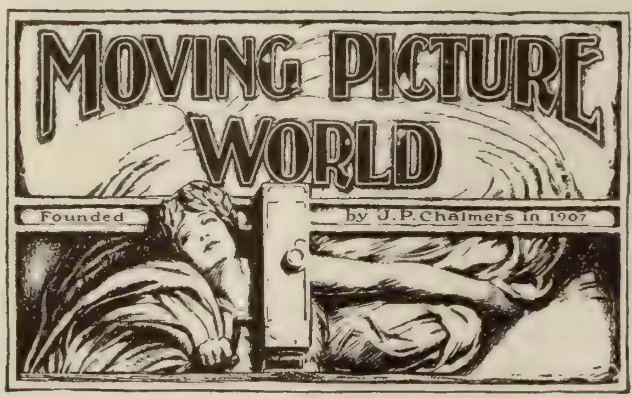
Sees Advantages in Ready Money.

"I receive my costs, plus a profit, when the picture is finished. The result is that I have the money immediately available to begin work on another picture.

"Some exhibitors who do not reason may say: 'It's a fine thing for Miss Talmadge. She can make cheap pictures and still be sure of a big profit. We won't get her releases any cheaper if they are not up to a standard.' But they should remember that a big profit on each of two pictures—which is the maximum that any producer could use to hoodwink a distributor—does not amount to one-tenth as much as a reasonable profit on twelve or fifteen productions of a quality that makes them big winners at the box office. A producer releasing through First National exchanges has everything in the world to gain by giving his utmost for the attainment of super perfection and everything to lose by attempting to take any advantage of exhibitors in failing to give them value received."

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified advertising.

Scenes from Rex Beach's "Too Fat to Fight" (Goldwyn).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Saturday, December 21, 1918

FACTS AND COMMENTS

THROUGH lack of a quorum to do business the special meeting of the members of the National Association of the Motion Picture Industry called to consider the proposition which contemplated the consolidation of the N. A. M. P. I. and the Motion Picture Exhibitors' League, that particular transaction was not consummated It would not be correct to say that nothing was done. On the contrary a great deal was accomplished, because the truth was finally brought home to the representatives of the exhibitors' organization present that it would not be good policy to thus sink their identity, and the president of that organization, who was present, declared that he would recommend to his board of directors that all negotiations be terminated.

*

The MOVING PICTURE WORLD congratulates Mr. Schaefer upon his very wise determination. As we have pointed out repeatedly in these columns such a combination of interests as was proposed could never solve the problems which arise between the two branches of the motion picture trade. We were willing, nevertheless, that the plan should be given a trial, and as members of the N. A. M. P. I. would have voted in favor of it had the opportunity been given for no other reason than that its futility might have been conclusively proved. But the failure of two important branches of the industry to be present at the meeting, thus creating no quorum, and the action of President Schaefer in declaring his purpose to withdraw from any further consideration of the question clears up the situation.

*

Another event occurred at that meeting which is not quite so pleasant. This plan was strongly favored, if not conceived, by the president of the N. A. M. P. I., William A. Brady. That it should fail by the coldness of the men with whom he was most closely associated must have been to him a matter of deepest chagrin. That he resented the failure of his friends to support him was shown by his statement to the effect that it was his intention to resign his office and retire as quickly as possible. Whatever may be Mr. Brady's failings one fact stands out in his favor: he is the first man to be chosen president of the N. A. M. P. I. who has been able to keep the organization together and interested in the trade's welfare enough to accomplish anything. It has been hinted that Mr. Brady has other reasons for resigning, and it would not be difficult to find them, but if he is to continue in the picture business he should be induced to withdraw his resignation should he eventually present it. True, the job is a thankless one and more, but the organization should be so established and financed that its executive might at least be reimbursed for his traveling expenses. There is a great and growing need for a trade organization in the motion picture industry, but it should be conducted on proper business lines. Mr. Brady knows the amusement business; he is a forceful man and has proved his value to the trade. Under proper conditions he would be still more valuable and should be retained.

* * *

ASSUMING that President Schaefer will pursue the course he proposed, it will be up to the exhibitors of the country to support his efforts to establish a strong organization. We have named the reasons for such organization so many times that repetition now begins to sound like "parrot talk." There are so many things that exhibitors must and can do for themselves that it seems a crime when they do not get together and do them. Problems that arise in a given state cannot be handled so well as by the exhibitors of that state. Outside interference is more likely to be fatal than helpful to their cause. But nothing can be accomplished unless there is organization. So organization is the thing to be accomplished, and the time is now.

* * *

THERE seems to be a difference of opinion among our ministerial brothers of Indianapolis on the subject of closing picture theatres in that town on Sunday. When the ministerial delegation interviewed the Mayor on the subject and presented a set of resolutions demanding the closing of theatres it developed that a considerable number of the delegation disapproved the tenor of the resolutions and suggested that it would be a good idea if the parsons who were so anxious to close the picture shows would first pursuade their parishioners to refrain from patronizing them. Might be a good idea for preachers generally to take a vote of their congregations on the picture show.

NEW SPIRIT OF DRAMA

By LOUIS REEVES HARRISON.

"NOW that the war has been won and our people are settling down once more to ordinary life," says Milton Hoffman of the Famous Players-Lasky Company, "their souls freed from the weight constantly present while vast armies were contending in Europe, when they can once more take up the threads of life that were temporarily dropped, they will wish not only to be entertained but made to think seriously."

Here, at last, is a studio manager who realizes that we CAN think.

We are the people—you and I help make up the public.

When all studio managers learn that we shall then have better plays.

The whole trend of modern art of the screen makes for a spirit of truth about the present, and it requires thought to formulate stories dealing with our sane readjustment to the new spirit of the times and our progressively enlarging freedom. The violent reaction that is just now going on against long-suffered social injustice offers more intense and more important material for drama than the old-time stories of persecution in Siberia. Bolshevism furnishes more harrowing atrocities and more ideal villains than czarism ever knew, a far greater menace to world happiness.

A great gulf separates stories of four years ago and those of today.

Hatred, jealousy, cruelty and greed are still with us.

So are love, compassion, sacrifice and nobility of character.

These human expressions are the same, and drama must deal with what is human, but there is a great difference in what gives rise to passion and affection, as wide a difference as between modern weapons and those of ancient times.

Modern spirit is opposed to the morbid, to occult, the incredible.

We are sane enough to live while we live when we live.

When we live is far from being before the great war.

In dealing with that war there is much to be thought of.

As far as it is possible to do so with due regard for dramatic situations it furnishes in rich abundance those atrocities which are harrowing to wives and mothers of soldiers should be avoided, that is to say the actual view of them. This need not deprive us of the almost limitless resource of love stories and those of romantic adventure, which returning soldiers will enjoy seeing quite as well as ourselves, nor of the character contrasts offered by contact of American youth with that of European countries, probably the most fascinating the screen will exhibit.

Incidentally, let us have done with the conventional Frenchman.

Let us eliminate "ze" for "the" in sub-titles.

Dialect on the screen is an offense to good taste.

Differences between ourselves and Europeans, interesting to millions of soldier boys and their wives, mothers, sweethearts and sisters, are not in language so much as in character, for conversation must be presented intelligibly except in farce. Those individual peculiarities must be studied thoughtfully to be effective, so Milton Hoffman is right—it will require brains to "challenge the audience to mental activity and bright reasoning."

During years of European travel I never saw such foreigners as are presented on the stage, the hackneyed theatrical conceptions of ignorance.

Let us keep along lines of truth on the screen.

Just so with our own social and political life.

Otherwise screen drama will lose its hold on popular favor.

Drama must stand for the reality of its time.

There is a tremendous field opening up at home that will give growth through woman's new footing in business and social affairs, in her superior physical development, on which that of the race depends, in her attempt to keep the pace in our general advancement. We are frauds and moral cowards still to depict her as the woman of yesterday—she is a new creature.

It is our place as men to bring her up to our ideals.

Let us also consign the strutting hero to farce.

Remember also that emotions are more thrilling than action.

Passion cannot be deep and vital unless it is shown.

Drama will be only for the unthinking unless there is thought back of it—it is the brains in a screen product which elevates it above the commonplace, the dull, the weak, the undesirable, the unenjoyable.

THE IMPORTANCE OF THEME

By ROBERT C. MCELRAVY.

WITH the increasing skill of scenario writers and directors in constant evidence in the making of photoplays a new danger arises. Is the story to be told worth telling? Will the hand of the stylist and dilettante become visible on the screen in the same manner that it has been visible in the pages of American fiction for this long time? Is the screen to be inflicted with a series of dainty and well made creations, which attract the eye but disappoint heart and mind?

While it is the inevitable tendency of any art to grow away from the people as it increases in outward deficiency, we do not think it will do so permanently with the moving picture. Stories with thin, unreal or artificial plots will not succeed upon the screen, because they will not draw and hold the people; they have not the qualities for stirring the soul that has made the screen successful.

It is well for any producer before he undertakes the production of a given story to consider carefully whether it contains something of vital interest for the public. Any plot that hangs together will not do, particularly for long feature subjects. Mere cleverness and prettiness are not enough to repay the patron for his trip to the moving picture theatre. He has been accustomed to getting more, and he expects to continue getting it.

Few of "Best Sellers" Have Screen Value.

Books and magazines go into the home; they may be picked up at idle moments, and if their stories are weak the reader will perhaps feel no great offense. He has only to quit reading and take up something else. Certain of the "best seller" novels of recent years have sold on their merits as stories, but many of them rode into popularity on a high wave of advertising. While many of these latter were seeming successes, their appeal was really very limited, and several publishers have confessed that the expense of floating a best seller was often greater than its earnings. Certainly there can be small gain to the screen in reproducing any except the best of this type of fiction.

Magazine stories are another type of fiction calling for close examination. "One swallow does not make a summer," and one short story does not make a magazine. The magazine costs the reader but a nominal fee and he can have it delivered at his door by the postman regularly. Its appeal is general, and if he finds but one strong story in the entire publication he will perhaps have no quarrel with it. The magazine gets its chief return in many instances from its advertisements, and if it loses one subscriber for any reason there is usually another ready to take his place. The theory has often been advanced in former years that the success of certain magazines, as advertising mediums, has been enhanced, rather than weakened, by running light, uncritical fiction.

With the screen the shoe of commercialism is on the other foot. Every feature production *must sell itself by the sheer strength of its story interest!* It has no advertising pages to help out on expenses. It does not go to the patron, but invites the patron to come to it. For these reasons the moving picture of the more serious type must be kept a strong and vital interpretation of real life, as it has been from the beginning. It must tackle problems of all sorts and stir the pulses of observers, or there is bound to be disappointment.

Authors who hope to place stories with the screen should take a long, second look at the requirements. The screen demands the stuff of real life for its features and the plot of the average magazine story has been in past years rather shy on this. When experienced critics sometimes report only four or five exceptional short stories in all of the magazines put together in a given month, it can be seen why discerning makers of moving pictures look twice before reproducing certain magazine fiction.

The plot of the average short story is not worth six reels, or even five, and many feature pictures have proved weak, not because they lacked good workmanship, but because the theme was not strong enough to start with. Many short stories have abundant plot for two or three reels, but not for longer subjects. Producers would undoubtedly get better results by giving such stories the footage they are worth than by stringing them out into attenuated feature productions.

Even a highly successful short story may represent a mere fragment of life, when reduced to action. It succeeds in its original form because the skilled hand of the writer who knows his business has made it acceptable. When the screen has developed a greater proficiency for expressing feeling and emotion without conspicuous action, it will be able to use such stories, but they will still be mere episodes and not worth more than one to three reels.

A gleam of hope is held out in the changing requirements of the magazines themselves, which are broadening and deepening as a result of the war. Douglas Z. Doty, one of the leading editors, writing in the Authors' League Bulletin for November, sounds a promising note when he says: "I believe that even in the cheapest of popular magazines the fiction-mechanic will have to give way to the writer with vision and ideals."

It may be that one result of the great conflict will be a general rejuvenation of the art of story telling, in which the author writes of life as he sees it, and the editor listens to the author. In such stories, under these new conditions, authors, magazines and the screen will find mutual profit.

OPPOSE COMPETITION OF GOVERNMENT

At Instance of National Association Committee Atlantic City Congress Adopts Resolutions

PURSUANT to a motion adopted by the board of directors of the National Association of the Motion Picture Industry a delegation appointed by President W. A. Brady, consisting of Walter W. Irwin, John C. Flinn, Will C. Smith and Frederick H. Elliott, attended the War Emergency and Reconstruction Congress held under the auspices of the United States Chamber of Commerce at Atlantic City on December 5, 6 and 7. Classified as related group No. 37 the committee was organized with Mr. Irwin as chairman. Mr. Flinn as secretary and Mr. Smith as speaker, reporting through Major Group No. 10.

The congress was attended by more than 5,000 delegates representing every industry in the United States and the sessions were addressed by many men of national renown.

As the contribution of the motion picture industry the delegation from the N. A. M. P. I. offered a lengthy set of resolutions dealing with the question of Government ownership as it affects the motion picture and the question of censorship.

Charges Government Is In Competition.

Bearing on the first subject the resolutions recited the work done by the united motion picture interests in the aid of war work and noted that notwithstanding those activities, which were gratuitous in their nature, the Government did, through the Division of Films of the Committee on Public Information, enter into and now is engaged in commercial competition with the motion picture industry, by renting to motion picture theatres, at high prices, a news reel, containing pictures of war scenes on the various battle fronts, and designated as "Official Government Pictures," as well as long films known as feature pictures, thus depriving the news reels and the feature pictures of the industry of revenue, to the extent of the revenue diverted to the Committee on Public Information, which revenues to such committee was and is promoted by advertisements in the various trade papers, advising the exhibitors, in effect, that it was their duty as patriotic citizens to exhibit these "Official Films," and likewise advising the exhibitors that those who did so would receive a certificate signed by the chairman of the Committee on Public Information, acknowledging the exhibitor's patriotism and aid to the Government, and that such certificate was appropriate for framing and displaying in the lobby of his theatre to his neighbors and patrons."

On this subject the committee offered this concluding resolution:

"That it is the sense of this body that the National Government should forthwith discontinue its commercial competition with the motion picture industry, by the rental of film for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness, without compensation, to distribute for the Government, much more effectively than the Government can do, any information which the Government deems advisable to disseminate, and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest number of people to think upon the same subject at the same time, and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed."

Records Opposition to Censorship.

On the question of censorship, after reciting the various and well-known arguments against the official inquisition such as motion pictures have been subjected to in states where censorship is practiced, this resolution was offered:

"That the doctrine of censorship is un-American, and is contrary and dangerous to the fundamental principles upon which our Government was founded, and to the conduct of our political institutions for the benefit of the people, and, therefore, should be stamped out wherever it makes its appearance; the motion picture being left to a full and complete responsibility for its acts under the police powers of each community.'

These resolutions were submitted to Major Group No. 10 and, after due explanation, adopted.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Censorship Folly, Says Myra K. Miller, Would Awaken Public Responsibility

AT our request Myra Kingman Miller, president of the National Federation of College Women, and chairman of the Better Film Committee of the National Council of Women, has submitted the following article embodying her views on the question of film censorship. This subject is one on which public opinion has been divided; and as is usually the case with a topic of vital importance, the majority is divided between those of broad and those of narrow vision—between those who seek constructive methods and those who do not.

The motion picture is the greatest factor in the education of the masses today. It reaches further than printing—it is the universal language. The most ignorant and the most cultivated alike read the story as presented in a motion picture.

Photoplay, an ethical magazine, in reference to the industry, has well expressed it as the Fifth Estate. Printing was the Fourth Estate, and history shows us what a blessing it proved to humanity. How much greater is the living vital story the screen presents to the public.

As with every new invention it was commercialized necessarily, and not always by individuals of the right motives, or any motives, except the grasping of the dollar, and so it has come to pass that many films of objectionable character have been made and distributed, which has aroused the just indignation of the right-minded people.

Man's instinctive resort in all public matters is—the law. No law could touch this. The next resort was some sort of board who should decide what might be shown, and hence—censor boards.

Any intelligent person knowing nothing of surgery would scorn the idea of pruning off each tiny end of the ramifications of a cancer with the hope of curing the curse. They would say immediately, "go to the root of the evil," but, better still, if it had nothing to feed upon it would die.

And so censor boards here and there clip off an evil spot, thinking to cure the evil, but it goes on.

There is but one sane remedy for the undesirable film, and that is lack of patronage. When the public becomes educated, to demand good pictures, and shows it by their patronage, one may be sure that kind, and that alone, will be presented and produced. The whole producing end of the industry is regulated by the box-office receipts in the local theatres, so it is the public that must be educated.

No clipping out of a few feet of film can make a desirable picture out of an undesirable one; the whole film is impregnated with the spirit of the story. Better leave it in and disgust the intelligent people, who will then awake to their civic responsibility. It rests with the individual who has a civic consciousness, nor will they shirk this duty on a paid board of censors, which, in the majority of cases, reverts into a purely political "job."

As illustration of the inefficiency of this method, the Better Film Committees of the National Council of Women have had more complaints of undesirable films being shown in Pennsylvania than from any other state, and this state has the most strict state censorship extant.

Censorship boards have not solved the problem, and it must remain in the province of the citizenship of each community to so raise the standard of their motion picture public's demand that no undesirable films can be profitably shown. This is the keynote to the situation.

We have no censorship board of printed material; no one for a moment would suggest that we forbid the Bible being read in our community because there are so many passages therein that are unfit for children to read, nor would we have a censor go through it and eliminate these passages. Yet, the great majority of people believe that the Bible is the greatest moral influence in the world today.

Parents do not forbid the reading of Shakespeare by their children. They simply do not give them Shakespeare to read until they are ready for it. They give them clean, wholesome, modern stories, until they are prepared to draw the right lessons from these great books. Parents, teachers and relatives carefully guard their children as to their reading, and yet they send them off to the "movie" with no thought as to what they are going to see. Then the cry goes up, "something must be done, our children must not see these terrible pictures."

Whose fault is it? Certainly not the producer's, when he is encouraged by the money received; nor the exhibitor's, who gives apparently what is wanted. Whose fault is it?

What is true of child life and the movies is true of adult life. People have taken the motion picture too lightly. It should be considered seriously. It is the great art. Every intelligent up-to-date adult should know something about the current pictures, should take an ethical magazine, should know what he wants to see, and what he wants his children to see, and should see these, all of them, and only these—then and not till then will the motion picture fill its proper destiny in the upbuilding of the nation, and then will the folly of the censorship plan be apparent to all.

Microscopic Pictures May Aid Industrial Science

THE assertion was made recently in the New York Evening Sun that the application of motion picture photography to microscopic images opened for it a new field. We would remind the Sun reporter that this field had been entered upon by the moving picture camera several years ago; but we do believe that it has never been applied microscopically in a manner so significant of practical results as the instance to which the Sun points in its issue of November 29 in the following quotation from the Scientific American:

> A moving picture reproduction has been taken and vididly projected on the screen of the successive changes which take place in the structure of crystals of such iron (wrought iron) when subjected to alternate bends or blows. The piece of iron was placed in a bending machine. The microscope was attached just over the place or point where the iron was most affected, and a moving picture camera was attached to the microscope. As the piece of iron was bent back and forth, the effect in the breaking point was recorded through the microscope and in the camera. About 1-300th of a square inch of area of this iron was thus reproduced. The effect was remarkable, each minute change in the structure and crystals being accurately reproduced until the piece broke. The gradual progression or formation of the cracks or weakening lines was distinctly visible.
>
> Credit for this really wonderful accomplishment is due to a professor in the University of Illinois. It is believed that the new idea will be successfully applied to steel, nonferrous or copper metals and other alloys in the near future. Besides explaining many interesting phenomena not now fully understood it may settle some controversies which otherwise would remain open much longer. It may determine just how steel as well as iron really deteriorates or weakens under stress, whether through the crystal or in some other way. Such an investigation might lead to a heat treatment prolonging the life of certain steels and making them less liable to fatigue, as it is called, or to gradual or sudden deterioration. The conclusion is evident that such an accomplishment might assist in prolonging the life of important members, cables and ropes for elevators, conserving life and material as well.
>
> By its application it may ultimately be possible to tell, for example, by the appearance of the surface under the microscope whether a material has passed 30 per cent. of its effective life, or 90 per cent. thereof. If the characteristics are sufficiently pronounced, which experience alone can tell, then it will be possible to polish a section of a cable in use and examine it with a microscope from time to time and thus determine whether that section at least is nearly ready to fail or whether it shows no indication of failure. These observations would be based on previous moving pictures of the same material. The keynote of the idea is that failure takes place gradually, beginning the moment a piece of metal is first put into use and ending only when that piece gives way entirely.

The moving picture reproduction referred to was exhibited at a recent convention of testing engineers at Atlantic City.

Scotland in Wartime Shown in Newman Films

SOMETHING over a thousand feet of film giving a splendid idea of what has been happening in Scotland during the trying period of the late war has been brought here by E. M. Newman. These pictures, which will be exhibited at Carnegie Hall on December 15, accompanied by a travel talk by Mr. Newman, open in the streets of Edinborough and cover scenes of interest in this city, including a view of the city from the castle.

From here the photographer takes the spectator to Glasgow, where he becomes acquainted first with the streets and their inhabitants. It is in this city that we first thoroughly awaken to the wonderful work the Scottish women have accomplished during the war. A munitions factory into which Mr. Newman was accompanied by a government officer, revealed the nation's best types of womanhood busy in every department. More interesting still is an aeroplane manufactory in which aeroplanes are made entirely by women, even to the dynamos.

Among his collection Mr. Newman has also many scenes which serve to eulogize the women of England in the splendid way in which they have backed up the fighting forces of the Allies.

Belgian Pictures Score Success.

Some weeks ago we printed a review on "Belgium the Kingdom of Grief," a ten-reel collection of pictures recording the history of Belgium from the year 1830 to the present day, and owned by the Classic Film Distributing Company. This company is represented in New York by M. L. Fulton, 59 West 44th street.

Strictly historical, authentic and entertainingly assembled, this picture is making a record for itself as a drawing card which might be envied by feature productions of the dramatic class. At a recent showing at the Brooklyn Institute of Arts and Sciences at least 2,400 persons viewed it, and a return date was immediately negotiated for, which took place on Friday evening, November 29. It has the advantage of showing both sides of the lines, containing, as it does, glimpses of the German lines, which were procured supposedly while alien camermen were still able to snap stray shots of the German hordes.

Shrapnel in Barrage Fire.

The Paramount-Bray Pictograph 146 contains an illuminative illustration of the use of shrapnel in barrage fire. An animated drawing by F. Lyle Goldman of the Bray Studios serves to explain the different kinds of barrages. It shows how when the staff had determined where an attack was to take place, artillery was massed and by preliminary practice the range of the area to be covered was first determined. If the attack was only for the purpose of obtaining prisoners or to occupy a short distance of enemy trenches, the barrage was laid down on three sides of a square so that the enemy was prevented from attacking either in front or on the flanks of the advancing troops. The shrapnel and high explosives were rained down in continuous streams on these lines, making this area impassable. The "searching barrage" the "creeping barrage" and the "box barrage" have been carefully outlined and explained by the artist.

How Museum Groups Are Made.

A subject of unusual interest appearing in the 146th issue of the Paramount-Bray pictograph shows in detail how museum groups are made. The making of the frame over which fine wire is deftly placed to serve as a basis for the plaster cast is first shown. This cast when finished is taken from the form in sections which have been provided for while the plaster is still soft, and is then put together and covered with glue for the reception of the skin of the animal. When furnished with glass eyes and various other touches of realism these mounted groups would challenge detection from the real thing at a distance.

"Winning the War."

A splendid descriptive number, picturing many phases of the gigantic task of feeding our men overseas. The loading of a great steamer in 49 hours with beef and provisions is a fine feature, showing the enthusiasm which laboring men threw into their work in the great crisis. An army camp at mess time and scenes from the great Western farms are also included in this informing number, which was made by the Committee on Public Information .

"Liberty's Triumph."

A one-reel subject demonstrating in effective fashion some of the wonders that have been accomplished by America in the war. Innumerable scenes have been collected, giving a cumulative idea of our efforts since the conflict began. This includes many statistics, but they are intensely interesting and illustrated in a striking manner.

"Official War Review No. 24."

This issue contains one special feature which we believe has not been shown so fully before. That is the scenes depicting the manner of fighting with the deadly liquid fire. The great flame throwers are seen in full action, and an idea can be readily gathered of their terrible execution. Lloyd George, King George and other British dignitaries are pictured; also prisoners, wounded, Red Cross activities and tanks in action.

Universal Films Indian Progress.

The 97th issue of the Universal Screen Magazine shows a number of interesting scenes photographed with the Indians at the Carlyle Indian school. Here they are taught various trades and professions of the civilized world, as well as being otherwise educated, and it is with the greatest of skill that they ply those which they have mastered. In the picture we see them at work on the farms, in the dairy, in the blacksmith shop, and also at play; for the Indian is an acknowledged king of athletics.

General Promotes B. S. Riddle.

Announcement is made by General Film Company of the appointment of B. S. Riddle as assistant manager of the New York City exchange. Mr. Riddle was promoted to this position from traveling auditor, in which capacity he has served the company several years. At the New York exchange he will cooperate with Manager J. A. Hammell, his duties pertaining to the accounting work of the office. Mr. Riddle is known to motion picture men all over the East and has specialized in system and office management.

Beach Engages Kay Laurell

ANNOUNCEMENT by Goldwyn that Rex Beach has engaged Kay Laurell to play the leading feminine role in his newest motion picture, "The Brand," recalls the success in previous Rex Beach productions of a past and a present member of the Ziegfeld "Follies" organization, of which Miss Laurell was once a featured and favored player.

Kay Laurell.

When Rex Beach produced "The Auction Block" for Goldwyn release he chose for leading woman Ruby De Remer, a favorite of the "Follies," then comparatively unknown in pictures. She registered a success as a screen actress and since has been seen in a dozen productions. The debut of Will Rogers, Ziegfeld's famous cowboy monologist, was more recent.

Now Mr. Beach is further testing his ability to pick winners by engaging Miss Laurell, who never has been seen in motion pictures. In the "Follies" she was a favorite for several seasons. Her beauty and charm drew to her a remarkable following.

Miss Laurell has left for the Goldwyn studios in Los Angeles. Rex Beach will shortly go to the coast to supervise the production of "The Brand," which also will enlist the services of Russell Simpson, well remembered for his powerful impersonation of the trader in "The Barrier."

Fox Films for Peace Party.

While President Wilson's party is on the ocean bound for the Peace Conference at Versailles it will be entertained by Fox films. Among the photoplays which will be shown on board the George Washington will be two Victory pictures—"The Strange Woman," featuring Gladys Brockwell, and "Fame and Fortune," starring Tom Mix.

Major Campbell, of the historical division of the United States War College, erected a screen and projection booth in the main saloon of the ship, it having been proved repeatedly during the war that motion pictures are the best means for relieving tedium on shipboard. Major Campbell stated that the Fox corporation was the only company which gave its films without charge to the Presidential company.

Advertising for Exhibitors

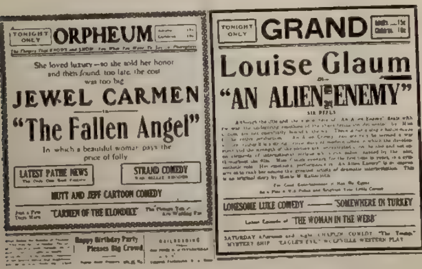
Conducted by **EPES WINTHROP SARGENT**

Fighting the Fire.

A. C. RALEIGH, of the American, Butte, Montana, writes that during the "flu" scare he worked on the newspapers to do what he could to abate the hysteria. He could not hold down the death notices, which sometimes came close to the hundred mark, for that was paid advertising, but as a good advertiser, he kicked at the tendency to put a scare head on the plague story. He got them to cut out the trimmings and stick to hard facts. It was an excellent idea. The newspaper did not realize that it had a financial interest in the scare. The story seemed to have a news value if played up, and so it got the front page. Then Mr. Raleigh reminded them that the sooner the scare was abated the sooner they would get the theatrical, and, perhaps, some other, advertising back—and they took the hint. As a matter of fact, the scare was worse than the disease. New York was not shut down, largely because it seemed unfair to shut down the houses and permit the people to be herded like cattle in the transportation systems. The authorities took no special precautions other than the suggesting that the theatres open at eight, a quarter past and half-past, as instructed, to head off the rush at the usual eight-fifteen period, and in the same way, certain lines of business opened earlier or later than usual in an effort to distribute the load over a longer period. This was about the only precaution taken, and yet, in proportion to the population, New York came off rather light in spite of the congestion on the streets, in the transit systems, and even in the homes. And New York newspapers did not play up the plague as other towns did. In many sections the shutdown was continued beyond real necessity, because of hysteria, a part of which, at least, might have been avoided had the theatrical advertisers argued with the newspapers. Next time something happens, keep that in mind, and work on your local editors, not to the point of defeating safety, but to prevent hysterical action.

Steve Stunts.

Steve Farrar sends in a page from the local paper to explain his fondness for cross page spaces. He explains that when he takes a three column space, the Grand horns in on the rest of the top-of-page position, giving the same display to both.

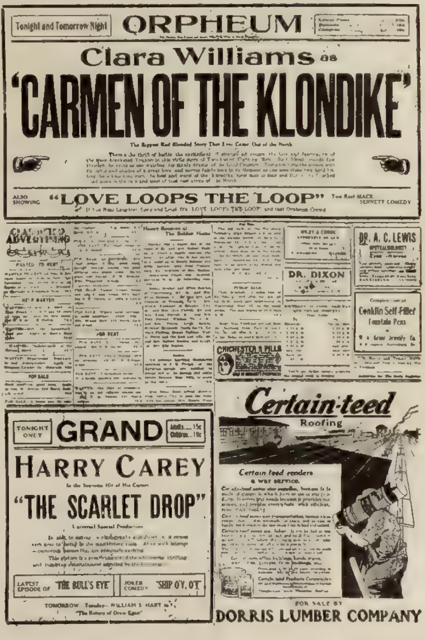

TONIGHT ONLY ORPHEUM
She loved luxury—so she sold her honor and then found too late the cost was too big
JEWEL CARMEN
"The Fallen Angel"
In which a beautiful woman pays the price of folly
LATEST PATHE NEWS
STRAND COMEDY
MUTT AND JEFF CARTOON COMEDY
"CARMEN OF THE KLONDIKE"

Happy Birthday Party Pleases Big Crowd

TONIGHT ONLY GRAND
Louise Glaum
"AN ALIEN ENEMY"
LONESOME LUKE COMEDY —— "SOMEWHERE IN TURKEY"
"THE WOMAN IN THE WEBB"

A Pair of Three-Column Spaces in Which Rival Houses Share the Position.

In the example shown the Grand takes eights where Steve takes sevens. But by taking a cross page space Steve forces the opposition house below the top, and sometimes to the bottom of the page, as shown in this example, where Steve has six sevens and the Grand three, he gets the preferred position. Steve thinks, from his experience, that it pays to take the extra space and get off by himself, but the space rate is low, and he stands a better chance of breaking even on his displays. But Steve gets nice results with a pair of three nines shown here, which appeared in different issues. The Vitagraph cut comes out unusually well.

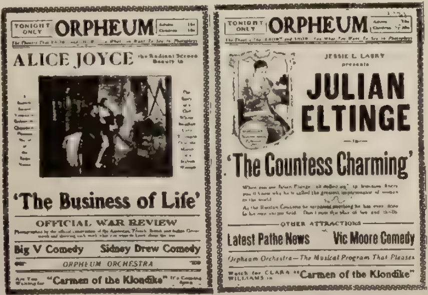

Tonight and Tomorrow Night ORPHEUM
Clara Williams as
'CARMEN OF THE KLONDIKE'
The Biggest Red Blooded Story That Ever Came Out of the North
ALSO SHOWING "LOVE LOOPS THE LOOP" Two Reel MACK SENNETT COMEDY

DR. A. C. LEWIS
DR. DIXON
Conklin Self-Filler Fountain Pens
CHICHESTER'S PILLS

TONIGHT ONLY GRAND
HARRY CAREY
"THE SCARLET DROP"
LATEST EPISODE OF THE BULL'S EYE
JOKER COMEDY "SHIP OY, OY"

Certain-teed Roofing
Certain-teed renders a war service.
FOR SALE BY
DORRIS LUMBER COMPANY

Another Pair of Advertisements in Which, by Doubling Its Space, One House Forces the Other to the Bottom.


TONIGHT ONLY ORPHEUM
ALICE JOYCE the Radiant Screen Beauty in
'The Business of Life'
OFFICIAL WAR REVIEW
Big V Comedy Sidney Drew Comedy
ORPHEUM ORCHESTRA
"Carmen of the Klondike"

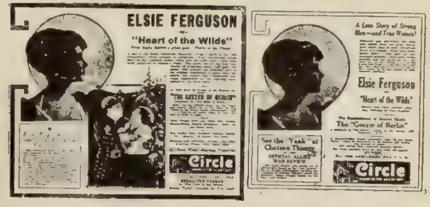
TONIGHT ONLY ORPHEUM
JESSIE L. LASKY presents
JULIAN ELTINGE
in
'The Countess Charming'
OTHER ATTRACTIONS
Latest Pathe News Vic Moore Comedy
Orpheum Orchestra—The Musical Program That Pleases
Watch for CLARA WILLIAMS in "Carmen of the Klondike"

A Pair of Three Nines Which Gave an Excellent Display.

It is not always that Steve can get cuts. He was unable to get a single cut on "Carmen of the Klondike," in spite of the splurge he could make. It is unfair to the small town manager to hold up cuts in the exchange. Note the new slogan Steve is using. It seems to be new. The line runs, "The theatre that KNOWS and SHOWS what you want to see in Photoplays." Try it out.

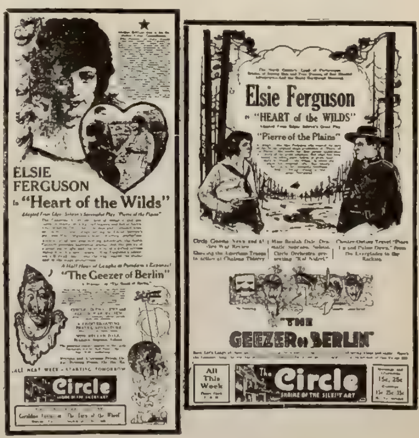
McCormick Introduces.

Even the large houses which might be supposed to run on their own reputation find it desirable now and then to introduce a new star. S. Barret McCormick, of the Circle, Indianapolis, recently played Elsie Ferguson for the first time on his bills, and he took as much pains with her as though she were an unknown factor. One pair are respectively three and four sevens. These are given the same general treatment, but in one a linear border is used, with a double rule for the other, and in the latter the cut has been cropped to make room for the text. In the left-hand display, which is the Saturday space, the portion of the text under the star in the lower left-hand corner is an introduction of the star which runs into an announcement of other players to be seen at the house through the season. The same idea is carried out in two larger spaces, a three sixteens for the Saturday and a four fifteens for the opening day. Both are good examples of the McCormick style of plenty of type matter. Much of it is devoted to Miss Ferguson rather than to the play, yet it is made to seem to have a bearing upon


ELSIE FERGUSON
"Heart of the Wilds"
Circle

A Love Story of Strong Men—and True Women!
Elsie Ferguson
"Heart of the Wilds"
The "Geezer of Berlin"
See the Yanks at Chateau Thierry
OFFICIAL ALLIED WAR REVIEW
Circle

A Four Sevens and Three Sevens Laid Out Along the Same Lines. Note the "Introduction" in the lower Left-Hand Corner.


ELSIE FERGUSON
in "Heart of the Wilds"
A Half Hour of Laughs at Pandora's Expense!
"The Geezer of Berlin"
ALL NEXT WEEK—STARTING TOMORROW
Circle

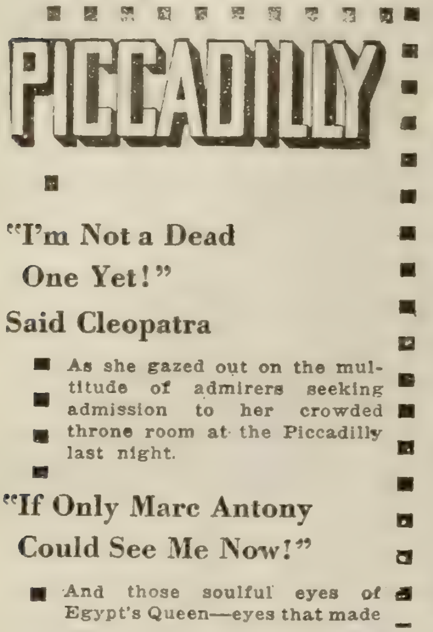
Elsie Ferguson
in "HEART of the WILDS"
"Pierre of the Plains"
"THE GEEZER of BERLIN"
All This Week
The Circle
SHRINE OF THE SILENT ART
15c, 25c

A Three Sixteens for Advance and Four Fifteens for the Opening Day. The Introduction Is Also Used Here.

the play. Even the Circle, with its large patronage, finds it profitable to identify new stars. Miss Ferguson is given a splendid send-off, to the probable betterment of business.

Look At the Layout.

This is part of an advertisemnt taken from a Rochester paper. Howard W. Shannon has followed S. Barret McCormick in the style of text, but he gets a new border with a very simple ornament.



PICCADILLY

"I'm Not a Dead One Yet!"

Said Cleopatra

As she gazed out on the multitude of admirers seeking admission to her crowded throne room at the Piccadilly last night.

"If Only Marc Antony Could See Me Now!"

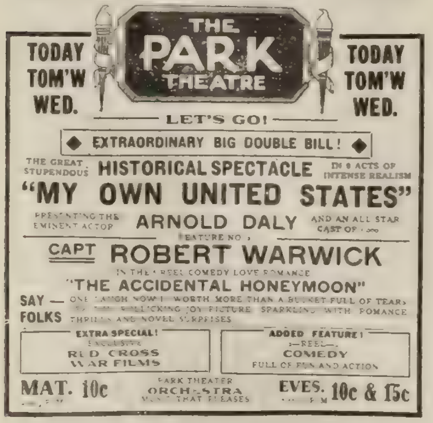
And those soulful eyes of Egypt's Queen—eyes that made

An Odd Border Effect Simply Obtained. To Be Effective the Space Taken Should Be Narrow and Long.

At a pinch you can stand cap. letters on their heads and get the squares, if you leave the I box alone. To be effective, the space must be narrow and rather long. Mr. Shannon took several inches—winding up with a small line cut. It would probably look even better with italic boldface. He ran the film for an entire week, and got away with it, which is pretty good dfor the town, or rather good for Mr. Shannon's ability to hustle.

Utica Advertising.

C. H. Carroll, of the Park, Utica, comes in about once a year, apparently. The Park is a double feature house, and that gives more trouble than one running a single feature and fillers, but Mr. Carroll does well with what he can get, though he should sit on the printer's chest and persuade him to set some of the lines in smaller type in order that the rest may be more easily read. Take this three sevens, for example. Here you will find that the use of a light letter gives a fair display to the titles and stars. It is all a bit crowded, because two features and two fillers have to be presented, but where three-quarters of an inch is used for a comedy, we think it would pay to mention the title of the play rather than to remark that it is "Full of fun and action." It would probably sell better. Contrast this with the left hand display in the second cut. Here the use of a bold face does not give as good a result as with the light line used on the right. We think, too, that a better effect could be gained in all of these displays by using an upper and lower case instead of all capitals. The text is better written than displayed. There is some selling talk for the features, and with a better display this talk would get over more strongly. It is not a case of taking more space, but getting relative display in the space at command. Two eights is plenty in which to advertise a single bill, even with two features, but the printer must be coached to co-operate with the advertiser, and it is hard even to get printers these days, let alone getting good ones. It would be well, however, to try marking the lines to be set in upper and lower, and then insist that the instructions be carried out. Merely marking copy will not always bring the result these days.



TODAY TOM'W WED.

THE PARK THEATRE

TODAY TOM'W WED.

LET'S GO!

◆ EXTRAORDINARY BIG DOUBLE BILL! ◆

THE GREAT STUPENDOUS HISTORICAL SPECTACLE IN 8 ACTS OF INTENSE REALISM

"MY OWN UNITED STATES"

PRESENTING THE EMINENT ACTOR ARNOLD DALY AND AN ALL STAR CAST OF [illegible]

FEATURE NO. 2

CAPT ROBERT WARWICK

IN THE 5 REEL COMEDY LOVE ROMANCE

"THE ACCIDENTAL HONEYMOON"

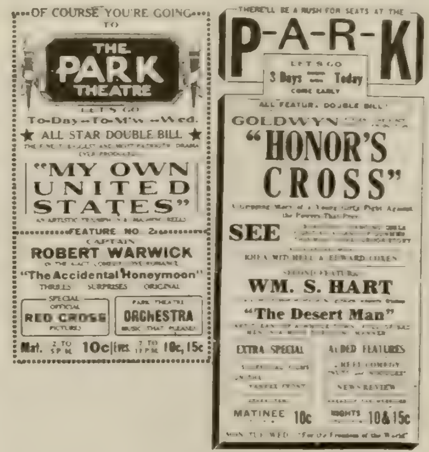
SAY — FOLKS ONE LAUGH NOW IS WORTH MORE THAN A BUCKET FULL OF TEARS [illegible] ROLLICKING JOY PICTURE SPARKLING WITH ROMANCE THRILLS AND NOVEL SURPRISES

EXTRA SPECIAL! EXCLUSIVE RED CROSS WAR FILMS

ADDED FEATURE! 1—REEL— COMEDY FULL OF FUN AND ACTION

MAT. 10c PARK THEATER ORCHESTRA MUSIC THAT PLEASES EVES. 10c & 15c

A three sevens in which the titles stand out because they do not have to fight too bold a letter in the smaller lines.



OF COURSE YOU'RE GOING TO

THE PARK THEATRE

LET'S GO

To-Day—To-M'w—Wed.

★ ALL STAR DOUBLE BILL ★

"MY OWN UNITED STATES"

FEATURE NO 2

CAPTAIN ROBERT WARWICK

"The Accidental Honeymoon"

THRILLS SURPRISES ORIGINAL

SPECIAL OFFICIAL RED CROSS PICTURES

PARK THEATRE ORCHESTRA MUSIC THAT PLEASES

Mat. 2 TO 5 P.M. 10c | Eves. 7 TO 11 P.M. 10c, 15c

THERE'LL BE A RUSH FOR SEATS AT THE

P-A-R-K

LET'S GO

3 Days Today

COME EARLY

ALL FEATURE DOUBLE BILL

GOLDWYN

"HONOR'S CROSS"

SEE

SECOND FEATURE

WM. S. HART

"The Desert Man"

EXTRA SPECIAL

ADDED FEATURES

REEL COMEDY

NEWS REVIEW

MATINEE 10c NIGHTS 10 & 15c

A two tens and two eights. Note how the use of heavier type in the shorter display obscures the title.

Overloading.

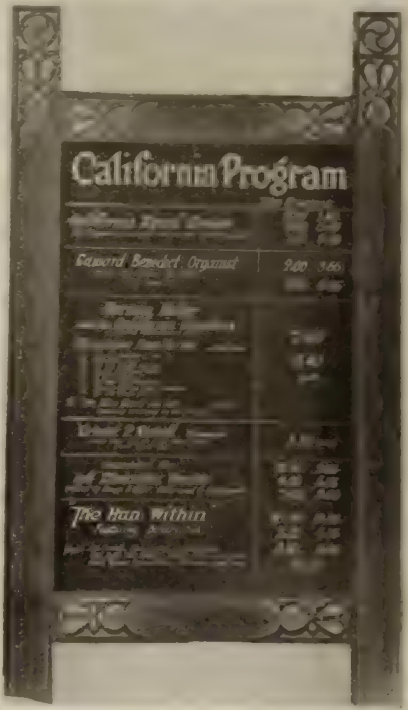
The Thumb Tack is a little folder gotten out by the Los Angeles commercial artists. In a recent issue Frank F. Green contributes a brief article, in the course of which this appears:

> Many ads are actually camouflaged (no term expresses it more accurately) by overloading. Art requires a knowledge of how and what to eliminate—rather than what to include—in order that what is left will tell the story more quickly, more forcefully, and more convincingly. Particularly does this apply to newspaper advertising. If space for an ad message of 50 words is purchased and filled with 100 or more words, it is reduced to a mere background against which the ads of more practical managers stand forth and DRAW.

That says a lot. It is just as important to know what to put in as to know what to keep out, but often what is kept out counts for more than what is put in.

A Good Lobby Idea.

Here is an attractive easel from the California Theatre, San Francisco. It is good from two angles. In the first place it matches the trim of the lobby and fits better into the scheme of things than would a dissimilar frame. In the second angle it gives all a person needs to know about the performance. This is particularly important in the case of a continuous performance house, but it is good even for straight performance houses. With the addition of a clock set into the panel it would be even more complete.



An advertising easel that matches the wood trim of the lobby and gives full information.

Before and After.

To announce the closing of the Mazda, Aurora, Neb., because of the influenza, a throwaway 6 by 8 inches was gotten out. It was headed "The Dark Secret Exposed," the last word being much smaller than the first three. After reciting the mayor's proclamation, it ran on:

> As a member of the City Council, the manager of the Mazda was for the order, and for it hard—everybody should be glad to co-operate with the City Officials and Board of Health in their efforts to check the spread of the "flu."
>
> When the disease, like the Huns will be, has been licked to a frazzle, the Mazda will be back with its usual pep until the war is over, then well laid plans will materialize and bigger things will be doing.
>
> Heave to! Lend a hand in lickin' the kaiser!—BUY MORE BONDS!

For the reopening a slightly smaller sheet was used starting, "Hey, Skinny, the Mazda's gonna open ag'in and I'm sure a-goin'." This was in display with the rest of the text reading:

> COM ON AN' GO, ONLY COSTS SIX CENTS FER US KIDS AN' SEVENTEEN FER THE BIG KIDS AN' MOTHER AN' DAD—SIS CAN GIT FAT TO TAKE HER!
>
> 'Bout the "flu" business, needn't be scared 'bout catchin' up with that stuff at the Mazda, y'know that fumigatin' stuff what kills microbes an' germans an' other small animals, well

a lot a that has been used down there when them said animals didn't have their gas masks on an' every one's gone west. There aint much "flu" around any more anyhow. All y'gotta do is be careful 'bout gettin' in water over yer hed an' snezin' in a feller's face when he's tellin y'somethin'.

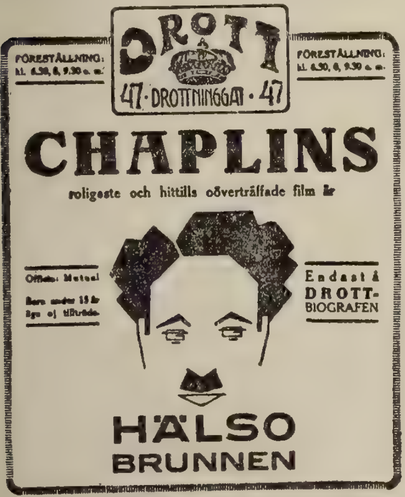
Jails an' schools an' things gonna open Monday—

COM ON AN' GO TO THE MAZDA!

This was informal and took the curse off the closing and gave a good start to the opening. We have seen no instance of public recentment against the order, and we are glad that most places took it nicely. It does not help any, and it certainly does hurt to attempt to question the propriety of an order designed to protect the public health.

Here's Another.

Nils Malmlof, an operator of West Fort Lee, N. J., very kindly sends in another Swedish advertisement to match the Douglas Fairbanks Bennie Ziedman recently sent in. The likeness is just as striking and is along the same lines, but was used by another house. Possibly these are supplied by the rental company, but no matter what, these two advertisements give a hint to American advertisers. Here is a style of cut which cannot clog up, even on a hand press, that is characteristic, striking and selling. Now, if we had one of Miss Pickford——.



DROTT

47 · DROTTNINGGAT · 47

FÖRESTÄLLNING: kl. 6.30, 8, 9.30 e. m.

FÖRESTÄLLNING: kl. 6.30, 8, 9.30 e. m.

CHAPLINS

roligaste och hittills oöverträffade film är

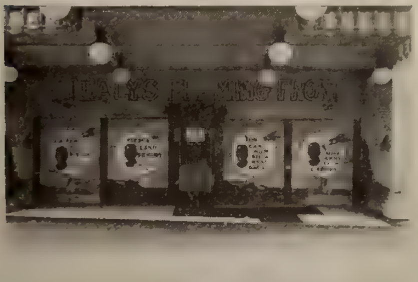
Endast å DROTT-BIOGRAFEN

HÄLSO BRUNNEN

A Chaplin advertisement from a Swedish paper, matching the Fairbanks portrait in the issue for November 2.

A Cyclorama Lobby.

Here is something unusual. It is the lobby of the Strand, Seattle, Wash. It will be noticed that a cyclorama has been painted for "Italy's Flaming Front" which covers not only the lobby space, but laps over on the corners. Only the box office is left uncovered, the painting being tacked to the doors, which are cut through. The picture played for an entire week at the house. Of course it was backed by good advertising displays. The lobby was the idea of Gordon F. Fullerton, who quit the business to go into the foreign trade. We bet he busts that game wide open once he gets started.



A cyclorama lobby display for a battle picture which covers even the doors. Planned by Gordon F. Fullerton.

Persistence.

A. C. Raleigh, of the American, Butte, Mont., takes up a good angle when he writes that he works on the persistence of suggestion. He says:

> I enclose a couple of "last day" ads, being rather typical of my last-day stuff. I find that they bring good results. As a rule, I try to use the same cuts each day, only smaller than the one used the day before, on the supposition that if people miss seeing it the first day, they at least get a mental impression, and on the next day—or maybe the thrid day, they really look at it and I get my message over. It is something like having a "nail in your shoe"—you may not notice it particularly when it first appears, but from subconscious "appeal" it will finally fix your mind fully on that one nail.
>
> My fourth-day stuff, as per enclosed samples, however, I have been changing—to "hit 'em" somewhere else rather unexpectedly, and as I said, with good results.

The fourth day has been eliminated from the schedule by a return to three changes a week, for it has been found that three days is about the limit for the town, but the suggestion still holds good. The fourth-day change is a type talk. The sample shown is a square of 4¾ inches set into a three sixes, which leaves plenty of white margin. It will be noticed that the first paragraph has nothing to do with the theatre. It is just a talk about Pete and Liberty Bonds, and as the reader goes along he begins to wonder what it is all about. Then, when his attention is riveted, the mine is sprung and he is told about the show. It is all good advertising psychology.

"GOIN'-TO PETE"

ONCE there was a Guy so Busy doing Noth-ing that he Never got Any-thing done but he was Always "Goin' to." He would let his poor old Dad live on Loose Stuff for a Week because Pete was Always "Goin' to" take the old Boy's busted False Teeth over to the Tooth Carpenter and have 'em Riveted up—and Never did. Ever since your Uncle Samuel Horned into the Big Con-tro-versy, Pete has been "Goin' to" Buy a Liberty Bond, but Pete's Cal-cu-la-tions Always get on the Greased Skids.

Pete has been "Goin' to" see Norma Tal-madge in the "Safe-ty Cur-tain" and a Rattling Swift Session with "Hands Up" at the American Theater for the Past two Days and you can Bet your B.V.D.'s Against a Scuttle of Coal that Pete won't see 'em either for *To-day is the Last Day*—and Tomorrow Pete will say, "Well, I was 'Goin' to,' anyway."

Are *You* one of These "Goin' to" Guys?

A last day display by A. C. Raleigh in which type talk replaces the cut displays of the first three days.

How About the Kiddies?

We have heard very little about children's matinees this season. What has happened to them? They have always paid when they were properly run, and they are as good today as they ever were. Dig up the idea and run it again. Give a special performance. Rebook the stories that will please the children most, and add some special features. Set up a blackboard and have a brief drawing contest each week. Most children like to draw, and you can make this a feature for a time. Advertise a spelling bee and give tickets to the winner—tickets good for the show the following week. Have a brief singing session. Get a little local talent. There are a lot of schemes for getting the children in and holding their interest. Get after them. It all helps. And you can let the kiddies take home the program for next week, after telling them in a little speech all you can about the coming shows. They'll tell their elders and be your press agents. Use them.

Referred to Daniel.

Steve Farrar, in one of his recent displays, says:

> And when we say "It's a special," we speak Webster's language. Look up the word in Webster's New International Dictionary.

About half the people will, and the other half will be too lazy to do so, but will be just as much impressed. It works either way. Try it some time.

Results Count.

Good advertising may not always be pretty to look at, but it drags the people in. That is what counts.

Be Individual.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Be Distinctive.

Be distinctive, even in little things. All it costs is care. If you have bill boards, given them a frame that can be recognized. Stripe them in green and yellow, or purple and green, or any vivid contrasting colors. They may not be able to read the paper as far as they can see the boards, but each time they see your color combination they will think of you. Work the color scheme into your house front. Make it as much a part of your trademark as the house design or your slogan. Just keeping yourself in mind will make business for you. Have a slogan, a design and house colors and you have three points of contact instead of one.

Tell Your People.

If you have a comedy with a title that sounds like a drama or a drama with a comedy title, be particularly careful to announce that it is a comedy, or the reverse. Don't let a patron come into your house expecting one thing and give him something else.

Keep It Going.

Don't let your "Yellow Dog" club die out just now. We shall need it more than ever in the next twelve months. Keep it going.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

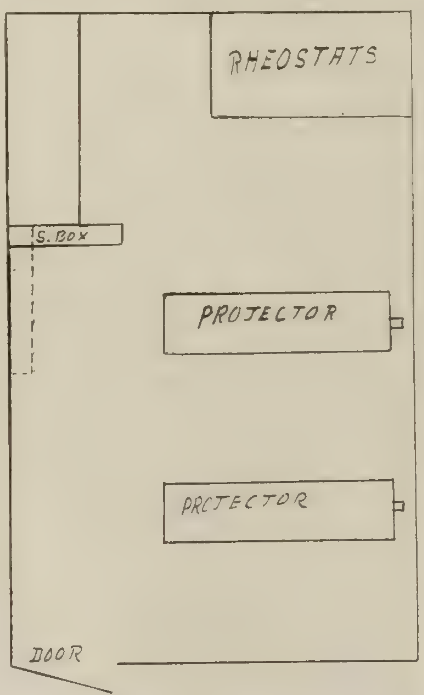
Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Cleveland, Ohio.

While in Cleveland, I took occasion to visit a few of the many theatres, photoplay palaces and dumps contained in the "Sixth City of the United States." Oh, yes, Cleveland, like New York, has all three classes. It has a few beautiful palaces of the silent drama, many very good theatres, and some of which the least said perhaps the better.

My first gum-shoe expedition was aimed at The Strand, at a time when Projectionist Carl J. Schweikert was on duty. The speed of projection, while not controlled, was fairly correct. The light was brilliant and the screen apparently evenly illuminated, but Brother Schweikert was, not only once, but three or four times careless in the handling of his light, so that bad discoloration occurred. The theatre itself was well lighted, except that the side-light shades would be very distinctly improved if their color were green, blue or old rose; also the picture would, in my judgment, gain in several respects if its width were to some extent reduced. The black border does not come out to meet the picture, as it should. The organ light was completely hidden from the audience by an opaque drape, which is indeed excellent. The Strand is a charmingly decorated theatre, and, aside from the above criticisms, everything therein is O K from the projection viewpoint. I am sorry to be obliged to criticise Brother Schweikert's handling of the light, but Friend Schweikert, together with other Cleveland projectionists, is now receiving 75 cents, and will, after January 1, receive 80 cents per hour. This is getting up into the "real money" class, and Cleveland projectionists have absolutely no right to give anything in the way of carelessness in return. Good pay calls for consistently high-class work, not in some, but in all respects, and not sometimes, but all the time. Seventy-five cents and 80 cents per hour and discolorations of light on the screen most emphatically do NOT go together, unless it can be shown that failure of the management to provide suitable apparatus or necessary supplies to keep the apparatus in good repair is responsible, which was not the case in this instance. I also met W. E. Reed, the other projectionist. The Strand projectionts are using two arc controllers constructed by themselves, which seem to give fairly good results. The construction is simple, and decidedly clever. It consists of a small motor attached, by suitable mechanism, to the lamp carbon feed wheel. The motor circuit is controlled by means of a switch, which in its turn is handled by a plunger actuated by a magnet. When the voltage of the arc increases slightly, the plunger lifts, completing the motor circuit and starting the motor. As soon as the arc length is reduced, thus lowering the arc voltage, the plunger drops, breaking the motor circuit and stopping the motor. The regulation is not as close as that of some other controllers, but is nevertheless very good. I can see no reason why the action could not be refined to give practically perfect results.



In the evening a party of us went out to view the new Stork Theatre, over on the West Side at Eighty-fifth and Loraine. H. Reif is manager of The Stork, and you may take it from me Friend Reif has something to be proud of. The Stork is a beautiful house, seating 916 on one floor. The walls are in imitation of gray cut stone. The ceiling is lofty and on the side walls are fourteen art panels, seven on either side. Admissions are 11 and 17 cents. The projection room is one which could hardly be improved upon, in so far as its construction be concerned, with the single exception that the observation ports are smaller than they should be. I have always been unable to understand why, in an otherwise perfect room, you will so often find observation ports of too small dimensions. The room has a lofty ceiling, and measures 15 feet square—perhaps more. The equipment consists of two Power's 6-B and two Hallberg 20 Century motor generators. The screen is a Gardiner Velvet Gold Fibre. Frederick Albinger is in charge of projection. He is one of Cleveland's best men—well posted, progressive and not satisfied to remain in ignorance, or a state of half-way knowledge on any point connected with his profession. My compliments to The Stork. It is a credit to the industry—also in all my travels I have nowhere witnessed better screen results than that I saw in The Stork that evening.

At the Cameraphone I dropped in, said "hello, howdy do and good-bye" to John Shafranek, projectionist. An old-time friend and a good man is John, he has one grave fault, viz: he changes jobs too often. He has only been in the Cameraphone six years—or is it seven? Wanted to see Manager McGowan, also an old-time friend. The editor ran the projectors in William Swanson's theatre, Thirty-ninth street and Cottage Grove avenue, Chicago, when he was manager of that house some nine or ten years ago. McGowan was, however, absent from roll call, and we didn't connect.

At the Miles, excellent auditorium lighting, picture size and screen setting were in evidence; also the picture light was brilliant and well handled and the speed was approximately correct, but the projection room is very, very bad, indeed. In the first place, it is away up at the top of a high gallery, with a projection angle of about 30 degrees. I would respectfully call the attention of the Miles manager to the fact that the Society of Motion Picture Engineers has condemned any projection angle greater than 12 degrees. By his projection room location he is stretching out the shadow forms of the artists who appear upon his screen, causing them to be taller than they really are, without any corresponding increase in breadth of parts of their anatomy at top of screen, but with full increase for such parts as may be at the bottom thereof. The practical effect is to cause artists to appear abnormally tall and thin when they come down stage. Rather an outrageous thing to do to Mary Pickford, William Hart et al, is it not? As for the projection room itself, it and the conditions therein on the day of my visit are without excuse. The projectionist in charge at the time of my visit, C. M. Canfield, a good man, by the way, is leaving. "I can't and won't stand this any longer," said he. Here is what I found. Consider it well. The room itself is, when size and importance of theatre is considered, absurdly small; also things have been done, as regards the installation, without apparently the slightest regard of the convenience or comfort of the men who work therein. For instance: a new switch box, or was it a fuse box, has been installed in an angle of the wall just at the rear of one of the projectors. This could just as well, by a little additional work, have been placed flat against the main wall, entirely out of the way, and at the same time just as accessible. Instead, it has been placed as per drawing, in which we are presumed to be above, looking down. There is barely room for the projectionist to pass between the switch box edge and machine. Dotted lines show where switch box should be. The thing serves as a continual aggravation, annoyance and inconvenience for the men. It is utterly without legitimate excuse. But this is a mere beginning. At the rear of the room are large rheostats, delivering, so Projectionist Canfield said, close to 90 amperes D.C. from 110-volt lines. There is a fair-size vent flue and an exhaust fan, but notwithstanding the smallness of the room, its comparatively low ceiling, its location at the top of the gallery, the very warmest part of the house, and those heat-producing rheostats, the exhaust fan not only was not running, but was, according to Canfield's statement, entirely disconnected; also the vent flue damper was closed tight. Sampling the heat, I looked about at once for the vent flue, and said: "For Heaven's sake man, open that damper! You'll roast alive!" "Against orders," said he. "W-what?" I rather stammered, in amazement. "Yep," was his reply, "boss issued order this morning to keep the vent flue damper closed. Said too many condensers broke." Nor was this the sum of the grave faults existing, for the observation ports are mere exaggerated knotholes, something like five or six inches square. When I arrived, and while I was present the room door, which opens directly into the auditorium, stood open. It had to be if the projectionist was to remain inside the room at all. With those rheostats inside, and vent flue closed, no man could have remained inside that room with the door closed for any length of time. "I am quitting," said Canfield. "I've had enough. I won't work under such conditions." And who can blame him?

But what is local union 160 doing that it permits its members to work under such highly dangerous conditions? What is going to happen if a fire occurs in that room, with vent fan disconnected, vent flue damper closed and projection room door open? And what is going to happend to the health of men who work under such impossible conditions? I am asking these question of Local 160 and of the management of the Miles, under the presumption that the Cleveland authorities must be either dead or sleeping. If the Miles management can show that I have in any way misstated or exaggerated anything I will most cheerfully make every possible apology. However, I venture the assertion I can prove every statement, and prove it amply. It is most unpleasant to thus caustically criticise a theatre, but we owe a duty to the projectionist, to the public, to the motion picture industry and the erring theatre itself, and that duty compels the criticism.

Dinner and Lecture.

While in Cleveland I was informed that a portion of the projectionists of the city would like to hear an address on projection. A dinner was arranged at the Olmstead Hotel at 11 p. m. Friday, November 22, at which were present the bulk of the progressive element of the projectionists of the city, as well as Will C. Smith, general manager of Nicholas Power Company, who made a trip from Columbus to be present. W. C. Kunzman and one other representative of the National Carbon Company, whose name I unfortunately cannot at the moment recall; also Mr. Olliver, of the Olliver Supply Company. The dinner was nice and the gathering congenial. Friend Kunzman acted as toastmaster, calling upon General Manager Smith, one or two others and the Editor, all of whom were well received. We spoke for two hours on topics allied to projection, and found the men to be alive to the importance of progressing in their profession.

During my stay in the city I had the pleasure of partaking of the hospitality of Projectionist Howard Codding at lunch. A charming family and home, has friend Codding; also friend wife is past master of the Art of the Kitchen Range.

Mansfield, Ohio.

Learning that we intended visiting Cleveland, Local Union 576, Mansfield, Ohio, wrote, asking if we would not extend the trip to include Mansfield, and address the theatre folks of that city upon our favorite subject. And so it came about that we clambered off the train in Mansfield, met Brother De Lancy, Secretary of the local union, and another brother, whose name I did not, unfortunately, make note of, were conducted to an hospice and made comfortably for the period of our stay. The fact that Local 576 grasped this opportunity to accumulate unto themselves an address on projection speaks well for them and gives promise for their future. They did not know that my presence among them would be of benefit, but surely it could do no harm, therefore nothing could be lost and something might be gained, they reasoned. Ask them now whether or no they acted wisely; also ask the managers of that city, all of whom were present, except one.

Mansfield is a charming little city of 30,000 folks. It boasts seven theatres, all of which do good business in normal times. But times are far from normal just now, for on top of war worries came the "flue," or is it "flew," "flu," fleu" or "flu" scare, followed by what some think an utterly senseless closing order, which darkened the theatres for six long weeks, though the saloons ran wide open, "playing" to crowded houses. Of course, it is quite vastly more dangerous to sit in a theatre than to crowd up against a bar where in course of an hour a dozen different men may drink out of the same glass, with only a perfunctory rensing of the same between drinks. Of course it is—NOT. Verily the ways of public officials are past understanding. Um, har-r-r-rumph, well, anyhow the theatres closed and the saloons remained very widely wide open, nor have the theatres yet gotten back to normal business. For this reason the boys felt just a bit blue.

Most of Mansfield theatres are of the rapidly vanishing "storeroom" type, though there are notable exceptions and the storerooms are, as a whole, above the average of that type in their appointments. I visited the Grand, where Projectionist H. Bottomly was producing as good screen results as friend manager has any right to expect with six-year-old American Standard projectors. H. L. Straul is projectionist at the Park. Screen results good. For a storeroom theatre the Park projection room is very good; also its equipment is excellent. There is a steel clothes locker for the projectionist, a neat chest for his tools, etc., and everything as orderly and neat as the proverbial new pin. The Royal started its picture out of frame; also the projector stopped three times in less than two minutes, though I was later informed there was trouble with the motor generator set. But the motor generator cannot be responsible for starting a picture out of frame. Very crude, gentlemen, very crude. Also the Royal auditorium lighting is in urgent need of attention. Both the bright side lights and clock are bad. But I might add that in every theatre I viewed, except the Majestic, the auditorium lighting needs attention. The White Way is a pretty little house, showing a sharp, brilliant picture. The projection room is, I was told, very badly crowded, though that cannot be remedied. The Opera House runs vaudeville and pictures. Its projection room is well located, but absurdly small—about seven feet wide by six feet. Its manager, Mr. Partello, agreed to be present at the meeting, later, but was not.

The Majestic is Mansfield's motion picture theatre de luxe. It is a really well-planned, commodious house, seating 970, practicaly on one floor. The Majestic auditorium lighting could hardly be improved upon, from the practical projection viewpoint. There is ample light to enable the patrons to find seats, yet no point of light is visible to the eye of the audience, nor is any light, except that at the organ, anywhere near the screen. And the organ is at the left of the screen and diagonal to it. Its subdued light is almost invisible to the audience. W. A. Partello manages the Majestic. I find nothing but commendation for his auditorium lighting but must, perforce, if I am to be honest, severely criticise his projection room. For a house as pretentious as the Majestic the room is too small, especially front to back. This makes it inconvenient and uncomfortable for the projectionist. But there is a more serious fault, viz: too small and very badly located observation ports. This latter could be remedied at slight expense and trouble. It should by all means be done. Make the ports full 12 inches wide, and so locate them that the projectionist will have a full view of his screen at all times, sitting or standing, without either standing on tip toes or getting down on his knees. I would strongly recommend that Manager Partello install the adjustable port illustrated on page 220 of the Handbook. Remember, friend Partello, that unless you give the projectionist a full, free view of the screen, from normal projection position, you have no right to expect the best screen results, and you most likely won't get them, either.

One of Mansfield's projection rooms has a very bad, not to say dangerous, entrance. One mounts a narrow iron ladder in the box office, the cashier having first vacated, transforms one's self into an acrobatic angle worm, wriggles through a narrow opening in the ceiling, and, unless one sticks fast, is presently in the projection room. Bad, gentlemen, **very** bad; also rather inexcusable. I would not care to be the one in that room should a really bad film fire occur therein.

At 11 p. m. every projectionist and manager, except Mr. Partello, gathered in the Labor Lyceum; also three or four theatre men (managers and projectionists) of Shelby, Ohio, twelve miles away, motored over and were present. For two hours or more we lectured them on the do's and don'ts of projection. After we had done we heard many expressions of satisfaction concerning time well spent. Good luck to you, Mansfield. Maybe some day your public officials will conclude you are as much entitled to remain open as a saloon, anyhow. You are good fellows and sports enough to take constructive criticism in good part. In future if we can help you in any way, let that fact be known.

Shelby, Ohio.

The men of Shelby exacted a promise that we would stop off in their town on our way back to Cleveland. We are well pleased that it was so, for we there examined a theatre which would do credit to a city many times the size of Shelby; also we met a progressive, high-class projectionist.

Shelby has only 5,000 population, yet she has two motion picture theatres with a combined seating capacity of 1,200. The Opera House auditorium is up one flight of stairs. It seats 650, is managed by Allwein and Shreffler, and has a fair projection room. Screen results, as shown the day I was there, were good. The screen sets at back of deep stage, the space from its edge to proscenium being filled with blank wall of dead back. This ought to be relieved by rows of artistically arranged artificial hedge of green, with about three pots of bloom on either side, or something of that sort. As it now it the thing looks too raw and crude when the lights are on.

A new man has just assumed the office of projectionist. I would suggest that his very first job be to accumulate a goodly supply of clean rags and proceed to dirty them on the projection equipment.

The other house, the Castambia, owned and managed by Castor and Stambaugh, was erected at a cost of $30,000. It has a neat red tapestry brick front, the rest of the construction being concrete. It is thoroughly fireproof; also it is as modern and pretty an auditorium as one will find in far larger cities. Seats 550, all on one floor. The projection room is readily accessible by means of an iron stairway and is commodious as to size, well ventilated and thoroughly fireproof. R. E. Horn is projectionist. Friend Horn is a student of his business. He has a fine kit of tools and knows how to use them. He has ordered from the Nicholas Power Company and has installed revolving shutter spindles 16 inches in length. He has his revolving shutters at the plane of the aereal image of the revolving shutter, 18 inches from the aperture, and says the benefit derived by the change has far more than justified its cost. Brother Horn has promised us photographs and description very soon, hence we will not say more now. My compliments to the Castambia management and to Projectionist Horn. It required courage to erect a theatre of that type in a town of 5,000, and I do hope that the venture succeeds. Certainly Messrs. Castor and Stambaugh have done their part in putting in the plant and securing the best projectionist available.

Peach of a Souvenier.

The Westinghouse Company presented each member of the Society of Motion Picture Engineers attending the Cleveland meeting with a most useful and really excellent souvenier in the form of a silver magazine lead pencil of high grade. There is no advertising thereon except a large "W" on the end of the pencil, under which is, in microscopic letters, the words "Westinghouse Electric," surely quite permissible when one considers the value of the article.

Next Meeting in Philadelphia.

Owing to abnormal right-after-the-war conditions there was no contest in evidence for the securing of the next meeting of the Society of Motion Picture Engineers. It was the editor who moved that Philadephia be made the goat, knowing the reputation of that city for open-handed hospitality, and that Lewis Schwab and the rest of the bunch down Ben Franklin way would welcome us to the City of Brotherly Scraps with open arms.

The next meeting already promises to be one of the best ever held, and the last one was anything else under heaven than slow. The papers submitted at the Cleveland meeting will prove to be of inestimable benefit to the industry. The Society of Motion Picture Engineers has already, in its brief span of life, more than proven its right to a place in the sun.

And in this connection, while the editor differs with C. Francis Jenkins in many things, and on many points, it must be freely conceded that the Society owes its existence to C. Francis Jenkins, who, on his own initiative, called the first meeting in New York City, and who has labored long, faithfully and well to perfect the organization of which he is the father and first President.

The society seems now to be on a firm footing. It can only be wrecked by the most gross mismanagement, and that will not, we are very certain, come to pass. There is a long life of usefulness before it. More power to it, and may it live to see accomplished all those high aims its sponsors see in the future.

Cleaning Tension Springs.

John R. Lavenburg, Linneus, Mo., complains:

"Have a great deal of trouble with a hard deposit gathering on my tension shoes. Scrape it off with my knife every evening after work, but it gathers again quickly and makes the picture jump."

The deposit is a combination of emulsion, film cement (probably mostly the latter, as you surely don't run very new films in such a small town) and dirt. It not only will make the "picture jump," but may do serious injury to the film itself. Never clean tension shoes with a knife blade or other tempered metal instrument. By so doing you are apt to roughen the polished surface of the shoe, and thus aggravate the trouble. A silver coin is an excellent implement to use, but an old toothbrush handle, broken off near the brush and sharpened to a cutting edge with a file is preferred by some. Applying water to the deposit will soften it very quickly and facilitate its removal.

Thinks It Foolish.

Herman Untermayer Von Schalk, Boston, Mass., arises to voice the following criticism:

"I want to put in a word with regard to that proposed new title, "Projectionist." In my opinion it is a foolish and meaningless word; also it does not suggest the nature of the work it is supposed to stand for. Several times recently I have been asked by people what line of work I am engaged in. I quoted the glorious title "Projectionist," whereupon there was a lot of explaining to do. True, it is fine to have one word to describe our profession, but I don't believe Projectionist is the word. In my opinion the title Moving Picture Machine Operator should stand, or possibly Motion Picture Engineer, because they suggest the nature of the work. You seek to differentiate between "operator" and what you call projectionist. That don't go. In my opinion it is wrong. There is no question in my mind but that you mean right, Brother Richardson, as you have always meant right; also may the good work of our department go still further, under your leadership, but I think the title projectionist is a misfit and no good. I have talked to a great many managers and operators about this, and all have said about the same thing. Your argument with regard to there being many different kinds of operators is true, but is it not also true that the soldier projects bullets, the firemen projects water, etc.? Why, then, not call them projectionists? (The point is that we don't. There would be just one profession, or trade carrying the title, whereas we now have a dozen now carrying the title "operator." Ed.) I understand your intent in seeking to change the name. It is to create a higher class of men. (Um, well, that is one way to put it, and in a way correct. Give the man something to live up to, is the way I would put it. Ed.) But knowledge only will do that, not the change to a meaningless name."

Honest criticism, couched in civil terms, is always in order in this department, and I make no question as to Brother Schalk's honesty of intention, any more than he questions mine. But I do very seriously question his having a broad grasp of this proposition. Humanity is prone to follow established custom; also established lines of thought. It is an historic fact, of record, that when Columbus argued that the world was round, those who did not deride his views as foolish, declared him to be a lunatic. It is of record that a priest sought to dissuade Columbus from his "pernicious and well-nigh wicked views" and that he said almost exactly what you have said, friend Schalk, viz: "I have talked with many scholars, and men in high places, concerning your theories, and they one and all deride them as foolish."

So much for that. Suppose, Friend Schalk, you had said "I am an operator," instead of "I am a projectionist," would you not also have had to explain? Of course, it is to be expected that managers would deride, and operators object. A somewhat troublesome change is involved. Until the fraternity and the public learns to know the new term it **will** be necessary to explain. However, be it known to you that machine manufacturers approve the new term, many advanced projectionists have approved it, the president of the Society of Motion Picture Engineers used it in his annual address to the members, some public officials (examining board officials, I mean) are using it, in correspondence at least, and I notice the Motion Picture News has, to its credit, used it in its department headlines and text matter. In all friendliness let me say, Friend Schalk, your contention that it is not descriptive and that it is meaningless is not well considered; also your position on that point is not well taken. In brief, my intention in this whole matter is to dignify the profession with a real name, and to give the men something to live up to. To give them a professional name they can, in time, came to be proud of. I do differentiate as between the operator and the projectionist. The former is the operator of a machine. That is precisely what the title means. The operator is concerned with the **mechanics** of projection. The projectionist is concerned with the mechanics of projection and with the artistic reproduction upon the screen of the finished results, which goes far, far beyond mere machine operation. Perhaps I do not put the idea I have very clearly, but I think most of you "get me." I shall welcome views of projectors of motion pictures on this subject.

Later: Brother Untermayer, the Society of Motion Picture Engineers, which body may be presumed not to do foolish, ill-considered things, has, by unanimous vote, adopted the name projectionist as the correct and official title for the man who projects motion pictures. Wadda y' gotta say now, huh!

Damaged Film and Reason Therefor.

The Monarch Film Service, Memphis, Tenn., hands us samples of damaged film, with request for opinion as to reasons therefor.

The damage consists of what might be described as a fading of the image or photograph. I submitted samples to Jack Cohen, editor Universal Animated Weekly, Screen Magazine and Current Events, who surely is an expert in the ills films fall heir to, having been intimately connected with their handling for many years. Here is his reply, which to me is conclusive: "Just looked over samples of film you asked me to make report upon. I find that this film has been wet with oil or some other fluid, which has caused the emulsion to soften. I find that probably in polishing or renovating the film the roll was put on backward and has removed a portion of the emulsion."

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Musical Alliance Calls for Your Support and Earnest Co-operation

THE annual meeting of the Musical Alliance of the United States was held at its offices, 501 Fifth avenue, New York, on Tuesday afternoon, November 19.

Before presenting the annual report, John C. Freund, the president, reminded the members that the Alliance was duly incorporated on October 29 of last year, under the laws of the State of New York, as a friendly organization—not for profit.

He recalled the events which led to the formation of the Alliance and showed that the idea of such an organization was the result of nearly half a century of experience in the musical world. It was more particularly the outcome of experiences that he had encountered in the last six years while traveling all over the country delivering addresses, calling attention to the progress the United States has made in musical knowledge and culture.

Some startling facts were brought to light in his masterly address. America spends for music in all its forms $600,000,000 per annum. Yet, in spite of this purchasing power, no central organization exists for musical people. American artists have always looked to Europe for their training and felt without the hall-mark of Germany their voices could command no respect at home. Mr. Freund has fought that idea for many years, both in his lectures and through the Musical America, of which he is editor. He has always contended that there are good vocal instructors in the United States and no real necessity has existed for foreign culture.

Thus, at no small personal expense, Mr. Freund launched the Musical Alliance, an organization for the betterment of musicians and musical conditions. It was founded to unite all interested in music and musical industries for certain specific aims.

Briefly, the Alliance demands full recognition of music and musicians as a vital factor in national, civic and home life. It desires that music be introduced into the public schools with proper credit for efficiency in study. It plans to advance the musical tastes of the people by assisting societies, clubs and associations, and by inducing municipalities to provide funds for free concerts. It stands back of the composer, singer, player, teacher and conductor and will oppose all attempts to discriminate against American music or musicians. Lastly, it favors a national conservatory of music and will urge that a department of Fine Arts be established in Washington. We feel that the fulfillment of all its lofty motives will lie in the establishment of a portfolio for music.

The Musical Alliance has a membership of 2,500 comprising all great singers, composers, conductors, and musical impresarios. It has not only enlisted the good will and support of the most prominent musicians and teachers, but also of the men who are at the head of the great musicians' organizations. It has members in over three hundred cities representing every phase of musical activity.

Even in so short a time, the influence of the Musical Alliance has been felt. In this connection, it should not be forgotten that whatever has been accomplished was done during the most trying time the musical world has known.

True to its chief aims, the Alliance has interested the Hon. Philander P. Claxton, Commissioner of Education in Washington. He attended a dinner given him by some members of the organization in New York, where he not only declared his sympathy with the work, but stated that he was engaged on a plan to improve and enlarge the scope of music in the public schools. The mere fact that Commissioner Claxton so favorably expressed himself regarding the value of public-school music has had a tremendous influence everywhere. It has strengthened the hands of those who in many places have been unable to secure any such recognition.

Through the activities of the Alliance, the press everywhere have given music more consideration than ever before.

The Alliance, furthermore, has been of considerable service to those engaged in getting up community choruses in various parts of the country. It has furnished plan and scope to those who are interested. Acknowledgment has been made for the great assistance which it has given to the section of the War Department engaged in providing singing leaders and music in the military camps.

The Musical Alliance has been instrumental in obtaining for the people of New York a larger appropriation for park concerts and that has been productive of good. Mayor Preston, of Baltimore, has appointed a director of municipal music, and that city of the south is rightfully proud of its musical prowess.

Another movement with which the Alliance has been identified and which is also gaining strength, is for the recognition of talent, not because it is American, German, or French, or bears a foreign hall-mark, but because of its merit. It likewise insists that in this country we shall have in our music what we put into our constitution, "that there shall be no prejudice on account of race, religion or previous condition of servitude."

The educational idea of the Alliance is not to develop the composer, but to create a condition of the public mind where people will be willing to accept a composer and not turn him down just because he happened to be called "American." The plea is not that anyone shall be recognized because he is American, but that he shall not be discriminated against for that reason.

Another plea is that music shall receive recognition in the national Government. Nothing can give the world outside a better and stronger idea that we are something besides dollar-grabbers, commercialists, interested in commerce and industry, than the fact that we do recognize the value of music, art and literature, and give the arts representation in the national Government.

Many things remain to be done and cooperation is solicited from all quarters where music is appreciated. The large number of picture players—48,000 musicians—must do their part in firmly establishing as a National institution, the Musical Alliance of the United States. Send in your name, accompanied by a crisp one dollar bill, to Milton Weil, the secretary, and he will enroll you as a member. America is practically the only country of any importance in the world that has not its Minister of Fine Arts. How long are you going to allow this to continue?

Exhibitors Mutual Provide Music Score.

Robertson-Cole Company have the right idea regarding music for the pictures. For Martin Johnson's "Cannibals of the South Seas" released by the Exhibitors' Mutual Distributing Corporation, they have provided a special score. These scores are available at all their exchanges and every exhibitor booking this wonderful film may rest assured that suitable musical atmosphere will surround the beautiful scenes of the islands of the Southern Pacific.

Martin Johnson personally supervised the setting, and from him were obtained many original melodies which had become familiar to his ear during his sojourn among these strange people. These themes are properly orchestrated in an ultra modern manner befitting the characteristic atmosphere.

The dance of the married woman upon the island of Vao is seen true to life and the flute and sand block accompaniment is claimed to be most realistic.

Savage music alone will hold the atmosphere and little resort is made to Oriental numbers. No exhibitor can afford to be without this musical service.

CUE SHEETS for CURRENT FILMS

"Branding Broadway."

Released by Artcraft -Five Reels.
Prepared by George W. Beynon.

THEME ....Unnecessary.
1. AT SCREENING ....Western Allegro.......Winkler
1 min. 30 sec.
2. T. MR. ROBERT SANDS.........Stampede .... Simmons
Allegro.
3 min.
3. T. THE LAW AND ORDER LEAGUE ....Crown Diamonds........Auber
Overture.
3 min. 30 sec.
4. T. STOPPING FOR THE ONLY THING ....Intermezzo .... Grandos
Allegretto.
2 min. 30 sec.
5. T. MR. LARRY HARRINGTON...Agitato .... Andino
1 min. 30 sec.
6. T. I QUIT ....Intermezzo .... Huerter
Moderato Gracioso.
1 min.
7. T. VERY MUCH A STRANGER...Hello Broadway.........Cohan
Popular Song.
1 min. 45 sec.
8. T. THE HOME OF LARRY.......In Springtime ....Huerter
Moderato.
2 min. 30 sec.
9. T. HERE'S A NEW GUARDIAN..Scenes Bohemian........Ganne
Moderato.
3 min.
10. T. IN THE GRIP OF CONVENTION ....Canzonetta ....Hollaender
Allegretto-scherzando.
2 min.
11. D. CABARET ....Sinbad .... Romberg
Fox-Trot.
1 min. 30 sec.
12. T. TWO HOURS ....Romantique Overture....
Keler Bela
3 min. 30 sec.
13. T. I'M HIS NURSE...............Madrique and Valse Lento
Wormser
4 min.
14. T. AT THE WHEAT CAKE.......The Spirit of Love.......Hall
Allegretto.
3 min.
15. T. GOOD-NIGHT, MISS ....At Sunset ....Brewer
Moderato.
1 min.
16. T. KEEPING HIS WORD.........Premier D'Amour.......Benoit
Andantino.
3 min. 30 sec.
17. T. THE OFFICIAL DEPARTURE.No ONE But You.......Friml
Moderato (from Sometime).
1 min.
18. T. ACCORDING TO THE CODE...Butterfly .... Densmore
Allegro.
3 min. 30 sec.
19. T. HERE IT IS AGAIN...........Misterioso .... Minot
1 min. 30 sec.
20. D. DETECTIVES LEAVE.........A Vineyard Idyll.......Didier
Andantino.
1 min. 30 sec.
21. T. NEAR DAWN ....Dramatic Tension......Andino
3 min.
22. T. I'VE GOT A FRIEND.........Clair de Lune..........Thome
Andante.
2 min.
23. T. TOMORROW YOU'LL BE......Dramatic Andante ......Borch
1 min. 30 sec.
24. D. MISS LU ENTERS HER ROOM.En Mer ....Holmes
Andante.
1 min. 45 sec.
25. T. OH THANK YOU.............Sparklets .... Miles
Moderato.
1 min.
26. T. BUT HE DID..................Galop .... Minot
1 min. 45 sec.
27. T. HERE ARE THE LETTERS.... Cavatina .... Bohm
Moderato.
3 min.
CHARACTER ....Western and Eastern American
ATMOSPHERE ....Comedy Drama.
MECHANICAL ....Shots, auto, locomotive.
REMARKS ....Strongly mark the contrast between East and West.

"Hell Cat, The."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

LOVE THEME—Bleeding Hearts........Andantino Sentimento....Levy
HELL CAT THEME—Dramatic Recitative .... Levy
1. AT SCREENING ....Wild and Wooly........Minot
Allegro.
1 min. 30 sec.
2. T. PANCHITA O'BRIEN..:.......HELL CAT THEME
30 sec.
3. T. NAMED FAR AND WIDE.....La Paloma............Yradrei
30 sec.
4. T. DANIEL O'BRIEN RUNNING..Continue to action.
1 min.
5. T. JACK WEBB, SHERIFF.......Birds and Butterflies.....Levy
3 min. 30 sec.
6. T. FOUR MORE DEAD SHEEP...HELL CAT THEME
2 min.
7. T. BIG JIM DYKE................Continue to action.
2 min. 45 sec.
8. T. DYKE THERE'S BEEN........Agitato Apassionato.....Borch
1 min. 45 sec.
9. T. JIM DYKE'S OUTFIT.........Indian Love Song.....Herbert
1 min.
10. T. THE DRUNKEN FLAMING....Continue ff.
1 min. 45 sec.
11. T. YORE SHORE RUNNING.....Appassionata No. 40....Borch
1 min.
12. T. WHILE AT THE O'BRIEN....Sinister Theme...........Vely
2 min. 45 sec.
13. T. YOU COWARDLY CURS.......Continue ff.
1 min.
14. T. BEFORE PANCHITA COULD..Turbulence .... Borch
Allegro Agitato.
3 min. 30 sec.
15. T. HELLO, PANCHITA?..........HELL CAT THEME
2 min. 45 sec.
16. T. LOVE AND DUTY.............Hurry .... Levy
1 min. 45 sec.
17. T. YOU WILL BE CAREFUL......LOVE THEME
2 min.
18. T. I'M LOOKING THROUGH......Half Reel Hurry........Levy
5 min.
19. T. DO YOU THINK I KNEW.....Continue pp.
45 sec.
20. T. WHILE THE SHERIFF........Half Reel Furioso.......Levy
3 min.
21. D. FADE-OUT OF FIRE..........Continue pp.
2 min. 30 sec.
22. T YOU'VE GONE TOO FAR......Erl King ....Schubert
Agitato.
2 min. 45 sec.
23. D. CLOSE-UP OF JIM............Heart Wounds ....Greig
2 min. 15 sec.
24. T. AND THE RANCH HOUSE....Continue ff.
1 min. 15 sec.
25. T. WHY THAT GIRL HERE......Tragic Theme ....Vely
2 min. 15 sec.
26. T. YOU'RE A FOOL TO FIGHT...HELL CAT THEME
2 min.
27. D. PANCHITA IN CELLAR.......Dramatic Tension........Levy
3 min. 45 sec.
28. D. PANCHITA GETTING OUT....HELL CAT THEME
3 min. 15 sec.
29. T. THE PRIMITIVE JEALOUSY..Indian Mysterioso........Levy
2 min.
30. T. "BOUT TIME THAT DYKE".. Continue ff.
30 sec.
31. T. DAWN ....Rustle of Spring......Sinding
2 min. 45 sec.
32. T. SHEEP GIRL SHE SAY.......Continue pp.
3 min. 15 sec.
33. T. HE MURDERED MY FATHER.LOVE THEME
1 min. 30 sec.
CHARACTER ....Dramatic.
ATMOSPHERE ....Pastorale.
MECHANICAL EFFECTS ....Shots.
SPECIAL EFFECTS ....Vocal Solo with Guitar.

"One Woman, The."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME—Symphonette Suite (In four parts) .... Langey
1. AT SCREENING ....Ave Maria ....Langey
4 min.
2. T. AFTER THE SERVICE........Dramatic Recitative .....Levy
2 min. 15 sec.
3. T. YOU ARE FOOLISH TO.......THEME (Adagietto Movement)
2 min.
4. T. THE HOME WHICH RUTH...Grave .... Berge
45 sec.
5. T. MARK OVERMAN, BANKER..Continue to action.
3 min. 45 sec.
6. T. THE BEDTIME PRAYER......Organ improvising to action.
45 sec.
7. T. AT THE CLOSE OF THE.....THEME—(Lento Allegro Movement)
2 min. 45 sec.
8. T. ARE THESE YOUR IDEAS?...Erotik .... Greig
2 min. 30 sec.
9. T. AS THE WEEKS PASS........May Dreams............Borch
Moderato.
2 min. 30 sec.
10. T I AM WORRIED ABOUT......Continue pp.
1 min.
11. T. THE CRISIS....................Dramatic Tension No. 67, Shepherd
2 min. 15 sec.
12. T. I TELL YOU ONCE FOR ALL..Continue pp.
1 min. 15 sec.
13. T. THE GAUNTLET IS HURLED..THEME—(Vivo Furioso Movement)
3 min.
14. T. AFTER THE STORM..........Serenade ....Widor
3 min. 30 sec.
15. T. DO YOU THINK I THOUGHT?. Continue ff.
30 sec.
16. T. THE POISONOUS DOCTRINES.THEME—(Lento Allegro Movement)
3 min. 30 sec.
17. T. I HAVE LIVED FOR YOU.....Adagio Cantabile........Berge
1 min. 15 sec.
18. T. THE CONSECRATION OF......Heriodale ....Massenet
(First Maestoso Movement)
1 min. 30 sec.
19. T. INASMUCH AS I,..............THEME—(Scherzetto Movement)
45 sec.
20. T. ESTABLISHED IN KATE'S....Andante Doloroso No. 51, Borch
2 min. 30 sec.
21. T THE GOVERNOR CALLS....... Dramatic Fantasia.......Bach
3 min. 45 seconds.
22. T. YOU MEAN TO APPLY........THEME—(Lento Allegro Movement)
45 sec.
23. T. WITH THE PASSAGE OF.....Continue to action.
1 min. 15 sec.
24. T. THESE RESOLUTIONS........THEME—(Vivio Furioso Movement)
2 min. 30 sec.
25. T. THE BROTHERHOOD OF MEN.Tragic Theme............Vely
1 min. 45 sec.

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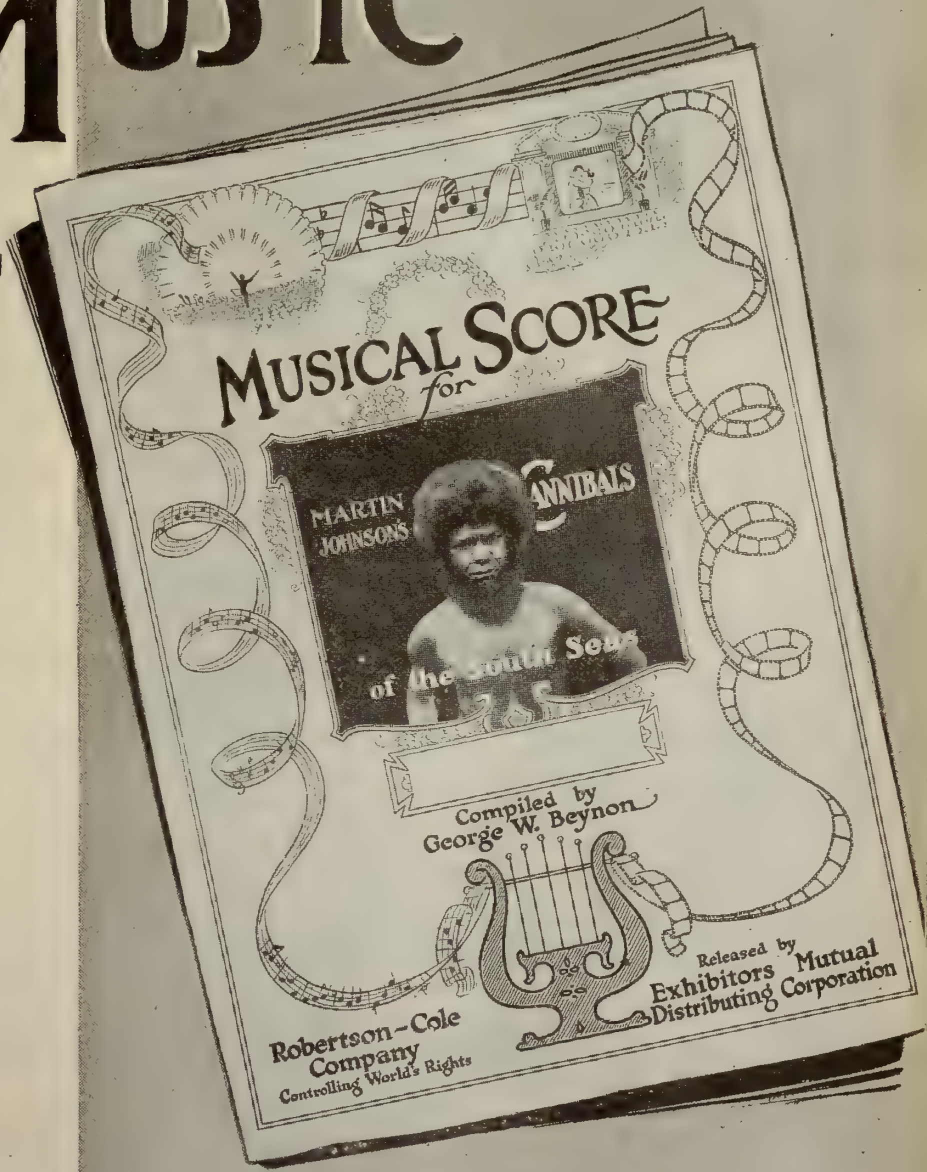

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Words and Music by

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"Price of Victory" Poorly Presented.

Sunday, December 8, there was presented at the 44th Street Theatre by the Arrow Film Company a picture called "The Price of Victory," the same being a pictorial review of the prominent part played in the world war by the Ghurkas, of India.

The orchestra opened the performance by playing "God Save the King," "The Marsellaise" and "The Star Spangled Banner." After the chairman had extolled the virtues of Britain and her colonies, Captain Tupper, chief organizer of the Mercantile Seaman's Union, of England, was introduced.

His address was eloquent and in fine taste. He appealed to America to back up the recent pledge of his union, viz.: That for seven years no German would be allowed to work on English vessels, no German cargoes would be handled by English seamen, and the flag of the Hun would receive no salute from the union. He produced indisputable evidence of the perfidy of the Germans, and convinced his audience that the step was justifiable from every standpoint.

Dr. Girdswood was then introduced as the Canadian who had photographed the film called "The Price of Victory." After a short explanatory speech of patriotic favor, the picture was screened.

There is no question regarding the merits of the feature. It has much educational value, and is intensely interesting. We wish we could praise the music in like manner; but, alas, for the efforts of amateurs! Remember that the picture deals with the East Indians, and, although the location is in France, Orientalism predominates at all times.

Only one number, "An Indian Melody," was used, and the balance of the setting consisted of waltzes and marches, with an occasional overture. The farcical side of the music lay in the fact that "Raymond" and "Light Cavalry" overtures are both distinctly German. No attempt was made for synchrony, and the music was broken off in the middle of a phrase or upon the second beat of the measure. The music actually burlesqued the picture, and nothing worse has been heard in New York in many a moon.

Sergei Rachmaninoff Comes to America.

Unheralded and unexpected, one of the most prominent Russian musicians of the age, Sergei Rachmaninoff, slipped quietly into New York City a few days ago on a steamer from Copenhagen.

This is not his first glimpse of America, because about nine years ago he appeared as pianist and an honor conductor of the Boston Symphony Orchestra.

M. Rachmaninoff brings with him his wife and daughter, and is stopping at the Hotel Netherlands.

When the Bolshevik regime began to create an unpleasant atmosphere in Russia, M. Rachmaninoff went to Denmark, and gave several concerts in that country, as well as in Norway and Sweden. He says that the musical life in these countries is quite normal, and that good concerts are really more frequent than in peace times, as these countries are a place of refuge for many musicians, who, under ordinary conditions, would be elsewhere.

M. Rachmaninoff was not able to bring manuscripts with him here, but is planning to give some of his time to composition while in this country. He has in his possession, however, a revision of his first piano concerto, which he obtained in Copenhagen through the courtesy of the Swedish Minister to Petrograd. This composition being one of his early works, does not entirely satisfy him, so he is revising the orchestration and some of the piano part. Only a week before the outbreak of the war, M. Rachmaninoff sent the final revised proofs of his "Third Symphony" to Leipzig, where practically all Russian music has always been printed, and he has never heard anything about it since. But now that peace has come, he hopes eventually to recover it.

He says: "Now Russia is freed from the Germans, who were really the power behind the Bolsheviki, my poor country will soon come upon better times. We can none of us ever be sufficiently grateful to your nation and its magnificent President."

"Rocked in the Cradle of the Deep."

Whenever a bass singer wins enough applause to warrant an encore, and he reappears—we find ourselves thinking, "Now he will sing 'Rocked in the Cradle of the Deep'." We are seldom disappointed.

Mrs. Emma Hart Willard, the writer of this song, was another gifted New Englander, being born in Berlin, Conn., in 1787. She was one of seventeen children, but had most delightful home surroundings and parents of superior mentality. Remarkable from earliest girlhood, she became a woman whose fame as an educator extended throughout the world.

Her talent as an authoress—and she had to her credit many books on a diversity of subjects—was only an incidental side-line in her busy life. She was primarily identified with the education of women, and consecrated her life to the intellectual uplift of her sex with a singleness of purpose that precluded the possibility of many other interests.

Returning from a European trip which she made in 1830, she walked the deck of the boat one morning and watched the waves as they played on the sides of the vessel. Turning towards the Duke De Choiseul, who was one of her party, she dreamily said: *"Rocked in the cradle of the deep, I lay me down in peace to sleep."* The words spoken so spontaneously appealed to him as being worthy of preservation. He, accordingly, urged Mrs. Willard to write a poem which should embody the two lines she had just repeated, and promised that, when completed, he would set them to music. She went at once to her stateroom, and in a few minutes had written the verses as we know them. Giving them the title of the first line, she took them to the duke, who, faithful to his word, composed the music. His air did not receive popular favor, and is never heard now.

The words of this little poem have been so long associated with the name of Mrs. Willard that few of us have questioned the origin. But the National Dictionary of Autobiography gives credit to Thomas Noel, a poet, who was practically a contemporary of Mrs. Willard, being born in 1799. This gentleman had to his credit several pastoral rhymes. If the Noel claim is authentic, "Rocked in the Cradle of the Deep" is in no sense an American song.

Sometime later, John Philip Knight, an Englishman by birth, wrote the tune with which we are familiar, and the little song was launched on its popular and perennial journey. The gentleman responsible for the music spent several years in America, both as a teacher of music in New York City and in the capacity of musical instructor in Mrs. Willard's Female Seminary in Troy, New York. Unfortunately, Mr. Knight permitted himself to become dishonored and hurriedly left the country, disgraced in the eyes of his former friends. However, the weak man and the splendid woman have perpetrated their names with the masses not for what their lives signified, but for the simple little ballad which meant but a trifle to either of them. Such is the potency of song.

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26. T. WHY DO YOU RUN?	5 min. 15 sec.	Six-Minute Storm Furioso.		
27. T. THE TRIAL, THE PEOPLE	4 min. 15 sec.	Prelude		Rachmaninoff
28. T. AND HE WHO HAS	1 min.	THEME—(Scherzetto Movement)		
CHARACTER		Dramatic.		
ATMOSPHERE		Neutral.		

"Set Free."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Boola Boo			Moderato	Friml
1. AT SCREENING	1 min. 30 sec.	You're in Style	Allegro.	Van Alstyne
2. T. ROMA	2 min. 15 sec.	Pas de Deux	Allegretto.	Rubner
3. T. RONALD BLAIR	3 min.	Fancy Free	Moderato.	Friml
4. T. WHEN CURFEW RANG	1 min. 30 sec.	Angelus	Moderato.	Massenet
5. D. ROMA AT PIANO	2 min. [illegible] sec.	Bolero		Moskowsky
6. D. AUNT AT PIANO	1 min.	Lead Kindly Light	Moderato.	Hymn
7. D. ROMA RUNS OUT	1 min. 30 sec.	THEME		
8. T. HOURS LATER	1 min. 30 sec.	Granada	Allegro.	Lon
9. T. IN THE CITY	2 min. 30 sec.	A La Valse	Tempo di Valse.	Herbert
10. T. CHESTER CLARK	2 min. 15 sec.	March Miniature	Tempo di Marcia.	Jacobi
11. T. THE MORNING SESSION	2 min. 30 sec.	Curious Story	Allegretto.	Frommel
12. T. IN THE NEW HOME	1 min. 45 sec.	Badinage	Allegro.	Herbert
13. T. WHY DID YOU LEAVE	2 min. 30 sec.	THEME		
14. T. A FEW DAYS LATER	2 min.	Only for You	Tempo di Valse.	Romberg
15. T. GYPSY NAN HAS BEEN	2 min. 30 sec.	Land of Joy	Allegro.	Valverde
16. T. HOME ONCE MORE	1 min. 30 sec.	THEME		
17. T. I'M GOING TO ENGAGE	1 min. 30 sec.	Valse Gracieuse	Tempo di Valse.	German
18. T. THE NIGHT OF PLAY	2 min. 15 sec.	Land of Joy	Moderato.	Valverde
19. T. MISTAKING THE PURPOSE	3 min.	Habanera (Natoma)		Herbert
20. D. GYPSIES LEAVE BANK	2 min. 15 sec.	Dramatic Tension No. 9,		Andino
21. D. SHERIFF APPEARS	2 min.	Agitato No. 69	Allegro Agitato.	Minot
22. T. TATTLE TALE	1 min. 15 sec.	Follow the Girl	Allegro.	Romberg
23. T. THAT'S MY SON CHESTER	1 min. 30 sec.	THEME		
CHARACTER		Dramatic.		
ATMOSPHERE		Neutral.		

"Society Sensation, A."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Smiles			Moderato	Roberts
1. AT SCREENING	3 min.	Al Fresco	Allegro.	Herbert
2. T. BE NICE TO HER, JIM	1 min. 15 sec.	By Heck	Moderato.	Henry
3. T. CAPTAIN JENKS RETURNS	2 min.	Jack Tar	Tempo di Marcia.	Sousa
4. T. IN SAN DIEGO	1 min. 15 sec.	Land of Joy	Allegro.	Valverde
5. D. CAPTAIN AND LAWYER	2 min. 30 sec.	Rocked in the Cradle of the Deep	Moderato.	Knight
6. D. MRS. JONES AT GATE	3 min. 30 sec.	Kentucky Dream	Tempo di Valse.	Onivas
7. T. AFTER WEEKS OF	1 min. 30 sec.	Follow the Girl	Allegro.	Romberg
8. T. RICHARD BRADLEY	2 min.	THEME		
9. T. CRAMPS	1 min. 30 sec.	Hurry No. 33	Vivace.	Minot
10. T. THAT WAS MRS. BRADLEY'S	1 min. 30 sec.	Pinochle	Moderato.	Caruso
11. T. CAPTAIN CLOSE UP	1 min. 45 sec.	March Miniature	Tempo di Marcia.	Jacobi
12. D. RICHARD AND SYDNEY	2 min.	THEME		
13. T. A PEREMPTORY DEMAND	1 min. 30 sec.	Dramatic Tension No. 67,	Molto Moderato.	Shepherd
14. T. TO HELP THE BOYS IN	1 min. 30 sec.	To Victory	Tempo di Marcia.	Hadley
15. T. AS THE MEETINGS	1 min. 15 sec.	THEME		
16. D. MOTHER ON STEPS	2 min. 15 sec.	Romance	Andantino.	Mildenberg
17. D. THE END OF DREAMS	2 min. 15 sec.	Naila	Tempo di Valse.	Delibes
18. D. SYDNEY AND RICHARD MEET.	2 min.	THEME		
19. T. THEN SHE WAS AHEAD OF	3 min. 15 sec.	Mimi	Tempo di Valse.	Gardiner
20. D. JIM THROWS SYDNEY INTO	1 min. 30 sec.	Allegro Agitato No. 8	Allegro Vivace.	Andino
21. D. RICHARD BOARDS YACHT	2 min. 30 sec.	Dramatic Tension No. 64,	Andantino.	Borch
22. D. FISHERMEN BOARD YACHT	1 min. 30 sec.	Sinbad	Allegro.	Romberg
23. D. FIGHT STOPS	1 min. 30 sec.	Sliding Sid	Moderato.	Losch
24. T. MY DEAR DUCHESS	2 min.	THEME		
25. T. HERE COMES THE BRIDE	1 min. 30 sec.	Matrimonial Fox-Trot	Moderato.	Winne
26. T. DUCHESSES ARE BORN	1 min. 30 sec.	THEME		
CHARACTER		Dramatic.		
ATMOSPHERE		Fishing Village and Modern Society.		

"Too Many Millions."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

THEME—Love Theme		Melodie		Friml
1. AT SCREENING	2 min. 45 sec.	Admiration	Moderato.	Jackson
2. T. NOW LET'S SEE WHAT	5 min. 45 sec.	Danse Fantastique	Allegretto.	Reynard
3. T. OUR TWO OLD	1 min.	Hurry No. 4	Allegro.	Lake
4. T. NOW EVEN A HARD UP	1 min.	Phyllis Waltz	Waltz.	Deppen
5. T. SING IT AGAIN	15 sec.	Piano chromatic scale to action.		
6. D. NEWSPAPER INSERT	2 min. 15 sec.	Funeral March of the Marionettes	Allegretto.	Gounod
7. T. ONE OF THE VICTIMS	1 min. 15 sec.	Lamentoso No. 46	Moderato.	Berg
8. T. POOR VAN DORN'S	2 min. 15 sec.	Funeral March of the Marionettes		Gounod
9. T. WHILE SUDDEN WEALTH	30 sec.	Lamentoso No. 46	Moderato.	Berg
10. T. VAN'S FIRST MOVE	3 min. 15 sec.	Popular One-step.		
11. T. THE ONLY MAN	1 min. 45 sec.	Characteristic Theme No. 2,	Moderato.	Roberts
12. T. THEN IN THE MORNING	2 min.	Andante Dramatico No. 62.	Andante.	Berg
13. D. TWO FRIENDS ENTERING	1 min. 30 sec.	Graciousness No. 53	Allegretto.	Berg
14. T. BEREFT OF HER HOME	2 min. 45 sec.	Andante Doloroso No. 70	Andante.	Berg
15. T. MEANWHILE YOUNG VAN	1 min.	Agitato No. 11	Allegro.	Lake
16. T. HAVING PASSED UP	1 min.	Pretty Baby	Moderato.	Van Alstyne
17. T. ALL THIS TIME	2 min.	Reve d'Amour	Andante.	Zamecnik
18. T. DISGUSTED WITH PIKER	2 min. 15 sec.	Bon Vivant	Allegro.	Zamecnik
19. T. ALL NIGHT DESIRE	1 min.	Mysterioso No. 3	Moderato.	Berg
20. D. REID SEES GIRL	1 min. 15 sec.	Silence.		
21. T. NOW MR. AUDIENCE	2 min. 30 sec.	Mysterioso No. 3	Moderato.	Berg
22. T. ONLY FORTY	2 min. 30 sec.	Bowl of Pansies	Moderato.	Reynard
23. D. MEN KNOCKING ON DOOR	1 min. 30 sec.	Andante Appassionato No. 57,	Andante.	Berg
24. D. MEN LEAVE VAN DORN	1 min. 30 sec.	THEME		
25. T. WE HAVE A COURT ORDER	15 sec.	Agitato No. 6	Allegro.	Lake
26. T. MEANWHILE WHERE WAS	3 min. 15 sec.	May Dreams	Moderato.	Borch
27. T. SUNSET? THEIR WILD	2 min.	Iris	Moderato.	Reynard
28. D. WILKINS IN BED	45 sec.	Mysterioso No. 15	Andante.	Lake
29. D. FLASHBACK TO VAN DORN	1 min. 30 sec.	Iris	Moderato.	Reynard
30. D. MAN SOUNDING FIRE	3 min. 45 sec.	Hurry No. 26	Allegro.	Lake
31. T. SOCIETY ITEM	1 min. 45 sec.	THEME		
32. D. FLASH TO WILKINS	1 min. 15 sec.	Dramatic Andante No. 32	Andante.	Berg
33. T. AS DAYS LENGTHEN	1 min.	THEME		
34. T. HERE IT ALL IS	30 sec.	Silence.		
35. D. WILKINS LEAVES	1 min. 15 sec.	THEME		
CHARACTER		Comedy.		
ATMOSPHERE		Neutral.		

"Under the Greenwood Tree."

Released by Artcraft—Five Reels.
Prepared by M. Winkler.

No.	Cue	Time	Music	Tempo	Composer
	THEME—Under the Greenwood Tree		Old English Ballad		Arne
1.	AT SCREENING	45 sec.	THEME		
2.	T. MONEY AND SOCIAL	45 sec.	Continue as Harp Solo.		
3.	T. MARY HAD ONE TRUE FRIEND.	2 min.	Sleeping Rose	Valse Lento.	Borch
4.	T. THE OLD FAMILY LAWYER	1 min. 15 sec.	Intermezzo	Moderato.	Huerter
5.	T. AND TURN MY MERRY	2 min. 30 sec.	Capricious Annette	Allegretto.	Borch
6.	THE ONLY MAN IN THE	45 sec.	Continue pp.		
7.	T. FREEDOM EXISTED	1 min. 30 sec.	Gypsy Serenade		Jerquitz
8.	T. BIG LIMOUSINE IN VIEW	1 min, 15 sec.	Three Graces	Allegro.	Allegro
9.	D. CAMP OF GYPSIES	2 min. 15 sec.	Gypsy Rondo		Haydn
10.	T. MARY'S NEW PLAN	1 min. 30 sec.	Impish Elves	Intermezzo.	Borch
11.	T. NEXT DAY MARY	1 min. 30 sec.	THEME		
12.	D. FLASHBACK TO GYPSIES	1 min.	Frills and Furbelows	Rondo Rococo.	Crespi
13.	D. GYPSY SNEAKING AROUND	1 min.	Sinister Theme		Vely
14.	T. THE SUITORS BROUGHT	4 min. 45 sec.	Scherzetto		Berge
15.	T. BUT POLISHED MANNERS	1 min. 30 sec.	The Joker	March.	Lake
16.	T. AT LAST THE MAN	2 min. 45 sec.	THEME		
17.	T. WE HAVE FOUND THAT VAN.	2 min. 45 sec.	Poppyland	Allegretto.	Kiefert
18.	T. I NEED A STICK	2 min. 15 sec.	Comedy Allegro		Berg
19.	T. YOU SEE WHAT YOUR	2 min. 30 sec.	THEME		
20.	T. EVE OFFERED ADAM	3 min. 15 sec.	Gypsy Love	Waltz.	Roberts
21.	T. WE CAN GET HER AND THE.	2 min. 45 sec.	THEME		
22.	T. THERE IS ONE THING	2 min.	Babillage	Moderato.	Castillo
23.	T. AND NOW I'VE MADE	2 min. 45 sec.	Sinister Theme		Vely
24.	D. LORD FIGHTING THE GYPSIES.	2 min. 15 sec.	Hurry No. 2	Half-Reel Hurry.	Levy
25.	T. WITH RECOVERED CALM	3 min.	Valse Moderne	Valse Lente.	Rosey
26.	T. I AM THAT VERY POOR	2 min.	THEME ff.		

"Wildcat of Paris, The."

Released by Universal.
Prepared by J. C. Bradford

No.	Cue	Time	Music	Tempo	Composer
	THEME—Pretty Edelweiss		Tempo di Valse		Lebar
1.	AT SCREENING	1 min. 45 sec.	Coetege	Moderato.	Debussy
2.	T. THE APACHES	1 min. 15 sec.	Mecca	Tempo di Valse.	Lemieux
3.	D. FIGHT STARTS	1 min. 30 sec.	Hurry No. 1	Allegro.	Langey
4.	D. STREET-CROWD RUN	1 min. 45 sec.	Rhapsodie	Allegro.	Schytte
5.	D. INTERIOR OF CAFE	2 min.	Sinbad	Allegro.	Romberg
6.	D. ARTIST IN STUDIO	1 min. 30 sec.	Le Lettre de Manon	Andantino.	Gillet
7.	T. DRAWN BY	2 min.	Misterioso No. 3	Moderato.	Minot
8.	D. APACHE ATTACK ARTIST	2 min.	Agitato No. 6	Agitato.	Keifert
9.	D. COLETTE IN DEBRAIS	1 min. 30 sec.	Little Serenade	Allegretto.	Grunfeld
10.	T. WHEN DAWN CAME	1 min. 15 sec.	Apache Dance	Valse Lente.	Costa
11.	D. STUDIO	3 min. 45 sec.	THEME		
12.	D. COLETTE STARTS TO	2 min. 15 sec.	Elegie	Adagio Sostenuto.	Barmotine
13.	D. GIRL AT DOOR	1 min. 30 sec.	Jeanette	Allegretto.	Reisenfeld
14.	D. GIRL ENTERS DEN	1 min.	Hurry No. 33	Vivace.	Borch
15.	D. FLASHBACK STUDIO	1 min. 30 sec.	THEME	Tempo di Valse.	
16.	D. COLETTE PICKS UP PICTURE.	2 min.	Joan of Arc	Moderato.	Wells
17.	T. THE APACHES	2 min. 30 sec.	Andante Dramatico No. 15,	Andante.	Herbert
18.	T. THE DOOR WAS LOCKED	3 min.	Hurry No. 26	Vivace.	Minot
19.	D. APACHE DEN	1 min. 30 sec.	Admiration	Moderato.	Tyers
20.	T. YOU LIED ABOUT ME	2 min. 30 sec.	Agitato No. 37	Agitato.	Andino
21.	T. FALL CAME	1 min. 30 sec.	French Spirit	Tempo di Marcia.	Ganne
22.	T. WITH THE GENDARMES	3 min. 30 sec.	Dramatico Agitato No. 43,	Allegro Agitato.	Borch
23.	T. APACHE LEAVES BEDROOM	1 min. 30 sec.	THEME		
24.	T. DAWN	1 min. 30 sec.	French Defile	Tempo di Marcia.	Ganbe
25.	T. WITH	3 min.	Joan of Arc	Moderato.	Wells
26.	THE APACHES SALUTE	1 min. 30 sec.	Marsellaise	Moderato Maestoso.	French
27.	T. THE HUN ADVANCE	2 min.	Le Ville	Allegro.	Puccini
28.	D. COLETTE AT DOOR	1 min. 30 sec.	Romance	Andante.	Karganoff
29.	D. COLETTE PICKS UP	1 min. 30 sec.	THEME		
30.	D. SOLDIERS AT FIRESIDE	1 min. 15 sec.	Triste	Allegretto.	Tschaikowsky
31.	D. BATTLE	1 min. 30 sec.	Battle Agitato No. 48.	Allegro.	Shepherd
32.	T. THE GERMAN GENERAL	4 min.	Nibelungen	Tempo di Marica.	Wagner
33.	D. GERMAN OFFICER LEAVES	5 min.	Athalia	Molto Allegro.	Mendelssohn
34.	D. FRENCH OFFICER ENTERS	2 min. 15 sec.	French Defile	Tempo di Marcia.	Ganne
35.	T. COMRADES SALUTE	1 min. 30 sec.	Marsellaise	Moderato Maestoso.	French
36.	T. CAPTAIN REVEL	1 min. 30 sec.	THEME		

"Woman's Weapon, A."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

No.	Cue	Time	Music	Tempo	Composer
	THEME—None.				
1.	AT SCREENING	3 min. 45 sec.	Basket of Rose	Moderato.	Albers
2.	T. A CASUAL ACQUAINTANCE	1 min.	Vampire	Andante.	Levy
3.	T. NOW JUNIOR GOES AND	1 min. 15 sec.	Pathetique Andante.	Andante.	
4.	T. MEANWHILE NICHOLAS	1 min. 45 sec.	Vampire	Andante.	Levy
5.	T. THE DAY OF RELEASE	1 min. 45 sec.	Sparklets	Allegretto.	Miles
6.	T. ANNE, DEAR, I'M	1 min.	Thoughts No. 35	Andante.	Berg
7.	T. THE OPENING WENT	1 min.	Allegro No. 1	Allegro.	Minot
8.	T. HER ANNIVERSARY	1 min. 30 sec.	Thoughts No. 35	Andante.	Berg
9.	T. NICHOLAS COMES HOME	1 min. 30 sec.	Forget-me-not	Allegretto.	Macbeth
10.	D. MISS CLAYTON RECOGNIZES.	45 sec.	Silence.		
11.	T. THERE ARE WIVES AND	4 min.	Legend of a Rose	Moderato.	Reynard
12.	T. IN WAR-TIME	1 min. 45 sec.	First Move, Ballet Egyptien,	Allegro.	Luigini
13.	T. AND THE MARKET	2 min.	Dramatic Tension No. 9.	Moderato.	Berg
14.	T. WITHIN THE HOUR	1 min. 45 sec.	The Wooing Hour	Allegretto.	Zamecnik
15.	T. ANNE, OLD GIRL	1 min. 30 sec.	Dramatic Tension No. 9.	Moderato.	Berg
16.	T. THE RUIN OF HIS	2 min. 45 sec.	Yesterlove	Andante.	Borch
17.	T. IN A SEASHORE	4 min. 30 sec.	Second Move, Ballet Egyptien, Followed by Idilio		Luigini Lack
18.	T. HONESTLY, NICHOLAS WANTS.	4 min. 45 sec.	Florindo Followed by Serenade		Burgmein Drdla
19.	T. OF COURSE ESMEE	4 min.	Impish Elves	Allegro.	Borch
20.	T. ESMEE HAS THE	6 min.	Serenade Followed by Romance,		Rubenstein Karganoff
21.	T. WHEN NICHOLAS IS	1 min. 30 sec.	Dramatic Tension No. 44.	Moderato.	Berg
22.	T. A JUG OF WINE	2 min. 30 sec.	Reve d'Amour	Moderato.	Zamecnik
23.	T. WHEN ANNE WOKE	3 min. 30 sec.	Visions	Andante.	Tschaikowsky
24.	T. LEAVE THEM ALONE	2 min. 45 sec.	Tears	Andante.	Zamecnik

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"UNDER FOUR FLAGS" TELLS OF VICTORY

Government Film Goes to Exhibitors With Pictured Story of Yankee Share in Winning World War

EXHIBITORS may well take the remarkable record of "Under Four Flags" at the Rialto and Rivoli Theatres and the rebookings of the film at the latter theatre and at the Metropolitan Theatre, Washington, as a reliable indication of the true worth of a picture which New York reviewers termed the "most marvelous of films" and by far the best of the series released by the Government through the Division of Films.

The attraction of the film that seems to extend through the entire length of the several reels, is the intimate, close-up views of the battles and activities that led up to the close of the war, the public seeming to be particularly anxious to view the events of such momentous historical and patriotic interest.

"Under Four Flags" is a remarkable production, without doubt the most marvelous motion picture of the war ever screened. It is a living, breathing story of the greatest event in the history of the world, the story of how democracy defeated autocracy; a story more skillfully constructed and logically developed than the most wonderful fictional drama ever conceived.

The picture is shown in a series of several episodes, showing first the conference at Versailles when General Foch was made commander-in-chief of the Allied armies. Then the Americans are shown in their first active participation in the battles that were to end the war. They are seen in action in Belleau Woods and in the famous battle of Chateau Thierry, and fighting in conjunction with the French in driving back the enemy. Another episode shows the army of General Haig on the English front, while others show the thrilling and daring fighting of the Italian forces on the Piave and in the region of Mount Grappa. At St. Mihiel the Americans are seen in the first engagement as a complete force under the command of American officers. The closing episode features the recovery by French and American soldiers of a little village in France long held by the Germans and General Pershing's arrival and review of the troops in celebration of the event.

Technically and pictorially, "Under Four Flags" is not surpassed by any other motion picture. The photography is remarkable. The scenes were taken by the United States Signal Corps and the Allied Army cameramen, to whom the world owes everlasting gratitude for their part in this wonderful pictorial history.

Scene from "Under Four Flags" (U. S. Official).

And so, while the tumult of war is over, the shouting has not died and it won't die as long as "Under Four Flags" is on the screen. If General Pershing and his men could hear the cheers that go up when audiences see them standing victorious on French soil, they would be almost afraid to come home to face the demonstration that is waiting for them.

Kansas City to Launch New Organization Soon

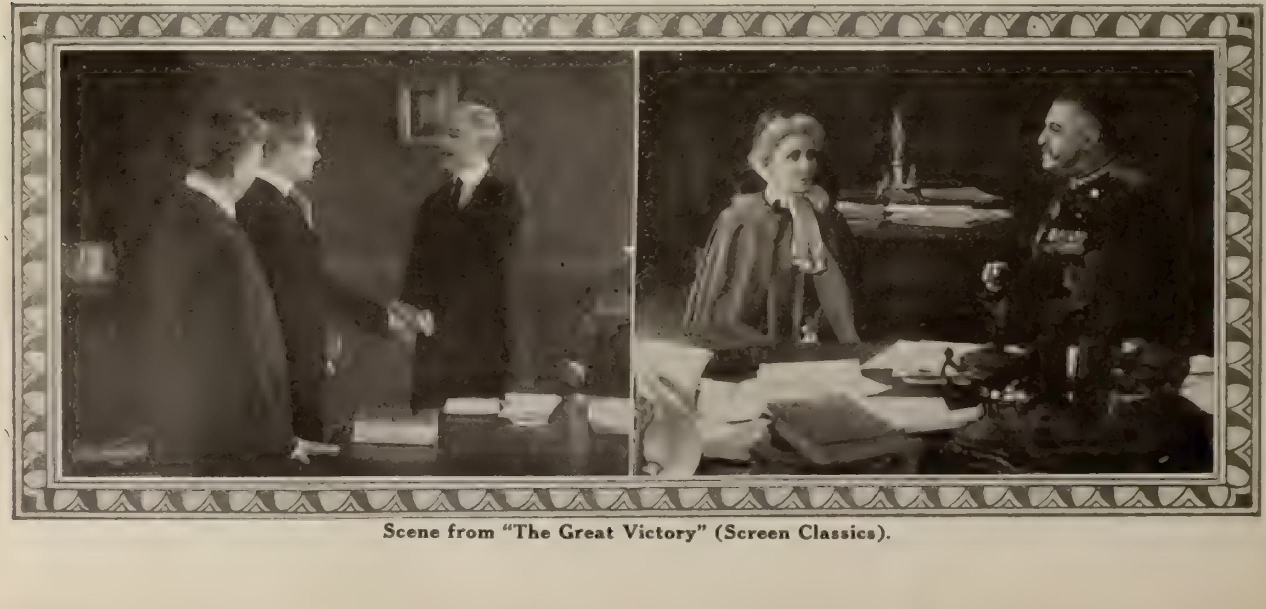
AMUSEMENT interests of Kansas City will within a few days perfect their plan of co-operation and organization, and the new association, embracing the various branches, will be launched. It has been found that all phases can work well together, and that it is possible to frame an organization through which the mutual interests can be advanced, while the various branches maintain their own associations for the prosecution of their own special activities.

The Exhibitors' League of Kansas City held a meeting November 29, presided over by W. B. Tuteur, president, at which film men were present, to discuss the proposed new organization. Charles W. Harden, chairman of the committee that is preparing the plan of organization for the united amusement interests, and L. D. Balsly, one of the promoters of the movement, reported the tentative plans. They involve a comprehensive membership of exhibitors, exchange men, supply men, and speaking stage representatives, the aim being to get as large a membership of individuals as possible, from among all. Speakers at the meeting expressed their opinions that it would be necessary to maintain the exhibitors' league, and interest therein—just as the exchange men will probably continue their co-operation with each other, and perhaps even form an association to make such co-operation more effective.

Trade Views of "The Common Cause."

The splendid reception given to J. Stuart Blackton's patriotic production, "The Common Cause," at its initial presentation to exhibitors at the Rialto Theatre, New York, the first week of December, is being duplicated all over the country in the Vitagraph exchange cities. Private showings for groups of exhibitors have been in progress in all Vitagraph branches, and word comes that first run bookings are well under way.

The exhibitors' aids prepared to assist exhibitors in the proper exploitation of "The Common Cause" is now in the hands of all Vitagraph exchanges.



Scene from "The Great Victory" (Screen Classics).

SOME STATES EXPERIENCE SETBACKS

New Influenza Outbreaks in Iowa, Michigan and Ohio—Cincinnati Theatres Place Ban On Children—Other Sections Show Improvement

RECURRENCE of the influenza epidemic in Des Moines, where patrons of theatres were allowed to occupy only alternate rows; in Cincinnati, where children are banned, and several other places in Ohio, which are again closed, together with about half of Michigan, which has been again placed under quarantine, are the outstanding features of this week's advices from Moving Picture World correspondents.

Reports from California indicate that cities which followed San Francisco's lead and adopted the precaution of requiring theatre patrons to wear gauze masks, have profited thereby, while other cities are in many instances still closed. Many localities of South Dakota are not free of the ban. Indianapolis rescinds the gauze mask order, which the Board of Health advises was found to be beneficial. Several cities and towns of the Northwest are still in the grip of the epidemic.

New Cincinnati Outbreak Causes Ban on Children

A RETURN of the influenza epidemic, with an unusual proportion of cases among children, covering virtually all of Ohio, resulted recently in the moving picture theatres in several cities again being closed or at least barred to children. The latter was the action taken in Cincinnati, where the board of health on December 2 issued orders forbidding children under 16 years to attend theatres of any sort or to ride on street cars. At the same time the schools were closed, indicating the opinion of the authorities that the fresh outbreak was principally among children.

It is estimated that over 5,000 Cincinnati school children have the influenza, and while the cases are mild the danger involved in continued spread of the disease is such as to make the authorities determined to stamp it out, if possible. The exhibitors are co-operating fully with the health authorities, in order to stop the epidemic, if possible, and thereby prevent even further restrictions on theatregoing, such as prevailed during October and up to November 11.

Exhibitors Pledge Co-operation.

Following the announcement of new restrictions applying to children attending the theatres, John Weinig, attorney and proprietor of the Western Plaza Theatre, presented to the Board of Health on behalf of his own and a number of the downtown theatres, including the Grand, the Lyric, the Olympic, Keith's, the Empress, the Family, the Walnut, the Strand and the Bijou, a resolution in which the managers or proprietors of those houses expressed their full approval of the action of the board, and pledged their co-operation in enforcing the order prohibiting children from attending the theatres during the prevalence of the epidemic. The enforcement of the order will, of course, hurt the revenues of the exhibitors considerably, as many children attend the theatres, especially in the suburbs, and there are numerous families where, if the children cannot go, the parents must also stay at home. It is considered much better, however, to get along with business thus restricted than to face the necessity of a complete shutdown, and the exhibitors will accordingly do everything in their power to see that the orders of the health authorities are fully met.

San Francisco Opening Aided by Mask Ordinance

BUSINESS conditions in the San Francisco territory are steadily improving, but theatres are not reopening in the country districts as rapidly as was expected. Some opened on the same date as the San Francisco houses, only to be closed again when new cases of influenza developed. In other towns the date of opening has been postponed from time to time, frequently at the last minute, causing much trouble to exhibitors and film exchanges. In the face of these set-backs the list of open theatres is steadily growing and now includes not less than 75 per cent. of the houses in Northern and Central California. In almost every instance the communities which followed the lead of San Francisco and made the use of gauze masks compulsory have routed the epidemic and business is going on as usual, while those that disdained to take precautions are still in a state of quarantine.

In the San Francisco Bay district business has shown a steady improvement since the day the theatres reopened, but is still below normal. Heavy rains have served to keep people at home and there is still a feeling of uneasiness in some quarters in regard to mingling with crowds. Those who are attending moving picture theatres are enjoying entertainment of an unusually high order, managers vieing with each other to put on the finest shows. Special attention is being paid to music and many houses are making use of orchestras for the first time.

Many South Dakota Cities Now Free of Influenza Ban

WHILE residents of all cities and towns of South Dakota had special reasons for thanksgiving because of the ending of the war, some of the South Dakota communities had a double reason for rejoicing on Thanksgiving Day because of the raising of the ban placed on public gatherings, moving picture houses, other theatres and schools as a result of the influenza epidemic.

In Sioux Falls the ban was lifted and moving picture houses and other places were reopened after having been closed for a period of six weeks. The ban on city schools was not removed, however, until December 2.

Other South Dakota towns which have reopened with a rush of business are Madison, Montrose, Humboldt and Egan, all in Miner county. Moving picture men of the Sunshine State had great cause for thanksgiving. The ban has been lifted in practically all towns in Minnesota, North Dakota, Wisconsin and Iowa.

Alternate Rows Capacity for Des Moines Theatres

A SITUATION almost approaching epidemic proportions has resulted in Des Moines theatres permitting patrons to sit only in every other row. It was with considerable difficulty that the places of amusement escaped closing altogether. After a lull the epidemic broke out badly in Des Moines and immediately the usual agitation of "close the theatres" was started. First the use of influenza masks as a compulsory measure was tried out, with poor results, as patrons either regarded the use of the mask as an imposition or a joke. The measure fell through after one day's trial, and then the agitation for a closed town started. Special committees were appointed for and against closing by the respective parties interested and a merry battle followed.

Finally it was decided to permit the theatres to remain open by using half capacity, spreading the seating arrangement through alternate rows. This is working out with fair results and managers say is far better than closing altogether. Programs have been considerably curtailed and less expensive features offered for the time being.

Remaining open is a good thing for the industry in general in Iowa, as indications pointed to the theatres again being closed throughout the State, following the lead of Des Moines, had such a condition prevailed here. The epidemic again is subsiding and the half-lid will be lifted within ten days.

Half of Michigan Is Again Under Influenza Quarantine

IT looks as if Michigan is in for "hard luck" for the remainder of the winter. Although the state ban on theatres and public gatherings was lifted November 5, right now nearly half of the State is closed by order of local authorities and in some sections there is talk of a quarantine. On Dec. 4 the city of Saginaw was shut down, so that with Bay City it makes two of the leading towns in the State closed for moving pictures outside of Detroit and Grand Rapids, which are still open. Regardless of all the co-operation and precautions given and promised by the local exhibitors, the health authorities closed them up.

In Adrian, Elwyn M. Simons, of the Family Theatre, put up a stiff fight and has won. "At a hearing of all the doctors and the board of health, we asked for a hearing and took two attorneys up there fully determined that if the health authorities shut up the theatres this time bargain basements, ten-cent stores and, in fact, a general closing of everything would be requested, otherwise we would get an injunction restraining them from closing us on discrimination grounds," writes Mr. Simons to the Detroit correspondent of the Moving Picture World. "The affair proved to be very spirited and while we put up some fight, we are still open. We found that one of the State statutes, according to our attorney, states that it is not within the health officers' power to close up business until they have conducted a rigid quarantine, therefore we are open with their approval unless the death rate continues to grow, and if it does everything will be closed.

"Business is very bad due to the fact that people are afraid to come out on account of all this agitation. If ever there was an urgent need of organization, the time is now at hand, when it should be brought about. This closing up habit is getting altogether too conspicuous and is proving dangerous to the motion picture industry. There is positive discrimination when they close theatres and let stores remain open."

Benton Harbor, Manistee and dozens and dozens of smaller towns throughout Michigan are closed, and Dr. Olin, head of the State Board of Health, says he looks for influenza trouble until spring.

Dismiss Case Against Terre Haute Exhibitors

THE cases against the fifteen motion picture exhibitors and theatre men at Terre Haute, Ind., who were arrested Thanksgiving Day for failing to obey the board of health's closing order, were dismissed in city court on the motion of William E. Horsley, prosecuting attorney.

The motion for dismissal was made after it was shown by attorneys for the men that the order upon which the arrests were made had not been regularly entered upon the records of the board, and was not, for that reason, available as evidence. This view of the case was concurred in by Judge Paul R. Shafer, who ordered the cases dismissed and the defendants discharged.

The defendant in the case was Shannon Katzenbach, proprietor of the American Theatre, who had been selected to stand trial in what was to be used as a test case for the entire number of exhibitors and theatre men arrested.

Immediately following the trial a new order was issued by the board of health, closing all theatres, places of amusement, all stores, except drug stores, and all churches from 6 p. m. Saturday evening until the usual opening time Monday morning. All of the places stipulated in the order, with the exception of a few churches, complied with it.

Prominent physicians say they believe the peak of the epidemic in Terre Haute has been reached and that the disease now will rapidly decrease.

Kansas City Suffers Second Grip Visitation

THE expected return of the influenza epidemic was accompanied by regulations and bans—but they affected only the schools in Kansas City. The large increase in cases caused special meetings of the Board of Health—but the effort was to control the reports of cases, to enforce quarantines on houses where the disease was found, to educate the public to take care of itself when it had influenza. The board of health took no action toward closing places of business, or restricting the number of patrons in any establishment, or curtailing the hours of merchandising.

The school board, however, closed the schools, on Tuesday, November 26. While it was hoped that the schools might be reopened the Monday after Thanksgiving, the closing order remained into effect for the following week.

Some churches suspended services on Sunday, December 1, but as a rule church services, as well as other public gatherings, were held through the second period of epidemic.

The amusement interests of Kansas City were prepared to discuss with officials the matter of a ban, if the subject had been brought up. The special committee representing moving picture, speaking stage and other allied interests, had discovered, however, that any introduction of the subject would be prejudicial, since there was no intention of imposing a ban. Because of the fact that the interests had got together, and were ready for harmonious action, there was no interference with the course that seemed best—the matter was left entirely in the hands of the committee, which was prepared to call for help if any was needed.

Northwest Still in Influenza Grip.

The confusion in the Northwest caused by some towns opening and then being forced to close again on account of a second increase in the influenza epidemic has not entirely disappeared. Walla Walla, Wash., was again closed after having been open for a little over a week. Several other smaller towns were also reclosed.

Pendleton, Ore., has not been opened at this writing.

The number of new cases has taken an increase in Seattle, but not on such a scale that a reclosing is considered imminent.

Indianapolis Lifts Gauze Mask Order.

The Indianapolis board of health has rescinded its order requiring the wearing of gauze masks in theatres and other public places and has announced that conditions in the influenza-pneumonia situation are more favorable than they have been for some time. The wearing of the masks, the board members say, aided materially in reducing the number of cases.

Dayton Puts Ban on Children Again.

The health board of Dayton has again seen fit to place a ban on children attending the theatres and places of amusement. The order issued Monday, December 9, went into effect at 6 p. m. that day. An order about three days previous to this one forbade the sale of standing room in any of the theatres. The order states that the crowds may congregate in the lobbies, but must not get inside the theatre proper. These measures were taken because of the recurrence of the influenza.

The suburban houses will again suffer, according to statements brought out at a meeting of the Miami Valley Exhibitors' League, which was called Monday by Al. Kinzeler, secretary. Some of the suburban managers stated it would be suicide to them should the children be eliminated.

Back to Medford's Rialto Is Moran, Mustered Out

A. J. MORAN, who, with H. L. Percy, runs the Rialto Theatre, at Medford, Ore., spent a few days recently looking about New York after having been mustered out of the army at Camp Lee, Virginia, where he was in training for an officer's commission. Naturally, he included the office of The Moving Picture World in his calls and entertained us with some of his camp experiences, but he said he had concluded that the army was no place to be in in peace times, so he was going back to help run the Rialto in Medford.

Medford is a town of 12,000 inhabitants and is located in the southwestern corner of Oregon. The Rialto Theatre seats 700 persons and has an equipment that cost $14,000 including a Style 40 Fotoplayer that cost $5,000, two Simplex projectors, a Hertner transverter, a four-lamp B. & L. dissolver, and a seating equipment of Hayward Brothers-Wakefield chairs that cost $4.85 each.

Speaking of the Rialto projecting room Mr. Moran declared that it was as fine as anything he had seen in the East, and that it would make even Richardson sit up and take notice. It is 22 feet long by 15 feet deep, and has a ceiling that is 12 feet high. It is complete with every modern device and most approved method of wiring.

The Rialto works on the open booking plan with four changes weekly, but sometimes runs good pictures three days. The admission prices are 10, 20 and 30 cents for both matinee and evening performances. Special newspaper advertising is used extensively and business has always been uniformly good.

Mr. Moran was still wearing khaki and was a fine example of the husky American soldier who has proved his fighting qualities in this war. His training camp experience of the past two months had made him as hard as nails, he said, and had added two pounds to his weight, notwithstanding that he began work at 5 o'clock in the morning and kept on the jump till 9 o'clock at night during that time.

THREE NEW RED CROSS PICTURES.

The newest Red Cross films which are being released by the Bureau of Pictures of the American Red Cross include three subjects called "New Faces for Old," "Homeward Bound" and "Russia, the World Problem." These one-reelers will go through General Film Company exchanges as regular Red Cross program subjects.

"New Faces for Old" has already been reviewed and is considered the strongest subject of the series. It shows in detail how soldiers in France, so badly disfigured that their own children do not know them, are transformed by the aid of specially modeled silver wire masks to look just like they did before they were mutilated.

The Russian film is full of live topical interest. The "Homeward Bound" film relates to the many little intimate touches of "mothering" given American doughboys who are just about to return to their native shore. This reel is full of frolic as well, since it shows how the soldiers amuse themselves.

Want a situation in the moving picture business? Try an announcement in The World's Classified Advertising department. They work wonders.

BUSINESS HEALTHY AROUND NEWARK

Following Recovery from Epidemic, Jersey Houses Are Slowed Up by High Cost of Turkey, but Patrons Now Are Flowing In—Many Houses Lack Lobby Displays

By Sam Spedon

FROM what we have observed in our itinerary in that part of Jersey in and around Newark that we have visited and recorded, business is in a very healthy condition. The Thanksgiving holiday had a tendency to lessen patronage, shopping for turkey at 45 to 65 cents a pound naturally absorbing the attention and considerable of the loose change that might have found its way into the coffers of the movies. A summary of all investigations convinces us that following the epidemic business was slow in coming back, but now that it has returned it is here to stay, not forgetting that the holidays naturally will cause more or less fluctuation in attendance Christmas week and the first week of January.

One thing impressed us very forcibly; that was the lack of lobby display or dress in a great many of the theatres. It was somewhat of a disappointment to find that those places that evidently needed it most had not taken advantage of the four weeks shutdown to freshen up a bit. The same comment could be made of screen settings—they were woefully plain and neglected.

If we were a manager of a theatre with no initiative in exercising our ingenuity, we guess we would be like some others—just employes with an empty title of manager. Without initiative and the wherewithal to exercise it, there would be no hope for an enterprising manager nor even a chance to display our ability.

We ask ourselves, are the managers showmen with a lasting or permanent interest in the pictures? Are they simply taking a chance to make money, regardless of showmanship, or are they simply in the business on speculation, to sell to the first man who offers them a profit on their investment?

The Real Theatres Swallow Others.

There is no science in discerning the difference in the places that are in the exhibition business to stay and those in it as a speculation only. There is no wonder so many are swallowed up by the honest-to-God theatres.

The consensus of opinion is against spectacular war pictures. The war stuff is well supplied in the news weeklies. Incidental to a story, war material is acceptable, but not too much of it. Big war pictures are out of vogue in this section of New Jersey.

The difference in the personality of managers is very noticeable. In our visits to the theatres on these tours of investigation we asked nothing, not even free admission, subscription or any other monetary consideration. In some instances we were received with an air of suspicion as though we were almost too affable to be human. In other cases they were pleased to make our acquaintance and acted as if they were used to meeting honest people, making new friends and patrons. In the former case, had we been a new-comer, as a patron, to their theatre we would have gone to the theatre down the street where the manager in charge was more like the latter kind. Personality very often accounts for the absence or presence of an audience.

Mitchell Building Up Carlton.

At Market and Halsey streets we stopped in William Fox's Carlton Theatre, one of the oldest in Newark, situated at the busiest center of the leading thoroughfare. Under the management of Williard K. Mitchell, during his six weeks service here, the patronage has increased, although it has a steady going attendance of the old residents. Mr. Mitchell has designed and prepared a number of new settings for the stage, which will greatly enhance the attractiveness of this somewhat antiquated but popular showhouse. Mr. Mitchell, while one of the younger managers, is a man of progressive ideas, and we regret that these men with good ideas are not given the facilities to put them into practice—we mean the wherewithal to display them.

On Market street, just below the Carlton, we ventured into the Strand, where we met Charles Wurtz in charge. For a 5.30 o'clock performance there was not a poor attendance. The Strand is a 1,200-seat house and employs a good organist, who plays the pictures with creditable judgment. Like the Carlton, it enjoys the full benefit of a location on the main thoroughfare.

Here's a Bouquet for the Newark.

J. B. McNally, who was formerly manager of Keeney's in Newark, is now in charge of the Newark Theatre, undoubtedly the finest motion picture theatre in that city. This not because it is the newest and most up-to-date, but because it is well managed and displays a knowledge of presentation that challenges our admiration. It is equipped with all the latest paraphernalia, with settings that are second to none anywhere in this country. We witnessed the evening performance and listened to his twenty-piece orchestra, and feel we are noting a just encomium of what we actually saw and heard.

A visit to the William Fox Terminal Theatre at 84 Park place to enjoy the afternoon performance afforded a pleasant two hours. Jules Gerstles has been in charge about two months, and notwithstanding a holiday week, the house was packed to the ropes. The manager is gradually installing new settings and novelties that display his ideas of showmanship on one of the busiest thoroughfares of Newark.

Bright Lights Aplenty in Paterson.

Just to broaden our views, we went over to Paterson, where there is no lack of bright lights and real human cosmopolitan interest. It is not the white light trail of New York, but for all there is plenty of action and no scarcity of "movie fans." We were convinced of this when we entered the U. S. Theatre on Main street, near Market, where every one of the 1,600 seats were filled and patrons were still coming. Adam Adams, who is associated with his brother Peter, the proprietor, gave us a cordial reception and many sidelights on his diversified patronage.

The Garden, 1,300 seats, is one of the Jacob Fabian houses, which are among the best in the country, members of the First National Exhibitors' Circuit. The Regent, of Paterson, is also one of the Fabian theatres. James J. Malone is the resident manager of the Garden and performs his duties with excellent judgment and showmanship. While we were talking to Mr. Malone, our friend, Charles L. Dooley, who is manager in chief of the Fabian houses, walked in upon us and we promised to give the Regent the onceover and see "My Cousin" before the week was out.

After paying our admission we stepped into the Lyric, seating about 500, on Main street, near Market, under the management of Max Gold, who extended to us the courtesy of the house, which is built on the lines of the old Nickelodeon. It was well filled and showing a miscellaneous program, catering more to the "drop-in" element, at an eleven-cent admission.

William Anderson, of the Grand, was out when we happened in. The Grand is very much of the same order as the Lyric—the same price of admission and the same character of pictures. The house was full.

Regent Has 500 Surplus.

On Saturday evening we took in the Regent, 2,500 capacity. Charles L. Dooley, the manager, was on the job, and while he gave us every attention possible he had his hands full with his house and with about five hundred or more waiting in the lobby for the second performance. The Regent sets back from Market street on a sort of alleyway which runs into Main street. It is not a new house, but has been reconstructed with a balcony. There are no intervening posts and every seat gives a clear view of the screen. While we were talking, Mr. Fabian came in. He is a keen observer, alive to the possibilities of the growth of Paterson. Mr. Dooley gave us to understand that Mr. Fabian has plans for the building of a bigger and more beautiful theatre on Market street.

In the Hill section we came across the Savoy, 101 Springfield avenue, under the management of Machat & Kelly. We were surprised to meet our old friend N. Machat in charge. He used to have a theatre at 106th street and Fifth avenue, New York. The Savoy seats 1,900, built on the old legitimate lines. It is well patronized and equipped with one of the largest organs. Although an afternoon performance, it was about four-fifths filled. Admissions were eleven and seventeen cents. Machat has also leased the Forest Hill Theatre, which section we will visit later.

Just opposite we stopped in the "Hill," 1,800 seats. A. J. Mack, the manager, was not in, but we saw Mrs. Mack, to whom we are indebted for a pleasant reception. The Hill is one of the older theatres in this section, remodeled to suit the full requirements of the present moving picture theatre.

Found Kridel Looking Up the Dope.

When we entered the Goodwin, on Broad street, we were confronted by Moe Kridel, the manager, sitting at the ticket box with a copy of the Moving Picture World on his knees. Our card was all that was necessary to receive a cordial welcome, a real heart-to-heart talk about conditions in general and a thorough inspection of his well-kept and filled house of 850 seats, at twenty-five cents plus the war tax.

The Paramount Theatre, on Broad and Hill streets, was a novelty to us. The auditorium is on the second floor, with a lobby entrance on either street. Under the direction of William B. Putnam and George Jacobs they have succeeded in making a success out of what was considered an impossibility. It is one of the most attractive playhouses we have ever seen, beautifully decorated in gold and white and a balcony of upholstered chairs and loge boxes. Altogether it seats about 1,500. Mr. Jacobs adds a personality to the Paramount that makes meeting him a pleasurable experience.

Looks Over Passaic's Montauk.

In Passaic we spent an hour at the Montauk and about the same time at the Play House, both owned by the Taylor Company. At the former, which seats about 1,000, we met John Essex in charge. It is a well kept house, orchestra and balcony, and does credit to the city, which is, of course, much smaller than Newark and Paterson.

At the Play House, built as a legitimate theatre, where vaudeville and pictures comprise the program, we met Mr. Taylor, who was courteous but not communicative. He would not impart his first name, he said, when we asked it; I am not looking for fame, simply fortune, which he was obtaining through the price of admission. Judging from the house he had 2,000 capacity and every seat filled. We believe he is getting his share.

The Garden Theatre, H. K. Hecht, manager, although 600 seats, was playing to capacity at an afternoon performance. From all we could see, business was not by any means poor in Passaic and there is no lack of moving picture devotees, who systematically support their community theatres.

LONG TITLES ARE AN EVIL, SAYS KUNSKY

Detroiter Declares Exhibitors Can Get No Showing in Ads or in General Exploitation

A PROTEST against the use of long titles for feature productions is made by John H. Kunsky, owner of the First National Exhibitors' Circuit franchise for the State of Michigan. In a recent letter to the New York offices of First National, he said:

"I wonder whether the trade journals have ever investigated the results to exhibitors of the long titles for productions? It is an evil which has contributed many difficulties to the ordinary troubles of the theatre operator.

"In many cases manufacturers put such long titles on their productions that it is almost impossible for the exhibitors to get any kind of a showing in their newspaper advertising without spreading copy over half the page at an enormous cost. Take such titles as 'The Woman the Germans Shot,' 'The Dawn of Understanding,' 'The Man Who Wouldn't Tell,' 'For the Freedom of the World,' 'Italy's Far Flung Battle Line,' 'Rosemary Climbs the Heights,' 'Why I Would Not Marry,' or any one of a score of others that have been released recently, and analyze the exhibitor problems in advertising them.

Long Title Requires Extra Column.

"We know that a newspaper ad, like a trade journal ad, should have three predominating features. There should be a catch line, an illustration or an effect of some description that will attract the eye. Then the name of the production should be sufficiently large to stand out. Next comes the name of the theatre. In advertising a long title, the exhibitor is obliged to take a long, narrow space or add possibly a column width to his usual space in order to display it properly.

"In lettering his banners or lobby cards he cannot give sufficient size and boldness to a long title to make it visible at a distance. It has to be lettered small so that it will fit the standard size space of the lobby frames, or the banner position across the front of the house. This detracts from its advertising value and passers-by are inclined to ignore it for something else that is more easily seen and read.

"The short, snappy title is the best self-salesman. It gets the best showing in the newspapers; it is easily displayed in banner and lobby card copy, and it lends itself to any number of possibilities barred to long titles because of the expense involved or the impracticability of the effect.

"Manufacturers should give careful consideration to these points in naming their productions. One word titles are the ideal, but of course, they cannot be used for every production. Three words should be the maximum permitted when there are more than an average of four letters to the word. A four-word title is difficult to break in laying out an ad, and from a practical standpoint it should never be used when there is any alternative.

"I am very sure that consideration on this point by producers would be of great assistance to exhibitors and would be appreciated by them as one less item to worry about."

Weddige Plans Housewarming.

C. A. Weddige, president of the Michigan Motion Picture Supply Company, Film Building, Detroit, which disposes of Simplex projectors in Michigan, expects shortly to have a "house warming" in celebration of his enlarged quarters on the second floor of the Film Building.

In anticipation of an increase in his business he has provided for more floor space.

Mr. Weddige is well-known to the exhibiting fraternity in Michigan and has planned an extensive advertising campaign to keep before them the merits claimed for his machine by its manufacturers.

Reichenbach Tells P. A.'s How He Put 'Em Over

AT the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held December 5 at Rector's, copies of the association's twenty-four page year book were distributed. Besides being an attractive example of the printer's art, the book contains an abundance of interesting information regarding the association, including a brief history of the organization since its inception in August, 1916; a chronology of the year's activities, the constitution and by-laws, a tribute to the members in the military and naval service, list of officers and standing committees, individual portraits of all the members, etc.

Harry Reichenbach, who has just returned from Europe, where for some time he has been engaged in propaganda work for the Committee on Public Information, gave an interesting sketch of the labors of himself and his associates in breaking down the morale of the German army chiefly through the medium of literature distributed over the German lines.

The association has authorized Ed. Rosenbaum, Jr., who left Wednesday for Los Angeles to engage in publicity work, to organize a branch of the A. M. P. A. among the motion picture publicity men on the Coast.

New members recently elected include C. L. Yearsley and Earl Hudson, of the First National Exhibitors' Circuit; N. Grandlund, of the Marcus Loew Enterprises, and Jay Gove, of the Fox Film Corporation.

Peace Party to See Metro Subjects.

Among the many film subjects on board the George Washington, the ship carrying the Presidential peace party, are three of Mme. Nazimova's—"Revelation," "Toys of Fate," and "Eye for Eye." In addition to the Nazimova productions Screen Classics, Inc., features and Metro's All Star Series productions will be part of the exhibitions. Among these will be Francis X. Bushman and Beverly Bayne's "Romeo and Juliet"; "Blue Jeans," starring Viola Dana; "Lest We Forget," "My Own United States," "Draft 258," and "The Slacker."

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," Screen Classics, Inc., besides being shown aboard the ship will be presented to the representatives of the different foreign nations gathered in Paris for the Peace Conference. Count di Cappico, head of the Italian Commission in America, who will personally attend to the Versailles exhibition of the picture, will then take it to Metz for a presentation before the American and Allied commanders and their soldiers on Christman Day.

Bruner to Exploit Serial Stars.

Frank V. Bruner has resigned his position as director of publicity for the Norma Talmadge Film Corporation to become manager of serial publicity for Pathe. Mr. Bruner has had long experience in the field of theatrical and motion picture publicity and will specialize on the serial campaign Pathe is planning. Just now his particular space-filling pets are Miss Pearl White and Miss Ruth Roland, Pathe's two famous serial stars.

TALKING IT OVER WITH DE MILLE

West Coast Producer Expresses Views on Essential Elements of the Moving Picture, and Places Dramatic Quality of Photo Fiction at the Head of the List

By Edward Weitzel

AN opportunity to talk things over with Cecil De Mille meant the granting of a desire to meet the man who first put drama into five-reel screen fiction. The statement contained in the last eleven words may bring out several protests. Perhaps the interview will make matters clear. It opened in this wise:

"I've been anxious to meet you, Mr. De Mille, ever since the night I saw 'The Little American.' That was the first moving picture that drew me over onto the edge of my seat and kept me there until the finish. I had been looking at pictures all day and both eyes and brain were tired. To fix and hold my attention throughout the entire length of 'The Little American' required unbroken suspense. The play had it. Everything was obliterated except the fate of the men and woman created by the dramatist. Even the personality of the star was pushed completely into the background; Mary Pickford's identity was lost in the character she assumed. She was merely one of the players. The theme dominated everything and everyone in the cast. 'This is real drama!' was my mental ejaculation at the finish. 'May its number increase!'"

Cecil De Mille gave no evidence of being offended at such an estimate of his craftsmanship. He even smiled in a friendly fashion as he seated himself at Jesse Lasky's desk in the New York office, and proceeded to explain his own views on the essential elements of moving picture fiction.

"Of my own work," said he, "my favorite picture is 'Old Wives for New.' But I am glad to hear you speak so of 'The Little American.' Drama is the common ground where all classes meet. Its laws never change, and I have always tried to tell a screen story without putting stumbling blocks in the way of its action. A pair of little pigs, or even a whole litter, may be beautifully appealing, but I have artistic objections to holding up the suspense, which is the life and soul of drama, while the young porkers are being admired. 'The Little American' had a simple, straightforward plot that called for a clear, straightforward telling. I tried to give its scenes and incidents the balance and adjustment which tradition and my own experience have taught me would supply the strongest dramatic pull. Once the mood of a story is determined upon it must be maintained to the end. 'The Little American' was all heart interest, the emotions alone were stirred. In stage or screen fiction of this nature it's so easy to divert the interest and bring the spectator back to his own self. One goes to the theatre to get away from his own existence, to share the emotions and live the lives of the people that the skill of the dramatist and the producer can make very real. Why do anything to destroy the illusion? Why reveal to the man out in front that it is all a puppet show? Other forms of screen fiction have greater latitude, but the tension, suspense and emotional stress that constitute drama will always be the ruling forces of the photoplay."

Classifying Screen Fiction.

"You agree with me then, Mr. De Mille, that the screen drama is distinct from the photo novel, and that a definite classification of the former is imperative?"

"Absolutely. The wider range of the screen, its ability to bring the two extremes of intelligence and culture into the same picture theatre, will narrow this classification, as compared to the stage, but the need is just as actual. The screen has made good progress in teaching the lower grades of society that every rich man is not purse-proud and heartless and in disabusing the minds of the upper ten of the belief that every laboring man goes home on Saturday night and beats his wife and children. Rightly directed, the inferior intellect can be made to appreciate the better class of screen stories and shown the value of good breeding. A young fellow from the back woods was brought to Los Angeles by a friend of mine and taken into one of its best restaurants. At the end of the meal a finger bowl was placed in front of him. Instead of being perplexed, the boy dipped his fingers in the water and wiped them off on his serviette. Noticing the look of surprise on the face of his host, the young chap grinned back at him and remarked: 'You thought I wouldn't know what to do with that thing, but I do. We got a movin' picture theatre in our town an' I saw a feller use one in a picture.'"

Cecil De Mille.

Improving the Product.

"A communication has been sent to the trade papers by a well known scenario writer in which he claims that the pictures of two years ago were better than those of today—better in story and in entertainment value."

The director of "The Whispering Chorus" expressed mild surprise, as he remarked.

"I cannot see how the gentleman arrived at that conclusion. The progress the moving picture keeps making, year after year is the most hopeful sign for its future I know of. The development of its technic has been steady and rapid. To prove this to the members of our organization now in California I had the first version of 'The Squaw Man' run off for their benefit, and followed it immediately by a showing of the new version. As an object lesson it was a great success. Every branch of production exhibited great artistic gain. The development of the plot, the work of the actors and the construction of the back-grounds all helped to give the picture a firmer texture and a more pleasing design. As to the stories, we are scanning them more closely than ever and demanding quality before everything else. We recognize that scenarios, like stage plays, must be written and then rewritten.

"If a scenario writer can turn out five, or even three, high water mark scripts a year, he will be doing all that should be required of him. My father took two years to write a play. This trip to New York with my brother, William, was undertaken partly to confer with a leading playwright on an original story, which my brother and the author will adapt for the screen. I am naturally anxious to produce stories that do not follow along in the well worn channels. I am working on one at present, and I am trying to apply new methods of production that will enhance its artistic worth. Another object in coming to New York was to visit the theatres and see what the spoken drama is doing. It gives me a needed change and relaxation, and I find a comparison of the two arts instructive in both a positive and a negative sense."

"What are some of your impressions, Mr. De Mille?"

"I came across one in the New York daily press. Its lack of constructive criticism of the screen."

Bay State Exhibitors to Foregather.

The annual meeting and banquet of members of the New England branch of the Exhibitors' league will take place in Boston on the afternoon and evening of December 18. The annual meeting will start at 2 p. m. at the Hotel Lenox. The banquet will be at 6.30 p. m. at the same place.

Elaborate plans have been made. It is the first big gathering of the New England exhibitors since the ending of the war. Many members of the motion picture industry who have seen service in France and have been returned among the wounded will be special guests and may be called on.

Several well known speakers will deliver important messages to the exhibitors relating to the future of the motion picture industry.

Rambles Round Filmtown

With **WALTER K. HILL.**

This Week's Idiotorial Directs the Attention of the Authorities to An Appalling Condition Existing On the Well Known Fifth Avenue

THE war is over. You may not know this; but it is. And our brave Soldiers, Sailors and Marines are coming home into conditions that could not obtain for a moment in President Wilson's Grand Army of the Republic. These young men will soon be parading up the Avenue of the Allies, walking up the Main Street of Fashion, perambulating along New York's Fifth Avenue.

"In the development of this noble motive, however" (we quote from a professional reviewer who recently lamped "The Narrow Path"—clearly meaning the street that passes the Office of RAMBLES) "is developing this noble motive," says the critic, every

"black and vile human trait
"such as breaking a mother's heart,
"bringing shame upon a brother,
"infidelity to a wife,
"bribery,
"deception,
"and other low and unpleasant human characteristics unfold themselves before the human eye
"as in a Fifth Avenue parade."

Just see what our soldier boys are marching into!

We have looked at a lot of parades passing under the office window, but up to yet all the things the reviewer says happen haven't caught our eye.

Perhaps we had better look again; for, clearly, we have been overlooking a lot of "heart interest" in the windy bands, crashing drums, soldiers that always "swing past" in the daily newspaper reports; in the march for sound money, preparedness and lots of other paraders.

—w s s—

Father (to worthless son).—"Go on into the Navy or the Army."

Mother (to ditto daughter).—"Go on into pictures or on the stage."

Which proves some folks have queer ideas of punishment.

—w s s—

Peace Hath Its Worries.

As a part of the War Reconstruction Work the U. S. Labor Board must now find new jobs for the men who have been getting $50 for playing the Kaiser, Mr. Wilson and the Crown Prince in "Kill the Kaiser" pictures.

—Chicot.

—w s s—

"America's Answer" is a forthcoming inducement offered to patriots of Osgood, Ind., by Louis Damm, proprietor of the Damm Theatre and the Damm Bakery.

It's a Dammgood Osgood picture.

—w s s—

Look-a-Here, Friend Publicist!

WE WHO fraternize in projection rooms to pass on to the printer more or less vital opinion on films call it "dope" that we ask fresh "kids" for or await patiently at the hands of mature publicists. It comes in many and various forms; sometimes, alas, not at all.

Said remarks being introduction to this praise of Theodore C. Deitrich for the very neat and effective "dope" he handed out at the showing of Doris Kenyon's "Wild Honey" the other day. It was "all there," in concise form and all essentials of author, director, scenarioist, cast and accompanying data—even to a well-composed synopsis that almost told the story the way it was screened.

Personally, we wish T. C. D. could spread himself around a bit.

For a Vegetarian Week.

Vegetarians, please note! Charlie Ray's newest Paramount vehicle is "String Beans."—Progress-Advance.

Edith Roberts in "Beans."

"Apple Butter" (Selig).

"A Peach of a Pair" (Nestor).

Mary MacLaren in "Bread."

And by Saturday audiences will be shouting with

Enid Bennett, "When Do We Eat?"

—w s s—

Kind Words About a Woman.

charming
clever
delicate
popular
beautiful
trim
ingenuous
sparkling
glowing
dainty
brilliant
nimble
merry
droll
lovable
bright
skillful
famous

—Progress-Advance.

—w s s—

Minnows from the Goldfish Globe.

A movement is on foot to have four-minute speakers at all performances on Sunday hereafter. They get the audiences out faster.

One well-known exhibitor always explains the picture to the reviewers after they have seen it run off. You see, he knows the critics, and believes in taking no chances.

—Cleveland, Ohio.

Why Good Newspaper Men Are So Scarce Around Newspaper Offices

THE Union of Editors have long complained, and with right, that it is utterly impossible to keep a good man (a really **good** man) long on the job. After ten or fifteen years they take a "run out powder" and show up in the employ of some railroad president, film company or shining star as "personal publicist." We picture elsewhere the reason.

The pay of a reporter, critic, reviewer, editor, copy reader, office boy and other essentials to going regularly to press is handed around once a week in little envelopes; envelopes not half so large as the little sacks Congressmen use to send flower seed to their constituents who dwell in the tenement section of a great city. Our photo-engraving shows the difference when pay-day comes to a "personal publicist":

Behold Bennie Zeidman, booster for Douglas Fairbanks.

Lamp "Scoops" Conlon, whose boss is Bill Two-Gun Hart.

Gaze upon Adam Hull Shirk, representing Jesse Lasky.

See Mark Larkyn, whose other Mark is Mary Pickford.

And Jesse Lasky's other man, Kenneth McGaffey; as we present them all in a row, from left to right, with their salary in bags so heavy some of 'em can't be shouldered but must be dragged.

P. S.—That Benny Zeidman's swag rests lightly on his foot need indicate nothing more than an utter absence of corns or bunions on the hoofs of the Leaping One's Publicist.

P. P. S.—The other four space-stealers combined their strength in hoisting Mary Pickford's cash onto the shoulder of her principal Mark.

FIVE KINGS OF SPACE STEALING WITH THEIR LOOT.

Bennie Zeidman, "Scoops" Conlon, Adam Hull Shirk, Mark Larkyn, Kenneth McGaffey.

Titles in Last Week's Reviews.

"The Girl of My Dreams."
"A Perfect Lady."
"Hitting the High Spots."
"Danger, Go Slow."
"Good-Bye, Bill."
"The Man Who Wouldn't Tell."

—w s s—

We purposely omit mentioning Pete Schmid this issue.

There's jealousy stirring.

"All Promenade to the Bar."

Betty Blythe, Vita Vamp, enjoyed herself while working last week. A cabaret scene was being filmed. They had a regular jazz band, and real drinks were served at the "prop" bar. After every hundred feet of film had been taken, an intermission was declared during which the company danced and then partook of refreshments. A good time was had by all; especially Miss Blyhe, who loves to dance.

LIFE IN THE INDUSTRY.

Our Tensely Engaging Serial.

By Joseph F. Lee.

THIS is the first episode. There will be a few more. All depends upon the orders that come in from branch offices, salesmen, field managers and a few exhibitors. With this thrilling prelude, we dash into the thing without further apology.

The scene is an office in a building in Filmtown. At 9 a. m. the janitor enters, tickles the desks and chairs, puts ice in the cooler and exits for the day. At 9:30 the office boy arrives. At 10:15 "the best little stenographer you ever saw" punches the clock. At 10:45 the sales manager's secretary is on the job, proceeding to put matters in shape for the arrival of his chief, and promptly at 11:10 the Big Mogul rushed in, all out of breath.

He pushed open the door of his office, giving an approving glance at the gold letters that adorned the glass-half, "Private Office of General Sales Manager O. Fuller Bull." Out in the sticks, however, the exchange manager, salesmen and exhibitors have other names for him. (Regard for our "entry" at the post office prevents our going into details of this matter of said names.)

Mr. Bull had enjoyed a very busy evening first half of the night before entertaining a foreign buyer (from Hoboken, N. J.), using his business charms to pursuade his client to purchase the foreign rights to his company's latest superfeature, "Skipped by the Light of the Moon." This morning he felt in good spirits, as Mr. Murphinski (the foreign buyer) had told him at parting the evening before to have the contract ready for the f. b. to sign at 12 noon—just 50 minutes hence.

Rushing quickly to his job of drawing up the contract, with the aid of his secretary and "the best little stenographer you ever saw," the moments passed quickly. The force worked swiftly in silence, ultimately broken by the tinkle of the telephone bell.

Now comes conversation:

"Mr. Bull?" came the voice in rising inflection over the wire.

"Speaking," was the business like answer.

"Well, Mr. Bull, this is Mr. Murphinski—you'll remember me from last night."

"Oh, yes, indeed; the contract is all ready," said Bull, as a chill of suspicion ran down his spine.

"I've changed my mind, Mr. Bull, about closing that little deal. You remember that nice chap you introduced me to in the Astor lobby? That Mr. Silvergrabber?"

"Yes," said Bull, dejection now overcoming both his tone and spirits.

"Well, after I left you last night, he was waiting for me at my hotel. He told me he had reserved for me the Cleanfilm Photoplay production, "Poor, But Pure," and has convinced me that it's a bigger money-maker than your strip of tape—and I've signed the contract with him, just now, here in his office, from where I am speaking to you.

"Thank you for the good time you showed me last night; I never looked at a better one," were the last words to reach O. Fuller Bull's ears. Bull bit viciously at the end of a fresh La Fumeunda.

"Stung!" was a word the secretary and "t. b. l. s. y. e. s." had heard so often that they quit work on the "Skipped by the Light of the Moon" contract for foreign parts without making an additional move.

(Next Episode—This Theatre—Watch for Date.)

—w s s—

We Welcome Threat or Promise.

Mr. A. G. Perrill, our press man; myself and Mr. Gates, after having read your column for some time past have decided the Dayton (Ohio) Theatre should have representation in it and either I or Mr. Perrill will see to it that you get a weekly RAMBLE from us, even as from others.

Paul Gray, Assistant Manager.

Rambles Round Filmtown

As to Bill Hunzollern, Film Star.

BY newspaper cable we hear from the lips of Maximillian Harden that "the former emperor misser his vocation. He was never happier than when posing in the lime light. He ought to have managed a cabaret or taken a show on tour. He was a great showman."

Proving that much German territory is still open for the sale of rights to the 9,876 pictures made in America that have as their star and chief attraction Wilhelm Hunzollern, Esquire. Max and the other Huns don't know of these pictures, or such words as these would not fall from the lips of the great publicist.

'Smatter with you "foreign rights" sellers and buyers?

—w s s—

In Front of 729 Seventh.

The Curb.
The Junk Shop.
The Cheese Mart.
The Melting Pot.
The Knockers' Club.
The Soviet.
Why the Bolsheviki?

—w s s—

News from the "Peace" Battle Front.

Delegates in attendance upon the special meeting of the N. A. M. P. I. suffered severely from shell shock.

William A. Brady and Peter Schaeffer each exploded a bomb with considerably more damage than usually follows the fall of a dud.

—w s s—

Sex and problem plays seem to principally advocate "Freedom of the Squeeze."

—w s s—

They're Flying 'Em Higher in Hawaii.

WE offer for pictorial consideration a portrait of Ben Grimm, who volunteered early in the game to serve Uncle Sam in the Signal Corps—leaving the Moving Picture World staff flat on the lot. He went then to Rochester, and subsequently Cornell University Flying School, at Ithaca. Within a few months he was an aviator, map-maker, signal expert, electrician—and everything. They then sent him to Hawaii, where he has since remained, flying, map-making and fighting the giant cockroaches. See how natural he looks in his flying outfit!

Sergeant Ben H. Grimm
Photographic Aviator.

"When a Filler Needs a Friend."

EVELYN GREELEY has a brother who is serving with the colors over there. In a recent letter received from him he writes Miss Greeley that his company was quartered near the famous regiment enlisted from the colored population of San Juan Hill and Lenox avenue, New York City.

While on guard duty, one of the colored fighters came along with a hang-dog expression on his face. On being asked the reason for his general lack of interest in things worldly and otherwise he said:

"Boss, dere ain't nuffin in dis worl' dat looks good ter me. Dis is a black day in my lif'. I gits a letter dis mo'nin from home and I'se inf'omed dat my gal don took up wiv' a trombone player in a jazz band. Some dog stole my razzah and I jes los my month's pay check in a crap game. Wat's de use of liv'in?"

—w s s—

What Delights a Director.

Miss Joel is described as a striking beauty of the brunette type, with beautifully expressive eyes and piquant mouth, possessing all the desired qualities which go to make for loveliness on the screen and delight the heart of the director.—Publicity.

—w s s—

Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway."

There's lots of country beyond the Hudson.

—w s s—

C. C. Burr and Fred Gage Marry.

There were two Hombres—Gage and Burr—
Who decided to learn how to purr;
So a fireside they grabbed,
And sweet kittens they nabbed—
Now their purring creates quite a stir.
—Stolen Thunder.

—w s s—

Punches in a Secreat Serial.

Vine Street is the title of a Philadelphia paper that tells all the goings on in Quaker City. It declares, in a recent issue, that a certain serial will show:

How to escape from a (deleted) contract.

How to break loose from a poker session when you're ahead and must get back to the theatre.

How to free yourself from a film salesman who tries to sell you when you're booked up for the next six months.

—w s s—

Maurice F. Barr, known to every exhibitor south of Memphis and east of El Paso; and to scores and scores of "everybodys" in the film game, stops long enough "Somewhere in France" to send greetings to those of his friends who read RAMBLES. Mr. Barr is all the time thinking of home; of the Strand, New Orleans; of Sanger, and of Shreveport—for, the war being over, he has nothing to do but think. He was fighting while it lasted.

—w s s—

"Quite All Embracing"

Notes a friend on the margin of a Rivoli program of even date. We find the explanation:

"Overture: Symphonic Poem, "Ideals," Franz Liszt, 1811-1866; Erno Rapee conducting.

"'Ideals,' composed in 1857, was first played in Weimar the same year. It is founded on a poem by Schiller, quotations from which are printed in the score. The different sections may be entitled 'Ideals, Aspiration, Disillusion, Employment, Apotheosis.' The composer adds this note:

"'The firm adhesion to and therewith the ceaseless co-operation of the Ideal is the highest aim of life on earth. It was in the sense that I took the liberty of supplementing Schiller's poem by adding as closing apotheosis the jubliant confirmatory resumption of the motive which had occurred in the first part'."

Quite all embracing?

I'll say so!

THE RAMBLER

Trade News Brevities

EMERGENCY FILM DEPOTS DESIGNATED

Seattle District Exhibitors Can Now Obtain Substitutes for Pictures Delayed in Transit

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

H. G. ROSEBAUM, president of the Northwest Film Board of Trade, with offices in Seattle, announces that the list of towns for the proposed stations for keeping emergency film to prevent dark houses in the territory has been completed and the films already deposited. The list of towns follows: Aberdeen, Wash.; Baker, Ore.; Bellingham, Wash.; Billings, Mont.; Boise, Idaho; Butte, Mont.; Centralia, Wash.; Glasgow, Mont.; Eugene, Ore.; Everett, Wash.; Great Falls, Mont.; Havre, Mont.; Lewiston, Idaho; Lewistown, Mont.; Medford, Ore.; Miller City, Mont.; Yakima, Wash.; Pasco, Wash.; Pendleton, Ore.; Portland, Ore.; Spokane, Wash.; Tacoma, Wash.; Wallace, Idaho; Walla Walla, Wash.; Wenatchee, Wash.; White Fish, Mont.; Missoula, Mont.; Marshfield, Ore.; La Grande, Ore.

Mr. Rosebaum states that there is still some trouble with express deliveries, due partly to the carelessness of exhibitors and partly to the confusion existing in express company depots and offices. The hope is expressed that these emergency films will solve the problem of the exhibitors left without film by these delivery mixups.

Colonial Installs Big Wurlitzer Organ.

A new $20,000 Hope-Jones Wurlitzer Unit orchestra has been installed in John Danz' Colonial Theatre, and special attention has been called to it in all Colonial ads this week and on a card in front of the box office.

The Wurlitzer unit orchestra that was in the Coliseum before the installation of the new $50,000 Wurlitzer, announced in these columns last week, has been placed in the Mission Theatre, another of the Jensen & Von Herberg houses in Seattle.

Pratt Stricken with Paralysis.

F. D. Pratt, advertising manager of the Colonial and the new Rialto theatres in Tacoma, was stricken with paralysis last week. He is improving, however, and it is thought that he will be able to resume his duties in a few weeks.

Rosenberg Back from Business Trip.

Mike Rosenberg, president of the De Luxe Feature Film Company, returned from a business trip to San Francisco this week, where he arranged for the purchase of "My Husband's Friend," starring Frank Mills and Victoria Cross. He also bought the Northwest rights to the "Spoilers" again, this being the third time that the De Luxe Company has bought this picture.

Mr. Rosenberg will start for New York next week to further investigate the market for big features.

Seattle Exchange Notes.

A. H. Huot, assistant manager of Select, has resigned to accept the management of the Seattle office of the Film Clearing House Association.

H. B. Dobbs, formerly manager of the Select office, is now salesman out of the Seattle Goldwyn office.

The Pathe offices are being rearranged to make room for the Hodkinson and American representatives, P. G. Lynch and B. W. Copeland, respectively.

E. Van Zandt, comptroller from the New York office of Famous Players-Lasky, was in Seattle last week. Mr. Van Zandt is on a tour of all the offices of his company west of the Mississippi. He reports business as flourishing after the enforced rest caused by the influenza epidemic.

J. M. Dunn, formerly with the Seattle Artcraft-Paramount office, is booker and assistant manager of the General office. R. Stone, formerly shipper in the Artcraft-Paramount office, is now shipper in the General office.

News of Exhibitors and Their Houses.

Seattle, Wash.—George Ring, who has been in training at Fort Worden for the last six weeks, will return to the management of his Society Theatre on December 3. Mrs. Ring has been managing the house in the meantime.

H. A. Johnson bought the Bungalow Theatre last week from Crandall and Justi, who have operated it for the last two years, and resold it this week to Messrs. A. B. Johnson and Carlson. A. B. Johnson also owns the Olympus Theatre in West Seattle. The Bungalow is one of the nicest residence district theatres in the city, being in the exclusive Capitol Hill district.

Benningham, Wash.—F. B. Walton, manager of the Gem Theatre, Bellingham, has taken over the Star from J. L. Arnold.

South Bellingham, Wash.—E. A. Haubreck will open the new Rex Theatre on December 1.

Seattle, Wash.—H. W. Bruen, formerly manager of the Iris Theatre, Mills City, Montana, took over the Majestic Theatre at Ballard, one of Seattle's suburbs.

Gilbert Heffron, formerly manager of the Missoula Amusement Company, has sold out his interests in the Montana town and expects to locate permanently in Seattle.

BIG PICTURE HOUSES FOR SOUTH BEND

Indiana City to Get Two Large Theatres, One Accommodating 2,500, the Other 3,000

Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

TWO new motion picture theatres are to be erected at South Bend, Ind., as soon as the weather becomes seasonable, if plans now under consideration are carried out.

Chicago interests have obtained a ninety-nine year lease on the property owned by the John McGill Furniture Company and the Frank Toepp Building, which adjoins it, and it is reported that they intend to build a motion picture theatre with a seating capacity of 2,500 on the site. Construction work will start early in the spring, according to present plans, with a view of having the house completed by October 1.

The other theatre project under consideration is the erection by the management of the Auditorium Theatre of a 3,000-seat hippodrome to be patterned after the Riviera in Chicago, said to be one of the most beautiful motion picture theatres in this section of the country.

George Rapp, of Chicago, who drew the plans for the Riviera, has drawn the plans for the South Bend theatre. The Messrs. Balban and Katz, owners and managers of the Central Park and Riviera theatres, are mentioned as being associated with the new hippodrome. George Hines, manager of the Auditorium Theatre, refused to confirm or deny the story regarding the Chicago partners.

"We are going to fulfill our promise to our South Bend patrons and erect a 3,000-seat hippodrome that will be a credit not only to the management, but to South Bend as well. That is all that I can say at this time," he said.

Film Entertainment for Prisoners.

Prisoners at the Indiana Reformatory, at Jeffersonville, Ind., have in prospect some good entertainment during the coming winter as a result of plans just perfected by G. H. Shideler, superintendent of the institution. Mr. Shideler, who believes that if the prisoners are kept entertained at night they will do better work and be more easily managed in the day, is going to fit up the first or second floor for the display of motion pictures. He expects to give the men a show about three times a week.

Ban on Children Hurts Exhibitors.

Motion picture exhibitors at Kokomo, Ind., missed some of their best "customers" during the period of the influenza epidemic recently as a result of the order of the city board of health, which prohibited the admission of children to theatres. Just why the health board ordered children to be kept away from the shows when figures compiled by the state health authorities show that children are not nearly as susceptible to the disease as grown-ups, was something the exhibitors could not understand.

Paramount Theatre Engages "Flu" Chaser.

During the influenza epidemic at Rochester, Ind., the management of the Paramount Theatre there employed a Rochester citizen and attired him in the uniform of a policeman to do "flu" duty in the lobby of the theatre. His duties were to see that no persons afficted with colds got into the theatre.

Lamniotte Ill With Influenza.

L. J. Lamniotte, genial manager of the Temple Theatre, at Mishawaka, has been confined to his home for the last two weeks as a result of an attack of influenza. Physicians attending him say his condition is much improved.

LOUISVILLE THEATRES ARE PROSPERING

Peace and Almost Normal Conditions Result in Capacity Business—Leading Houses Jammed Evenings

By Ohio Valley News Servise, 1404 Starks Building, Louisville, Ky.

PEACE and more nearly normal conditions are resulting in a return of normal conditions with the picture theatres of Louisville, most of the exhibitors reporting excellent business, with the houses unable to begin to handle Saturday evening and Sunday business. The leading houses, which are showing the better grades of feature productions, are being jammed almost every evening, as Louisville has let loose and is again looking to be amused. In addition to the ordinary civilian business the city is drawing a big volume of business from Camp Taylor, a considerable percentage of the audience being military men.

The correspondent of the Moving Picture World caught Fred Dolle, of the Alamo Theatre, during one of his Sunday evening rushes. Mr. Dolle had a line extending out on Fourth street two buildings past the theatre, and was standing at the ticket booth in order to preserve order and prevent crowding. The lobby was jammed and only a few were being admitted at a time, but the line remained. "Some crowd you've got, Dolle," remarked the writer. "Oh, we're crowding 'em in. Got a good show to start with, but they like the Alamo. Claim it's the best house in Louisville. We're going to do some business between now and the first of the year."

At the Majestic, Walnut, Strand and other downtown theatres the same conditions were observed, only that the crowds were not lined up on the street, as was the case at the Alamo, which was showing Clara Kimball Young in "The Road Through the Dark."

Wayne to Manage the National Theatre.

Robert Wayne, formerly associated with the old Meffert Stock Company, of Louisville, and who in the past few years has been in charge of Keith houses in New York, Philadelphia and other Eastern points, arrived in the city last week to take over the active management of the National Theatre, of Louisville, a vaudeville and picture house operated by the Keith interests, which also have the Mary Anderson, a vaudeville house, and the Strand, a picture house. Mr. Wayne succeeds H. S. Carter, who went to the Mary Anderson, to succeed Carl Rettig, resigned.

Believe Fuel Can Be Had Without Trouble.

Managers of outskirts theatres who have been seriously troubled by the high price of coal and threatened shortage for a time, now believe that they will not only have no trouble in securing fuel, but that the market will go to pieces. The demand has been so dull during the past few weeks that price cutting is being done by jobbers, retailers as well as producers, in order to secure business to keep organizations together. Prices have been cut 15 to 20 cents a ton on most grades under the Government maximum prices, but promises to go much lower than this.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Levene Chafing Under Influenza Handicap.

NATE LEVENE, manager of the Mutual Exchange, Cincinnati, enthusiastic as he is over the splendid galaxy of stars now under the Mutual name, and over the new releases featuring them, has been chafing under the handicap imposed by the influenza epidemic, which, in some sections under his jurisdiction, has never for a moment died down. Some of the Kentucky towns where Mutual releases are distributed from Cincinnati have never relaxed the original ban, and the same is true of West Virginia, in part; while Columbus and several other Ohio cities were compelled to close the theatres again recently, and Cincinnati has shut out the children, indicating that the epidemic is gaining strength again. Manager Levene looks for splendid business as soon as conditions will permit, but if the approach of the holiday season finds the epidemic still holding sway he admits that it will be hard to keep cheerful.

Soldiers See "Under Four Flags."

The exhibition at the Walnut Theatre, Cincinnati, during the week of December 1, of the latest and perhaps the last official war picture, "Under Four Flags," was a gala event, the fact that the war has come to a victorious conclusion lending to rather than detracting from the interest in the scenes showing troops of all of the Allied nations in action. The performances of Thursday evening of that week were featured by the attendance of a number of soldiers returned from overseas, the gold service stripe awarded for as much as six months' service abroad being the sole requirement for their admission. Boxes were given to the soldiers, and they were repeatedly applauded during the evening.

Britain Day Celebrated.

The celebration in Cincinnati of Britain Day, December 7, was arranged by a committee of the Chamber of Commerce, of which I. W. McMahan was chairman. A program for rendition on the floor of the Chamber of Commerce during the afternoon, with addresses and singing, was prepared, and in the evening a dinner at the Business Men's Club, with several prominent speakers, was largely attended.

TOO LITTLE ADVERTISING ON FEATURES

Philadelphia Exchange Representative Finds Exhibitors Do Not Give Enough Space to Big Films

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

B. R. TOLMAS, a representative of the Peerless Feature Exchange, who is well known in this territory, having been formerly manager of the Mutual Film Exchange, relates some interesting experiences concerning exhibitors who do not realize the importance of backing up big productions with the proper amount of advertising. One of their chief faults, he states, consists of waiting until the last minute to secure the proper press notices from the exchanges. In most cases the results of this rash act causes the utmost confusion in trying to hurry the advertising and also causes several mistakes to be made in the copy.

Mr. Tolmas, who praises the "Advertising for Exhibitors" department in the Moving Picture World, also stated that the profits from producing big features could be greatly increased if the exhibitors would only try and follow out the suggestions offered in these columns. "Pershing's Crusaders," "My Four Years in Germany" and some of Charlie Chaplin's comedies have already proven what can be done in this respect when backed by the proper sort of newspaper and outdoor advertising.

Among those who are recognized as leaders in motion picture publicity, both in newspaper and in outdoor work, are Abe L. Einstein, publicity director of the Stanley Company, and Charles Wanamaker, of the Fred G. Nixon-Nirdlinger theatres. Herbert Effinger, of the Strand and Leader theatres, is also another progressive exhibitor who believes in good advertising and who has enjoyed the excellent results derived therefrom. From up the state good results have been obtained by the Connostaga Attraction Company and George Krupa, of the Hamilton Theatre, in Lancaster, and the late Charles Oldt, of the Third Street Theatre in Easton, Pa.

Mr. Tolmas states that when the publicity departments of the film manufacturers are offering their services free to the exhibitors, and with the digested matter printed in the trade journals, there is no reason why every exhibitor cannot secure big profits from the features now being put on the market.

Individual Offices for Consolidated Exchange Heads.

Individual offices for the various heads of the many exchanges which consolidated are now housed under one roof, and have been cleverly arranged by the new plan inaugurated by the United Exchanges of Philadelphia. Several elaborate offices, finished in mahogany and up-to-date in every particular, have been provided on the first floor of the two-story building located on the southeast corner of Thirteenth and Vine street, and are occupied by William J. Heenan, general manager, of the Peerless Feature Exchange, First National Exhibitors' Circuit, and the Electric Theatre Supply Company; "Bob" Lynch, manager of the Metro; George Smiley, manager of the Goldwyn, and Louis Bache, manager of the Electric Theatre Supply Company. Separate offices have also been added for the general office force, sales and shipping department and booking office. On the second floor three modern film vaults having a capacity of 21,560 reels have been installed, including a projection room equipped with two Simplex machines and having a capacity of 480 seats. Twenty-seven rewinders are busily engaged all day inspecting films. The decorating of the projection room was made under the direction of Dan Heenan, and was done in old gold and royal blue, making an attractive contrast.

Buhler Recovers from Tonsilitis.

Frank W. Buhler, managing director of all the Stanley theatres, is back at his desk again, having recovered from an attack of tonsilitis.

Select Leases Old General Building.

The Select Exchange has taken a lease on the old General Film building, 1308-10-12 Vine street, which will be occupied on or about February 1. Extensive alterations and improvements will be made.

Levy Resigns from Fox.

Jack Levy has resigned as manager of the Fox Exchange, Philadelphia, to accept the post of district manager for Philadelphia, Pittsburgh and Washington with the United Picture Theatres of America. He will make his headquarters in Philadelphia.

Osborne New Manager at General.

A. Osborne, formerly manager of the Pathe Exchange, returned to the city last week to take charge of the General Film Exchange. Mr. Osborne left here about two years ago to manage the Pathe Exchange in Washington, from which place he finally left to manage the Pittsburgh exchange of the General. Owing to his health Mr. Osborne returned to this city.

STUDIOS PLANNED FOR SAN FRANCISCO

Balshofer Company Intends Moving Plant from Los Angeles—Lesser May Also Build Studios There

By T. A. Church, 1507 North Street, Berkeley, Cal.

SCARCELY a week passes but that one or more prominent producers of moving pictures visits San Francisco to investigate the proposition of erecting studios, and in several instances arrangements for sites have reached a point where it will soon be possible to make definite announcements. Most of the sites under consideration are in the vicinity of San Mateo and Burlingame, the most beautiful residence district in California, and the centre of a perfect climate belt.

Fred J. Balshofer, president of the Balshofer Feature Production Company, of Los Angeles, and H. K. Somborn, vice-president of this company, were here recently and announced their intention of moving their plant to this city. In speaking of the reasons for the change, Mr. Somborn said: "We are tired of Los Angeles. Every available scene has been 'shot' so many times that the public knows them by heart. Up here we can secure new types without number, and have access to the wonderful mountains and forests lacking in Southern California."

The claims of this city as a highly desirable location for the production of moving pictures will be laid before the leading producers of the country in the first vigorous campaign that has ever been launched to bring studios to San Francisco. Sol L. Lesser, president of the All-Star Feature Distributors, Inc., and one of the largest state rights buyers in the country, left a few days ago for New York with a definite proposition for the establishment of studios here. He is prepared, with wealthy associates, to erect studios in various localities around the bay, which will be sub-leased to the various companies desirous of making a change.

Tivoli Musical Director Makes Big Hit.

The Tivoli Theatre, recognized for many years before it was transformed into a moving picture house as the home of good music in this city, is keeping up the old traditions, and recent efforts along this line have created widespread interest. Manager E. M. Asher sprung a distinct surprise on the reopening of this house when he announced the engagement of Dr. Carlos DeMandil, violinist, as the musical director, with an orchestra of the latter's selection. The new director is a violin virtuoso of the first rank who has made a special study of the relation of music to moving pictures, although this is his first theatre engagement. He is a graduate of the Conservatoire of Paris, where he was awarded the gold medal and first prize, and for two years was conductor of the Astor Hotel orchestra, of New York. Upon coming to San Francisco he was made director of the St. Francis Hotel orchestra, a position he held until going to the Tivoli Theatre. He made an immediate hit at this house, and is being featured in all the publicity work.

Changes in Staff of Rialto Company.

Several changes have been made in the staff of the Rialto Theatre since the retirement of Louis R. Lurie and the reopening of the house a few weeks ago. George M. Mann, who recently took over an interest in the Rialto Theatre Company, has been chosen president, and is now devoting his entire attention to the management of this house. George Perry, formerly with the Stanley Theatres Company, Philadelphia, Pa., has succeeded J. H. Walraven as director of presentation and house manager, and is preparing to offer Rialto patrons something novel. He has organized a minstrel troupe of twelve, and this will be featured weekly as Perry's Minstrel Maids. A change in scenery, costume and in dialogue will be made each week to suggest a tour around the world. O. E. Lucas, for some time advertising manager for this house, has given way to A. Fulton Gallaspy. On the opening day of "Fame and Fortune," featuring Tom Mix, the box receipts were the second largest in the history of the house. The Government war film, "Under Four Flags," has been booked for presentation at an early date.

New Manager for Fox.

Charles Muehlman, who formerly had charge of the Denver branch of the Fox Film Corporation, has been placed in charge of the local office of this concern, succeeding William J. Citron. Mr. Muehlman is no stranger here, having been in charge of the Savoy Theatre for two seasons, and his many friends in the amusement business are glad to welcome him again. Shortly after his arrival here, Paul Mooney, the new district manager, left for Los Angeles.

Liberty Exchange Takes Over Film Stock.

The Liberty Film Exchange, owned by Nat A. Magner, has taken over the entire stock of feature pictures formerly owned by the Western Feature Film Company. Dan Markowitz, who organized the latter company, is now booker for the Fox Film Corporation.

M. & R. Exchange Adds to Stock.

The M. & R. Feature Film Exchange, 107 Golden Gate avenue, has purchased the entire holdings of the Sunset Film Corporation, including the two feature productions, "Redemption" and "The Deemster."

Theatre to Become Cafe.

The Techau Tavern Company has secured a lease on the St. Francis Theatre on Geary street, and will convert the premises into a cafe, with an entrance on Powell street. This theatre has been in the hands of several exhibitors since its opening a few years ago, but has never been a success.

Theatre Exchange to Open Branches.

Fred Frisk, manager of the United Theatre Exchange, Pacific Building, motored to Los Angeles during the recent influenza epidemic to investigate the proposition of opening a branch in that city. This will probably be done as soon as conditions there become more settled. Mr. Frisk plans to go to Seattle next month on a similar mission.

Borel Killed in Action.

Word has been received by Nat A Magner to the effect that Frank Borel, who had been in his employ for several years, had been killed in action in France on September 29. The young man was well known on film row, having served in many branches of the film business.

San Francisco Briefs.

Ralph O. Proctor, district manager of the Pathe Exchange, Inc., has left for Seattle, after a stay of a couple of weeks here.

The Royal Theatre on Polk street has added a large orchestra, which is conducted by Vinton LaFerrera.

A public notice has been filed to the effect that the Tam Slide Company is conducted by W. D. Tam and W. T. Porter, Jr.

WANTS SAN ANTONIO TO BE STUDIO CENTER

Chamber of Commerce of Texas City Points Out Advantages of the Territory for Picture Making

By Phil Fox, Times-Herald, Dallas, Texas.

THE San Antonio Chamber of Commerce has started a campaign to make that city a motion picture production centre. William H. Furlong, secretary, in charge of this line of promotion work, has just returned from a trip to New York, where he presented to the large motion picture corporations the advantages of South Texas, stressing the fact that the light conditions in this territory afford a longer working day than either California or Florida. The picturesque surroundings of San Antonio, with its old Spanish missions, were also emphasized. Mr. Furlong reports that some of the producing concerns were much interested.

The latest concern to make pictures at San Antonio is the Jester Comedies Company. This company has leased the San Jose Hotel at Terrell Wells, just outside the city, and are settling down for six months' camera work during the winter. The Sunset Corporation and the Vitagraph have also been making pictures at San Antonio. The Sunset is enlarging their studios there.

Plans Films of Dallas for Its Soldiers.

An elaborate series of motion pictures of Dallas, its magnificent buildings, beautiful parks, stately homes and broad avenues is being planned by John E. Brennan, who is here from Santa Monica, Cal. Mrs. Brennan plans to send the films to be screened before the Dallas troops now in France.

Hawley Resigns from First National.

Douglas Hawley, Dallas manager of First National, has resigned his position and gone back to his first love, the publicity business. Hawley, for many years a newspaperman, received a good offer from a local advertising company and accepted it. He left First National December 2.

Manager LeRoy Bickel, of Metro, becomes manager of First National. C. E. Buchanan, formerly booking clerk, will give his full attention to Metro business. Doak Roberts, previously with the Select, who has been at Camp McArthur, Texas, will become booking clerk.

To Protest on Poor Wire Service.

Much complaint is being made by Dallas film exchange managers regarding the service given them by the telegraph companies. Plans are being made for a formal protest to Postmaster-General Burleson.

Not only are telegrams of importance to exhibitors delayed, but sometimes they go entirely astray, causing business losses and closed theatres bcause of non-delivery of film.

Telegraph companies in this territory say that they are handicapped owing to difficulty in securing delivery boys and skilled operators, who are either in the army or in war work.

The film exchanges still continue to complain about the express company service, which, they say, is slowly getting worse.

Sunday Shows Have Proved Their Worth.

The presence of army camps in many of the larger towns of Texas has caused the motion picture theatres to keep open on Sundays during the past eight months or a year. Now that troops are to be demobilized and many camps abolished it appears likely that there will be no return to the old blue laws.

Fort Worth, a typical example, kept its theatres closed Sundays until the authorities at Camp Bowie urged their opening as affording helpful recreation to the 30,000 troops of the Thirty-sixth Division quartered there. The theatres were then permitted to open on Sunday, and have stayed open ever since. It is likely that they will continue to do so since the Sunday show has proved itself a force for good in the community.

Dallas has, with the exception of a brief period four years ago, always had Sunday shows and consequently will not be affected.

Celebrates Fifth Anniversary.

The Washington Theatre celebrated its fifth anniversary on Thanksgiving Day, and W. D. Neville, owner, and Louis Bissinger, manager, received many congratulations from their friends and patrons. The Washington, which opened its doors on Thanksgiving Day, 1913, was the first elaborate downtown motion picture theatre to be opened in Dallas.

Liberty Theatre, Beaumont, Opens.

The new Liberty Theatre, at Beaumont, Texas, was opened late in November by the Jefferson Amusement Company. A heavy downpour of rain did not dampen the enthusiasm of the initial audience which crowded the beautiful $50,000 structure, which seats 1,800 persons.

Airdome Converted Into Closed Theatre.

The Airdome Theatre, owned by Flippen & Co., at Ranger, Texas, has been roofed in and converted into an all-the-year-round motion picture play house.

Texas Brevities.

The Princess Theatre, at Eastland, Texas, a town in the West Texas oil belt, opened during the last week of November. This $25,000 motion picture theatre was constructed by Ball and Barry, of Kansas, who own several motion picture houses in that state.

Sporadic outbreaks of influenza have caused the closing of motion picture theatres in several small West Texas towns. These include Paducah, Ralls and Tulia. Very few theatres are closed, however, through the Southwestern territory, and business is reported as being good.

Maritime Provinces News

By Alice Fairweather, Standard, St. John, New Brunswick.

Business Picking Up in St. John.

IT is a question as to whether the motion picture business in St. John has as yet regained its normal footing. The attendance at the theatres is getting much larger than it was just after the opening of the houses, but some timid persons who were formerly constant attendants at the theatres, have not yet taken up the habit, fearing a recurrence of the epidemic. All houses in St. John and Halifax are open, but throughout the province there are several places where the ban still remains in force.

Ushers Presented to Governor General.

The Imperial Theatre was the scene of a brilliant gathering recently when an afternoon reception was held for the Duke of Devonshire in order that he might address the representatives of Women's patriotic societies. Mayor Hayes presided, and the theatre was prettily decorated, the stage setting in a drawing-room effect with palms and flowers displayed. Presidents of the societies sat in the left-hand box, and the St. John correspondent of the Moving Picture World was honored by being invited (with another woman journalist) to represent the women of the Press. Volunteer aid workers sat in another box, and after they had been presented to the Duke the white-clad ushers of the Young Women's Patriotic Association went up, twelve of them, and those present applauded heartily.

Exchange Managers' Body to Meet.

A meeting of the Exchange Managers' Association is to be held on Monday, which is their regular meeting day, but at this meeting the exhibitors are also to be invited to be present to discuss matters of interest to all, the question of prepayment, which is the most serious one at the moment.

NEWMAN BUILDING $500,000 THEATRE

Many Features Will Distinguish the New House—Work Being Rushed for Early Spring Opening

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

FRANK L. NEWMAN, president of the Newman Theatre Company, owners of the Royal and Regent theatres, is pushing rapidly the construction of his third enterprise, to be known as the Newman Theatre. This will occupy 100 feet frontage, 127 feet deep, on Main street, between Eleventh and Twelfth. The Newman Theatre will be a few doors from the Liberty.

This enterprise will have numerous features that will distinguish it among amusement projects. While strictly a moving picture theatre, it is being built somewhat after the plan of a speaking-stage structure. The building will be five stories high, but only the ground floor front will contain any other business than the theatre, and here high-class stores will be opened. The building, with equipment, will represent an expenditure of about half a million dollars.

It is expected that the opening will occur early in spring. Work is being done on Sundays and holidays, and foundations are now rising. On a large sign at the site of the building is the statement indicating that the Newman Theatre Company, with the Royal, Regent, and the new theatre, will have an investment in these enterprises in Kansas City of $2,000,000. The sign helps greatly to give the public a conception of the amount of money being used for its entertainment in the moving picture industry.

Exhibitors Receive Recognition.

Exhibitors in Kansas City are getting this tangible result from their undaunted fight against discriminating regulations during the influenza ban: They are being recognized as a definite factor in civic life. Recently there was held a mass meeting of citizens for the purpose of deciding on a plan for a memorial for the Kansas City soldiers who died in the war.

Several civic bodies were asked to send delegates to this meeting, and the Exhibitors' League was also invited. W. B. Tuteur, Frank L. Newman and N. J. Flynn were the representatives appointed to attend the meeting. They secured the assistance of A. L. Cooper, former state senator, one of the leading attorneys of the city, to present their suggestions, and speak for them at the meeting; and Mr. Cooper took a prominent part in it.

In future consideration of the type of memorial that will be established the moving picture industry will have a part. This is particularly important since already the suggestion has been made that whatever memorial is decided upon, there should be some definite method of preserving historical records of Kansas City's Boys' part in the war—and moving pictures may provide one means of doing this.

A. H. Blank Opens Kansas City Branch.

L. D. Balsly has joined the A. H. Blank Enterprises, and has opened a separate branch of that organization in Kansas City, for serving Kansas. This announcement is of interest to exhibitors, both because it indicates the growth of the A. H. Blank business in this territory, necessitating the opening of a branch office, and because Mr. Balsly is so widely known among them.

Mr. Balsly has been in many departments of the film business, therefore having a breadth of experience that fitted him well for the new task. He organized the Aladdin Theatre Company at Springfield, Mo., and operated that theatre, after leaving the International Harvester Company, with whose advertising department he had been connected many years. He later joined A. D. Flintom's organization in Kansas City, as advertising manager, and proved his talent in producing advertising helps for exchange and exhibitor. He was also manager of the Kansas City Metro Exchange.

Musicians secure employment and managers are provided with competent orchestras or piano players through The World's Classified Advertising Department.

C. E. Holah, general manager of the A. H. Blank Enterprises, was in Kansas City November 30, installing Mr. Balsly in the branch of which he will have full charge. The A. H. Blank Enterprises has the franchises for the First National Exhibitors' Circuit for Iowa, Nebraska and Kansas.

Elected President of Co-operative Club.

Seymour Rice, former actor, later theatre manager in Kansas City, now publisher of theatre programs, was recently elected president of the Co-operative Club. Mr. Rice is—as might be guessed from his election—a real worker in organizations; and the honoring of him by the Co-operative Club is a source of gratification to the moving picture industry, as well as to other phases of the amusement business. With the moving picture men co-operating heartily now with other theatrical interests and an association being formed, it is expected that important advances will be made in Kansas City towards elevating the public conception of the dignity of the business.

Film Men in Commercial Clubs.

"The film industry, both exhibitors and exchange men, ought to take their proper places in the biggest local commercial organization."

This statement by J. E. Storey, manager of the Pathe office at Kansas City, was indorsed by other film men at a recent meeting of the industry. The recent unfortunate happenings in connection with the influenza epidemic were blamed by Mr. Storey largely to the fact that film men had not been more active in the Chamber of Commerce.

"We should belong to the Chamber, take part in their meetings, know what is going on in the organization, give it the benefit of our specialized information on the industry, and so really help the Chamber to work out correct solutions of problems in which our industry is involved," he said. "We can do a whole lot more with the Chamber on the inside than we can on the outside."

Mr. Storey related the facts as to the declaration of the ban on public gatherings, and other regulations of the epidemic, which the Chamber of Commerce claimed, in a special announcement to members, it had been responsible for. He had pointed out to officers of the Chamber that they had disregarded entirely the point of view of film men in such action—and the officers had come back with their suggestion that the film men ought to make themselves more available as sources of information on subjects affecting the moving picture industry.

"You can perform a real service to the city and the Chamber," said Cliff C. Jones, vice-president of the Chamber and head of its civics department. "We need you in the organization—we want your co-operation—and you ought to demonstrate by your presence and participation the standing of your industry, which is fifth in the United States among all industries."

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

WEEK'S DIGEST OF NEWS FROM DAYTON

Business With Picture Houses Generally Continues Brisk—"Under Four Flags" at the Strand

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

THE reported good business at Dayton picture theatres is holding up in good shape and the Sunday openings, December 1, were the kind that speak for a continuance of prosperity. The Strand opened Sunday with "Sporting Life," the much heralded Tourneur made companion to "The Whip." Business at that house was very good for the day, although it did not reach the mark set by Chaplin's "Shoulder Arms" the previous Sunday. "Theda Bara," in the "She Devil," opened at the Columbia for four days to packed houses. The Dayton Theatre (always packed) opened with this house's favorite star, Mabel Normand, in her latest, "A Perfect 36." The Government Official War picture, "Under Four Flags," opened at the Strand for four days Sunday, December 8. It is getting more than the usual amount of "free" publicity in the Dayton dailies.

Mecca, One of Dayton's West Side Houses.

A man who plays an important part in all phases of life in Dayton's "west side," where a good many foreigners (now true Americans) live, is Julius Leopold, manager and owner of the Mecca Theatre, and also lessee of the Midget Theatre, in the same section, about two blocks away. Considering the fact that his is a neighborhood house, Mr. Leopold has a very attractive theatre in the Mecca, of which one view is given on this page.

In spite of the fact that many of his patrons are so-called foreigners (although now patriotic Americans), Mr. Leopold states that more enthusiasm was shown during the run of "America's Answer" recently at the Mecca than is usually displayed. This film played for one week at the Memorial Hall, Dayton, first run. After this Managing Director Mark Gates, of the Dayton Theatre here, played the film for four days to packed houses. This did not daunt Mr. Leopold, however, for he started with an engagement of "America's Answer" the day after the Dayton Theatre engagement, which is a big downtown house drawing from the whole city, with a seating capacity of 2,500.

The writer happened to be a visitor at the Mecca during a showing of this film, and to say that the crowd was enthusiastic would be to put it mildly. They were cheering wildly at every scene and patriotism reigned supreme. The seating capacity of the Mecca is about 500, there being only one other suburban house in Dayton larger. Mr. Leopold states that business is fine at the Mecca, also the Midget, which he controls, and that nothing more could be wished for. He is a member of the Miami Valley Exhibitors' League and can be seen as an interested party at all of that organization's meetings.

Mecca Theatre, Dayton.

Thompson a Pioneer Picture Man.

One of the oldest exhibitors in Dayton is D. H. "Dad" Thompson, manager and owner of the Muse-Us Theatre. Mr. Thompson was among the pioneers in the picture game in Dayton, and the stories that he tells of the earlier efforts of Dayton showmen are indeed interesting.

D. H. Thompson.

In addition to managing the Muse-Us Theatre "Dad" is president of the Miami Valley Exhibitors' League, with rooms in the Rauh Building, Dayton. Mr. Thompson paid a visit to the writer one day last week, and among other things stated that business at the Muse-Us was very good. He is an interested reader of the Moving Picture World.

Bert Fiala Still Ill.

Bert Fiala, of the Alhambra Theatre, Dayton, is still weak from his recent attack of neuralgia and as yet has not been able to get back to work. Mr. Fiala spent a few minutes at his theatre Sunday, December 1, but the nervous strain proved too great and he was forced to return home.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Leases Princess Theatre, Fort Dodge.

H. L. WALKER, who operates theatres in Aberdeen and other South Dakota points, has taken a lease on the Princess Theatre in Fort Dodge, and is running high class feature half the week and vaudeville the other half. The new policy, according to Mr. Walker, is working out splendidly, and seems to be what the people of Fort Dodge have been waiting for. Mr. Walker is personally looking after the house, and has a six-piece orchestra in attendance during the entire week, augmenting this musical arrangement on the big pictures.

Blank Ill with a Cold.

A. H. Blank has been confined to his home for several days with a severe cold, and only got up to take arms in the influenza fight.

Lyric Theatre, Newton, Leased.

Harvin and Boyd have leased the Lyric Theatre, Newton, and are doing a big business with feature pictures. They are making a speciality of big open market subjects at advanced admission. Pete Lemen, former proprietor of that house, and now operating the Rialto in conjunction with A. A. Heki, has been appointed deputy sheriff, and Mr. Heki is personally managing the Rialto.

Boyle Planning Large Theatre.

J. C. Boyle, proprietor of the Antles Hotel at Madison, Iowa, is going to build a new theatre of large seating capacity in that city, and now has plans drawn for an up-to-the-minute structure. Construction work will be started in the near future. Mr. Boyle has progressive ideas along the line of theatre management, and it is believed that the new house will do a real business in Fort Madison, which has been a one-man town for a number of years, and in need of some opposition to make conditions what they should be in an 8,000 town. The new house will probably be ready for opening about the first of September.

C. J. Ross Is Seriously Ill.

C. J. Ross, formerly road man for Pathe, is seriously ill at Iowa City in a sanitarium, and grave doubts are entertained for his recovery. His illness has developed into tubercular trouble. Ross has been in film work in Iowa for several years past.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

Argus Opens a Supply Department.

THE Argus Enterprises, Sloan Building, Cleveland, has opened its supply department, in charge of Ray Smith, well known in this line. The supply department is located in the west portion of the Argus headquarters, which are on the second floor of the Sloan Building.

Gordon Square Theatre Changes Hands.

The Gordon Square Theatre, one of the largest on the west side of Cleveland, has passed into the hands of G. T. Sharp and J. Scoville, they having bought it from Hexter, Zoffer, Felber and associates.

The Gordon Square has never changed hands since it was built about eight years ago. It has run vaudeville in winter and pictures in summer with much success. Mr. Hexter and his partners also operate the Liberty Theatre, a vaudeville house on the east side, and the Reel and Corona theatres downtown.

Mr. Sharp is the owner of the Southern Theatre, a prosperous house on the west side, which is managed by himself and his wife. Mr. Scoville and his partner, Mr. Essick, operate the Sunbeam and Ezella theatres, two popular neighborhood houses.

The plans of the new owners and managers call for the abandonment of vaudeville and a policy of pictures throughout the year. Many improvements and some decorating will be done.

Morris to Manage the Windsor.

"Battleship" Morris, for years roadman for the Cleveland Paramount-Artcraft Exchange, has assumed the management of the Windsor Theatre, Canton, Ohio. He intends to make several improvements in the house and will book only the best attractions.

ELABORATE TABLEAU FOR OFFICIAL FILM

Original and Effective Spectacle Staged at the Circle, Indianapolis, for "Under Four Flags"

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

WITH a gifted orchestral interpretation and an appropriate and elaborately staged tableau called "The Pageant of the Allies," giving it both voice and color, the official Government war picture, "Under Four Flags," shown last week at the Circle Theatre in Indianapolis, was no doubt a bigger success than any other war picture that has been presented in the Hoosier capitol.

But there is no doubt that it was the showmanship of S. Barret McCormick, managing director of the Circle, who was responsible for the tableau, and Ernesto Natiello, the director of the Circle orchestra, that contributed largely to the picture's success in Indianapolis.

Untiringly and apparently without regard to expense Mr. McCormick arranged a tableau for the opening of the picture which, for originality and effectiveness, surpassed any of his previous spectacles.

In the background was a scene from "No Man's Land," whereon lay Gerald Gardner, soloist, who opened the tableau by reciting "In Flanders Fields." Attired in a stained and dusty uniform, he convincingly acted the part of a wounded American soldier. During a ballet by a number of flag-bearing young women, Mr. Gardner sang "Mother Machree."

The culmination of the tableau showed the audience the world surmounted by the Goddess of Liberty and engirdled by the flags of the allied nations. With the presentation of this part of the tableau the audience arose and sang the "Star Spangled Banner." All of the music for the tableau was arranged by Ernesto Natiello.

Central New York Notes

By Clifford A. Carroll, Utica Observer, Utica, New York.

Kiddie Matinees at the Park.

C. E. FAUST, of the Park Theatre, is the first manager in Utica to talk to his patrons from the stage. Mr. Faust, every time there is an extra large crowd in the house, tells his patrons about coming attractions, and it is believed that this has been a great business booster.

Kid matinees on Saturday morning at the Park Theatre are popular, and a picture that will appeal to the kiddies is shown. Last week Mary Miles Minter was the star, and this week the Lee Kids were shown. Manager Faust has received a number of letters from persons in this city commending the kiddie matinee.

Corn Hill Theatre Opens.

The Corn Hill Theatre, one of Utica's neighborhood houses, opened Thanksgiving Day with May Allison in "A Successful Adventure" and a two-reel comedy. Ed Morris and Ben Cook are the new proprietors of this theatre. Performances are in the evening only and the admission is 6 cents for children and 11 cents for adults.

Fire Destroys Skinner Opera House.

The old Skinner Opera House, at Little Falls, the first house in that city to play pictures, caught fire Monday, November 11, and at 3 a. m. on the day when the first bell rang announcing that peace had come the fire bell rang and the fire department responded to an alarm in the building occupied by the theatre. The building was a complete wreck.

Linton Leases the City Theatre.

W. H. Linton, proprietor of the Hippodrome theatres in Utica and Little Falls, and the Richmond Theatre, Herkimer, has leased the City Theatre, Little Falls, for a term of years, and after thoroughly remodeling it will reopen it, playing varied attractions, including motion pictures. Mr. Linton is one of the best known exhibitors in New York State and is gradually extending his already successful chain of show houses. He is president of the Central New York Exhibitors' League.

William Fait, Jr., Returns to Utica.

Fate has returned William Fait, Jr., former manager of the Avon Theatre, Utica, to this city, and he is now manager of the Elk's Club here. Mr. Fait was recently manager of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio.

New Price Scale at the Orpheum.

The New Orpheum Theatre, one of Utica's biggest neighborhood houses, has advanced its prices as follows: Matinee, everybody 10 cents; evenings, adults 15 cents, children 10 cents, the war tax being included in these prices. Mr. Parker, of the Orpheum, believes that this move has brough him a higher class of patronage and that it has added prestige to his house.

Park Shows Italian War Pictures.

"Italy's Flaming Front" was recently shown at the Park Theatre, and in connection with its presentation Captain Tziano Treves, a captain in the Italian Merchant Marine during the fighting, told of his experiences and lectured the films.

First-Run Paramounts at the Avon.

The Avon Theatre, Utica, has secured first-run on all of the Paramount and Artcraft pictures and told the people of that city about it in a three-quarter page advertisement.

Utica Globe Has Good Picture Section.

John D. Davis, a well known Utica newspaper man, is now the motion picture editor of the Utica Saturday Globe, a weekly newspaper, and he is putting out a real good page every week. The larger picture theatres carry an advertisement on the page every week, as it has a fine weekly circulation.

INTEREST IN EDUCATIONAL FILMS GROWS

Marked Evidence in Minneapolis That Pictures of an Instructive Nature Are Gaining in Popularity

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE growth in the popularity of moving pictures of an educational, social, economic and patriotic value, as well as those of a merely entertaining character, has been marked in Minneapolis during the past year. It was clearly shown by the interest taken in recent pictures of that nature and is emphasized by renewed interest which attaches to certain exhibitions slated for December.

One of the events of the month will be the visit of Ralph D. Paine, author of "Our Fighting Fleet," who was with the Allied naval expeditions for a year. He will give an illustrated lecture in the Minneapolis auditorium December 7, for Monument Chapter of the Daughters of the American Revolution, presenting the first official moving pictures of the Allied fleets in the North sea. A musical program is planned. The proceeds of the lecture will go toward a fund for insuring the perpetuation of the flag at the Gateway of Minneapolis.

Moving pictures will be a feature at the most ambitious social event of the month, a Peace Carnival, to be given Saturday afternoon and evening, December 14, as the formal opening event of the Berkeley Club of the Women's Christian Association. The Berkeley Club is a club home for young business women and students. It was taken over by the Y. W. C. A. last sprang, and, after several months of remodeling, it now houses its full quota of young women.

In addition to the pictures, there will be dancing, bowling and music. The dining room will be temporarily converted into a concert hall, with a stage, spotlight and screen.

E. J. Longyear will show pictures of the Y. M. C. A. camp at Green Lake, taken last summer. In it are many Minneapolis boys. The Clio Club's Annual Lawn Fete, at one of the beautiful Lake Minnetonka country homes, will also be shown in the films. One reel will show the Ambulance Training Camp at Allentown, Pa., where 5,000 college boys learned to drill, carry stretchers, rescue wounded, do first aid, etc. Philip Longyear, son of E. J. Longyear, and David Shearer are among the Minneapolis boys in the groups.

A pantomime playlet will be staged, and soldiers who have returned from the front will give informal talks.

Under orders of Surgeon-General Rubert Blue, of the United States Public Health Service, to continue the education campaign against vice diseases, Dr. H. G. Irving, director of the State Board of Health Division of Venereal Diseases, gave exhibitions of the special moving picture film, "Fit to Fight," free to men of draft age, in high school auditoriums in Minneapolis during the last week of November and the first part of December. Great interest was shown in these films when they were screened at the five high schools of this city.

Film Men Aid War Chest Drive.

Minneapolis moving picture men, who have long since proven themselves to be generous patriots, are again digging deep in their pockets and helping to fill to overflowing the 1919 War Chest.

In the Minneapolis War Chest campaign, which began December 1, it is proposed to raise during one week $4,000,000 in behalf of the American soldiers and sailors and the helpless civilian victims of the war.

This campaign, including as it does the local charities, which have loaned their machinery to the war organizations during the days of hostilities, will in one stroke relieve the citizens of the community of their 1919 obligations to war relief and local welfare and charity work.

"America's Answer," the second official war picture, began a run of one week at the New Lyric Theatre, December 1, and all of the proceeds above the actual expense of presentation will go to the city's War Chest Fund. This generous gift will be made under special arrangements with Ruben & Finkelstein, New Lyric owners. Large audiences attended the first showings of the picture here, and all indications pointed to a handsome return for the War Chest.

In addition to making personal contributions many exhibitors have been showing slides boosting the War Chest campaign.

United and General Move.

General Film Company has leased large new quarters on the fourth floor of the Loeb Arcade in Minneapolis, and will move into the new offices this month, according to Manager Michel. David G. Rogers, manager of the United Picture theatres in Minneapolis, will be located in the same quarters with the General Exchange.

PAGE SPREADS ANNOUNCE REOPENINGS

In Unsigned Advertisements Winnipeg Theatres Proclaim Lifting of Ban and Resumption of Business

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

PICTURE houses in Winnipeg, Manitoba, reopened on Thursday, November 28, after seven weeks of idleness, with a loud bang, literally speaking. Page space in both the Winnipeg Telegram and the Winnipeg Evening Tribune was used to produce the spectacular report. The "copy" used in these large spreads was both characteristic and appropriate.

"Good-bye Flu—We're Through with You," was the big heading on the special page in the Tribune, and then comes the announcement that the ban on theatres has been raised by the health authorities. "Cheer Up, Public," reads the advertisement. "It's safe, absolutely safe, to see your favorite hero or heroine screened from Thursday on. Theatres glisten with cleanliness. They've been scrubbed, scoured, disinfected, renovated, cleaned, and every crook and cranny ventilated and temperatured. Safer—Cleaner—Better than ever. New Attractions. New Features. New Talent. Come on down, Father, Mother, Sister, Brother. Feed that starved movie appetite with the Best in Filmdom."

The advertisement in the Telegram follows another strain of thought.

"Kamerad! The Flu Has Quit," shouts the Telegram announcement. Then follows the statement that the theatres reopen on November 28. "It will be a case of 'all star' bills for some weeks to come. Throw care to the winds—Go to your favorite theatre. Every sanitary precaution has been taken."

These advertisements were eye-openers in every sense of the word. The name of no theatre appears in the space, the regular announcements of the local houses appearing on other pages of the papers.

Exhibitors Buying Much New Equipment.

George McArthur, special representative of the Perkins Electric Company, Montreal, Canadian distributors of Power's, Simplex and Motiograph projection machines and other theatre equipment, has just returned from the Canadian West, where he spent four months in calling on exhibitors. Despite the epidemic, McArthur succeeded in selling a considerable quantity of machines, transverters, screens and other goods. During the trip he sold over thirty new gold fiber screens. In Vancouver he sold two new Simplex projectors to the Colonial Theatre, while the Rex Theatre ordered two new Simplex machines as well. The Colonial also installed two Power's machines. He sold 5,000 Speer carbons in Vancouver. This is an indication of the manner in which western exhibitors are buying new equipment.

For the new Allen Theatres at Edmonton and Regina, Power's Cameragraphs and Hertner Transverters have been ordered.

Mr. McArthur reports that M. Sherman, of Moose Jaw, Sask., is also building a new theatre in Regina, Sask.

McIntosh Goes to Fox Film.

Lester McIntosh, for several years with Allfeatures, Ltd., Toronto, and for the past year the manager of the General's Toronto branch, has become special representative of the Fox Film Company's Toronto branch.

New Theatres for Ottawa.

Ottawa, the Canadian capital, is going to have almost a new assortment of theatres, if present reports are correct. Several sites around the city are pointed out as the locations of picture houses. Some of these sites have apparently been "held" since before the war. What lends color to the reports, however, is the fact that a representative of Marcus Loew has been visiting the city. Announcement was also made a few months ago, too, that both Ottawa and Kingston would probably have new Loew theatres just as soon as building restrictions were lifted by the Government. The main restriction, in this respect, was a prohibition of the use of steel.

No Change in Personnel of Mutual.

So far as Canada is concerned there will be no change in the personnel of the Mutual-Affiliated organization, according to an announcement made at Toronto. James Travis, of Toronto, will continue as Eastern Canadian manager of the company, with headquarters at Toronto. Ray Peck will continue as Montreal manager and C. H. Kerr as manager of the branch at St. John, N. B.

Women's Club Criticises Vaudeville.

The Ottawa Women's Club, in session in the Y. W. C. A. Hall on Thursday, November 28, severely criticised the local theatres which are showing vaudeville for the class of acts which are being presented. The fine point of the matter is that the club had no criticism to offer regarding the moving pictures which are being screened in local houses. The vaudeville was "rough" in spots, to say the least, it was asserted.

A resolution introduced by Mrs. F. Devine, which was unanimously supported, requested local managers to improve the standard of the acts. Mrs. Devine also mentioned in passing, that eventually the authorities will be approached with a request for the censorship of vaudeville offerings throughout Canada in a manner similar to the examination of imported and Canadian films.

Toronto Has a "Repeat Week."

The week of December 2 was unofficially designated as "Repeat Week" in moving picture circles of Toronto, Ont. The three principal downtown theatres found it necessary to repeat attractions during that period which had been shown during the previous week. These features included Chaplin's 'Shoulder Arms" at the Strand and Regent theatres, while the Allen Theatre booked "The Better 'Ole" for a second week because of the enormous crowds which flocked to the house during the first week's showing.

Manager Elliott, of the Regent Theatre, announced that 42,683 people had paid admissions to see "Shoulder Arms" during the six days of the week of November 25. This makes an average daily attendance at the Regent for the week of slightly more than 7,000 persons. This means that the Regent was filled to capacity five times each day.

The English war picture, "The Better 'Ole," proved to be a surprisingly good drawing card at the Allen. Regular prices were charged, general admissions for evening performances being 25 cents and 35 cents.

Trade Showing of Pathe Serial in Ottawa.

There was a gathering of several hundred exhibitors, reviewers, newspapermen, fans and others at the Family Theatre, Ottawa, on Wednesday evening, November 27, for the presentation of the first three episodes of the Pathe serial, "Wolves of Kultur." The show was arranged by Charles Lalumiere, representing the Montreal headquarters of the Specialty Film Import, Ltd., Canadian Pathe distributors. It was the first local trade show in months. Lalumiere had no difficulty in placing the first run in Ottawa, Managing Bureau of the Francais Theatre getting the picture.

Majestic Holds a Midnight Show.

The Majestic Theatre, Winnipeg, Man., put over a good stunt when the ban was raised at midnight, November 27. The management of the Majestic did not wait until the afternoon of the 28th to stage his first performance, but opened the doors of the theatre at one minute past midnight with a special show, the feature of which was "Fires of Youth," starring Ruth Clifford. The performance was described as "a treat for Winnipeg's starved photoplay fans." Although the idea of a midnight show was something entirely new for Winnipeg, the attendance was good and the theatre secured a wide amount of publicity.

Tax Receipts Distributed Among Hospitals.

The City Commissioners of Montreal received on November 23 the sum of $70,362.90 from the Quebec provincial government as a part of the allotment for the year from the provincial amusement tax. The city immediately distributed this money, pro rata, among a dozen different hospitals and homes in Montreal, the largest sum, $9,413, being awarded to the Montreal General Hospital.

Uses Timely Slogans in Theatre Ads.

Manager Sexton, of the Family Theatre, Kew Beach, Toronto, has adopted several timely slogans for use in his theatre advertising. One slogan consists of an appeal to "Save coal and spend your evenings at the Family Theatre." Another line is, "The Family Theatre is well heated and ventilated."

Holman Theatre, Montreal, Quebec. Harry Pomeroy, Manager.

Detroit News Letter

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

THE opening on Thanksgiving Eve of the Regent Theatre in Battle Creek, Mich, was a gala event, and Lipp & Cross deserve the highest praise for giving the Food City such a magnificent playhouse. Although the first show was scheduled to start at 7 p. m., there was a line-up of people at the box office as early as 6 o'clock. The elite of Battle Creek were in attendance, and it resembled the first night at the Metropolitan Opera. The opening attractions were Italy's "Flaming Front" and Chaplin's "Shoulder Arms," both First National. Flowers from friends and telegrams of congratulations were in abundance, and, as a special treat, telegrams were received from Charlie Chaplin, Mary Pickford, Olga Petrova and Anita Stewart, all wishing Lipp & Cross great success. When these wires were read from the stage they brought heavy applause.

Among the film men who personally attended were Ed. Beatty, Harry Scott and Harlann Starr, of the Madison Film Exchange, and Harry Angell, of the World. There would have been a special trainload from Detroit had it not been Thanksgiving Eve, when so many of the boys had arranged to be home for Thanksgiving. Each box of the new Regent is named after some famous film star. A full description of this new house will be published in an early issue.

McGee Resigns from Majestic Theatre.

M. W. McGee, who has been managing director of the Majestic Theatre, Detroit, nearly four years, and who supervised the building five months prior to its opening, has tendered his resignation to take effect January 1. Mr. McGee has no announcement to make as to future plans, although he has several attractive offers both in and out of town which he is considering.

Mr. McGee is one of the most wide-awake managers in the country. "Mac" understands every phase of the show business, and is particularly adapted to the picture industry, having been in the producing end. His success has been due to the fact that he makes each week one of individuality; he studies every picture from all angles to get the most out of them in the ways of special stunts, advertising and publicity.

New Exchange Ready.

W. A. Haynes has now started business at 303 Film Building, Detroit, as Michigan representative for the Film Clearing House and the Independent Sales Corporation. The first named concern does the physical distribution only for any producer who desires such service. The latter concern will sell and distribute the $10, $20 and $30 pictures, the first of which is "Her Mistake," and which goes into the Colonial Theatre for a solid week. Mr. Haynes will shortly announce the first twelve pictures to be released.

Educational's Pictures Going Strong.

Charles A. Dean, president of the Educational Distributing Corporation, visited Detroit again last week, and was amazed in visiting the first-run theatres to note so many Educational subjects. "Exhibitors all over the country are realizing the value of Educational subjects, and adding them to their program," he said. "In the smallest towns exhibitors are booking them, and with splendid success." Harry Abbott is the Detroit manager for Educationals.

Fox Gets the Washington.

When W. R. Sheehan, general manager of the Fox Film Corporation, was in Detroit, November 30, he confirmed the rumor that William Fox had leased the Washington Theatre, Detroit, taking possession at the expiration of John H. Kunsky's lease, which is September, 1919. Mr. Fox is paying $45,000 per annum, in addition to the taxes, which will bring the grand total up to about $52,000.

FILM SMILES SPEEDING "OVER THERE"

Maryland Soldiers in France Soon to Get 15,000 Feet of Pictures of Their Relatives and Friends

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

THE 15,000 feet of film taken and produced under arrangements made by the Sun and the Evening Sun, of Baltimore, of the smiling relatives and friends of the boys from Baltimore and Maryland in the war on the other side have been placed on board a ship and are on their way to France. They are entitled "Miles of Smiles," and that is indeed what they are.

The men who undertook the work of getting the people together and producing the pictures were J. E. Murphy, news editor; E. A. Fitzpatrick, city editor, and John Shea, of the staff of the Evening Sun.

For the past several weeks these men have worked unceasingly in relays in an effort to make the pictures a success. Several moving picture men from New York were engaged to do the camera work and directing and the producing of the film.

The films show the well known men in Baltimore's civil life, those of the Sun staff who have prominent positions and others in groups. Then other reels include the relatives and friends of the boys, who gathered in various sections of the city and state at scheduled times to smile before the clicking camera.

When the pictures were completed the people in the different sections of the city were given opportunities to see themselves as the boys over there will see them, and then they were taken around the state, being booked in various theatres. The proceeds of the performances thus given, or a proportion of the money taken in, went to the benefit of the United War Work Campaign.

It is expected that the pictures will arrive in France about December 15, and the Maryland soldiers, according to the present plans, will see them before Christmas. All men in the navy or army branch of the service will get a chance to see the films if it is possible, for the plans call for showing them in the army organizations and in the naval bases where Maryland boys are located. The Seventy-ninth and Twenty-ninth Division men are booked first on the program, and the 117th Trench Mortar Battery and the Forty-second or Rainbow Division next.

Cupero Directs Benefit Music.

Professor E. V. Cupero, director of the orchestra at the New Theatre, 210 West Lexington street, directed the music in the big benefit performance given by the South plan employes of the Bartlett-Hayward Company at the Lyric on Wednesday night, November 27. Every seat in the large playhouse was taken, and the proceeds obtained are to be used as part of the amount for the construction of an auditorium at Camp Holabird.

Ulman Has Triple Celebration.

Isaac Ulman, manager of the Ulman Opera House, Salisbury, Md., observed a triple celebration during the week of October 28. On Monday, Mr. Ulman celebrated his sixty-eighth birthday by having a big family reunion, and this day also marked the fiftieth anniversary of his going into the town of Salisbury to make his home there. On Tuesday the forty-fifth wedding anniversary of Mr. and Mrs. Ulman was celebrated by them very quietly, a fine family dinner being the feature of the program of the day.

Catholic Picture at Loyola.

"The Victim," a picturization of Father Spellman's book of the same name, which has been produced by the Catholic Art Association, was screened at Loyola College at a private performance on Monday night, November 21. Cardinal Gibbons was invited to attend. Many priests and members of religious orders attended the performance. The same play was scheduled to be shown at St. Joseph's Passionist Monastery Hall, Frederick road, Irvington, on Monday and Tuesday nights, December 2 and 3. This is understood to be the first picture of a series to be produced by the Catholic Art Association.

Benefit at Pikesville.

A benefit moving picture performance, the proceeds of which will go to the Food for France Fund, was held at St. Charles Hall, Pikesville, Md., on Friday evening, December 6, at 8 o'clock. The affair was held under the auspices of the Girl Scouts of Pikesville. The program included animated cartoons, "The Golden Eaglet" and "Treasure Island." Mlle. Ceyette, recently returned from France, was scheduled to give a talk.

War Work Campaign Benefit.

In the interests of the United War Work campaign, and through the courtesy of Manager R. Tunis Strange, of the Colonial Theatre, Annapolis, Md., a vaudeville entertainment entitled "The Wonder Workers" was given at this playhouse on Tuesday evening, November 26. The affair was given under fashionable auspices, the arrangements being made by Miss Constance Brady, chairman, assisted by Mrs. W. O. Stevens.

Special Pictures Taken.

Dressed in French uniforms and equipment, a platoon of about thirty men, all foreign born, but not one Frenchman in the lot, posed especially for moving pictures. This platoon went to a part of the grounds of Camp Meade on Tuesday, November 26, which had the appearance of "Somewhere in France," and played a game of baseball. The directing was done by John McCutcheon. The agents of the Committee on Public Information arranged for the uniforms and equipment needed.

Nominated Head of Merchants' Association.

Col. Jacob W. Hook, vice-president of the Parkway Theatre Company, was nominated to head the Old Town Merchants' and Manufacturers' Association, of Baltimore, when that organization recently held a meeting to name the candidates for officers which will be elected at the January session.

Expects Ford's Ordinance to Pass Soon.

The ordinance of John T. Ford, co-proprietor of Ford's Opera House, and a member of the First Branch of the City Council of Baltimore City, changing the name of North avenue to "Avenue of the Allies," has been advanced to its third and final reading. The Commissioners for Opening Streets approved the measure on Monday, December 2. It is expected that it will be passed before the council declares the Christmas recess. The Rialto, Walbrook, Parkway, Excelsior, Aurora, Peabody and Mt. Royal theatres will all be located on the "Avenue of the Allies" after the ordinance is passed.

McLaughlin's Brother Killed in Action.

Stephen O'Neill McLaughlin, 17 years old, a brother of Leonard J. McLaughlin, manager of the Auditorium Theatre, a member of Company E, One Hundred and Fifteenth Infantry, has been killed in action, according to a telegram from Washington to his parents, Mr. and Mrs. Joseph V. McLaughlin, 217 West Centre street, Baltimore. He enlisted in the old Fifth Regiment over a year ago.

No reader of The World has gotten all he can out of each issue until he has read the announcements in our Classified Advertising.

Be rid of those second-hand opera chairs, films, lights or accessories that you have been wanting to dispose of—advertise in The World's Classified Department.

Producers' and Distributors' News

Fannie Ward Heads Pathe Program December 15

THE Pathe program for the week beginning December 15 is headed by Fannie Ward in another of her extra selected star photoplays made from the play, "The Narrow Path," under the management of A. H. Woods, who is also the producer of the picture. It is said to be an exceptionally strong story of New York life. George Fitzmaurice directed the subject for Astra. The keynote is expressed in one of the subtitles: "God never planned a double standard—one for a man and another for a woman. And, yet, in the eyes of the world, a woman always must pay."

Harold Lloyd, with his able and active assistants, Bebe Daniels and Snub Pollard, appears in an unusual Rolin-made comedy, called "Take a Chance." The comedian was not slow to accept the invitation, and how he managed to escape broken bones in some of the stunts that he accomplishes is a mystery.

The entire history of war as it affected America up to the time of peace is told in a special one-reel patriotic feature, called "Liberty's Triumph." It has been aptly called "The Condensation of a Thousand Books."

The tenth episode of "Wolves of Kultur" is called "When a Woman Wars," and shows how a clever, wideawake and patriotic girl outwits the German only to face another peril. Leah Baird is given splendid support by Sheldon Lewis, Charles Hutchison and Edmund Dalby.

Number 25 of the Official War Review shows some of the most vivid scenes of the conduct of the great war that has yet been exhibited. The head-hunting Dyaks, the firce savage men of Borneo, become closely familiar with the camera in Post Travel Series No. 25, and they make an entirely odd and interesting study. Those who have seen "The Wild Men of Borneo" of the circus will be surprised when they see what really super-freaks the real, "blood-drinking" originals are.

O'Brien in Salvation Army Story.

Preparatory to starting work on the Paramount-Artcraft special dealing with the work done by the Salvation Army in war and peace, Edward Jose, the director, has arrived on the coast from New York accompanied by Catherine Calvert, Ruby de Remer and Eugene O'Brien, who will appear in the leading roles of the unusually important production.

The scenario for the production was written by Charles Whittaker and Evangeline Booth, Commander of the Salvation Army, personally appears in a number of the scenes.

Lockwood's Death Brings Heavy Call for His Work

THE question as to whether the death of a star would affect the popularity of his picture productions seems to have been settled for all time by the case of the late Harold Lockwood, the first player of prominence to die at the height of his career in many months.

Not only is the photoplay work of the young actor in greater demand than ever, but his admirers are flooding the offices of Metro with requests for the reissuing of Lockwood favorites. The greatest interest, however, lies in the seven-reel super-features Mr. Lookwood completed for Screen Classics, Inc., shortly before his death.

"Pals First," the first of these to be distributed by Metro, is enjoying unprecedented runs in the largest theatres. The story won admiration first as a book and then as a play, running for over a year to capacity business on Broadway. The picture was directed by Edwin Carewe.

E. M. Sanders, special representative of Screen Classics, who handled the record-breaking bookings, attributes the increased demand on the part of exhibitors and the public for Harold Lockwood productions not only to the popularity and ability of the star and the unusual quality of his productions, but to the fact that his death has aroused interest in his work.

"Mr. Lockwood's pictures," Mr. Sanders declares, "are the story of his vigorous career. Naturally his friends and others are interested and in turn the exhibitor is interested. 'Pals First,' already familiar as a delightful tale of mystery, charm and action, makes a superb and absorbing screen story. It represents the star at the zenith of his success. From the letters of exhibitors we have, his other pictures, which will be released soon, will be even more popular."

The first of these will probably be "The Great Romance." It is written around the timely subject of democracy. Mr. Lockwood's role is that of a young king who renounces his throne to institute a popular form of government in his native land. The love interest is between the heir to the throne and an American girl.

Good Cast for "A Lady's Name."

Select has made public the personnel of Constance Talmadge's next Select picture, "A Lady's Name," in which she will be presented by Lewis J. Selznick. "A Lady's Name" will be remembered as the successful stage play by Cyril Harcourt, in which Marie-Tempest was starred, and in which the author and Norma Trevor were featured players. This picture was announced last week, but it was impossible at that time to give the complete cast.

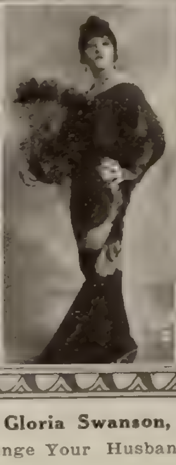
In "A Lady's Name," Constance Talmadge heads a company that is said to be superior in many ways to the original cast that presented this comedy on the stage. Harrison Ford is leading man.

There is an unusually large cast. Director Walter Edwards has included in it Emory Johnson, Vera Doria, James Farley, Fred Huntley, John Steppling, Truman Van Dyke, Lillian Leighton, Emma Gerdes and Zazu Pitts.

Miss Mersereau Is "The Nature Girl."

Scenes on a tropical island near the equator, the filming of which cost Universal more than $5,000, are features of "The Nature Girl," the Bluebird picture which will soon be released. Violet Mersereau, star of the production, is pictured in the bewitching role of a girl reared in scant clothing and mid scenes close to nature. O. A. C. Lund directed the film.

"Little Miss Hoover" (Paramount).



Gloria Swanson,
Star of "Don't Change Your Husband" (Artcraft).

"The Hope Chest" (New Art Film).

Pauline Frederick Working on First Goldwyn Subject

PAULINE FREDERICK is rapidly progressing on her first Goldwyn picture at the Biograph studio in the Bronx, under the direction of Hobart Henley. Not the least interesting feature for those who have been watching Miss Frederick's company at work is the close collaboration of Willard Mack. Nobody, of course, knows Miss Frederick's style better than Mr. Mack, and nobody could be better equipped to assist a director in getting the fullest screen values out of her skill and personality. Mr. Mack has assisted in the building of the scenario. Furthermore, he is acting one of the most important roles in the play.

The cast has been selected with the utmost care. It includes Ben Hendricks, Fred Lennox, Jere Austin and Tammany Young. Prominent on the distaff side is Florence Ashbrooke.

The play, of which the title and authorship are not yet disclosed, will be a distinct surprise. It is founded upon one of the best known attractions that the Broadway theatres had to offer this year.

"Little Women" Release Is Set for Jan. 15.

"Little Women," the William A. Brady production, based upon Louise M. Alcott's story of New England life, purchased by the Famous Players-Lasky Corporation immediately after its successful showing at the Strand Theatre, will be released as Paramount-Artcraft Special January 5.

Filled with humor, pathos and delicate sentiment, this delightful pictured version of the adventures of Meg, Jo, Beth and Amy, the Famous Players-Lasky officials contend, will attract to the theatres every woman and girl, and every man and boy, for that matter, who have read the story.

The story is a lavender-scented picture of New England during the days of the Civil War, and its numerous home touches, its bits of romance and its gentle pathos are said to be as effective in the photoplay as they were in the pages of Miss Alcott's wonderful book.

Of added historical interest is the fact that the scenes in the photoplay were filmed in and about the home of Miss Alcott in Concord, Mass., which is in a perfect state of preservation. Assisting in the details of production was a nephew of the author, who gave many valuable pointers to Harley Knoles, the director. In the cast as the four little women are Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is Brooke and Conrad Nagel is Laurie. Kate Lester, Julia Hurley, George Kelson and Lynn Hammond are also in the cast.

Fox Releases "The Strange Woman."

"The Strange Woman," the film version of the play by William J. Hurlburt, was released last week by William Fox, with Gladys Brockwell in the title role. An interesting point in connection with the release of "The Strange Woman" is that this picture was among those chosen to be shown to the presidential peace conference party on the voyage to France. The subject was directed by Edward J. Le Saint. The scenario was written by J. Grubb Alexander.

In the cast supporting Miss Brockwell are Charles Clary, William Scott, Harry Depp, Ruby LaFayette G. Raymond Nye, Ada Beecher, Eunice Moore, Grace Wood, Margaret Cullington, Lucy Donahue, Miss Billy Armst, William Hutchinson, Miss Gerard Grassby and Louis Fitzroy.

The story of "The Strange Woman" revolves around the exposure of the hypocrisy of a small-town population by a brilliant woman of the world who at first is regarded as an adventuress. The town of Delphi, Iowa, is provincial to a degree, and contains the diversified types invariably found in such communities.

Madge Evans in "The Love Net" (World).

World to Release "The Better 'Ole" as Special

A BIG winner falls into the lap of World Pictures—"The Better 'Ole." The most unusual occurrence connected with the moving picture industry is recorded in the simultaneous presentation of a big theatrical success concurrent with the release of the same subject in a picture production.

This situation happens with the hit of this season in "The Better 'Ole," now playing at the Cort Theatre, New York City—which, by the way, did over $14,000 gross business for the week ending December 2. Although the play has been seen in this country less than two months, so great is its success that three companies are now being formed to tour the country. It was written by Bruce Bairnsfather, the celebrated English soldier cartoonist, whose efforts have been exploited in a great number of daily American newspapers and the more prominent of the illustrated weeklies.

"The Better 'Ole" has been running in London for over a year, and the vogue attained there had won for it no little fame before an American producer secured the playing rights for this country. World Pictures will release a picture version of "The Better 'Ole," which is in seven reels, as a special.

The picture derives its queer name from a spoken title, where one of the characters, lying in a shell hole under bombardment, replying to another, says: "If you do not like this 'ole find a better one."

Mills Prefers Screen to Stage.

Frank Mills, who plays the leading male role in Doris Kenyon's latest productions, "Wild Honey" and "Twilight," confesses he was born in Kalamazoo, Mich. The stage career of the actor has covered important engagements with Charles Frohman, Belasco, Klaw & Erlanger, Daniel Frohman, and as leading man with, among others, Olga Nethersole, Elsie Ferguson, Mary Mannering and Mrs. Patrick Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson and others. His screen career covers a long list of the foremost productions of recent times.

Although in constant demand for stage productions, Mr. Mills frankly confesses that he prefers the screen. In order to fill the engagement with Doris Kenyon in "Wild Honey," Mr. Mills rejected three flattering offers to appear in Broadway productions.

Margarita Fisher Bestows Medal.

A gold medal offered by Margarita Fisher, American Film Company star featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane was won by Lieut. Frank Luke, of Phoenix, Ariz. Because of Lieutenant Luke's death shortly before the armistice was signed the medal will be given to his father.

According to a letter received from the commander of his squadron, Lieutenant Luke is officially credited with having crashed his first Hun plane on September 12, five days previous to that of another Rockwell Field aviator's first plane.

In her forthcoming vehicle, "Fair Enough," Miss Fisher is considered at her best. In addition to being a riot of laughs, it has a thrilling and dramatic story showing that when a girl wants her way she generally gets it. It is to be released by the American Film Company through Pathe exchanges.

"Sunnyside" Is Chaplin's Next.

"Sunnyside" is the title given by Charlie Chaplin to his third production for distribution through exchanges of the First National Exhibitors' Circuit. Beyond this, and the statement that the story is laid in a small country town, little is known of the nature of the forthcoming release. Several advance "stills" from the Chaplin studios taken with Chaplin entertaining various celebrities in the course of his work indicate that he will appear in it in his number twelve shoes, baggy trousers and derby, but evidently without his cane. This latter item of adornment does not appear in any of the scene stills.

Red Cross Buys Cameragraph.

A letter to the Nicholas Power Company from the Pacific Amusements Supply Company states that it recently sold a 6-A Cameragraph to the American Red Cross Bureau of Camp Service, Naval Training Station, San Diego, Cal. A letter from the Red Cross officers to the Pacific Amusements Company says they got a picture 20 by 24 on a 172-foot throw. As a matter of fact, Power's machines have projected up to 300 feet.

World Pictures Prepares for Days of Prosperity

WORLD PICTURES is having the most prosperous period of its existence at the present moment. Every branch exchange is going at full capacity due to the renewed interest in motion pictures as the reflex of war conditions. The armistice has sent the public back to the theatres in such droves as the history of the industry does not recall its parallel.

Every head of industrial corporations scattered throughout the country is of the same opinion, that we will see no end of this long desired prosperity until wasted Europe is completely refurnished with both raw and manufactured American products. If the owners and managers of motion picture theatres expect to participate in this wonderful era of success it behooves them to make ready or get out of the business.

The World is reaching out with assurance that it is seizing the moment at its flood tide. In addition to its regular weekly releases of dependable pictures in which Montagu Love, Louise Huff, Carlyle Blackwell, Evelyn Greeley, June Elvidge and Madge Evans are the stars, it has arranged for a number of specials, including "America's Answer," "Under Four Flags" and an epoch-making picture of the moment entitled "What Shall We Do with Him."

Hollywood Escapes a Jinx.

When Director Edwin L. Hollywood completed the scenes taken at Camp Dix, Wrightstown, N. J., for the first Arden photoplay, "The Challenge Accepted," in which Zena Keefe is starring, he sighed in relief, for a jinx threatened the work to the end.

The military scenes required but the work of a day and Thursday was the day planned. No sooner had they arrived than a heavy rain fell and continued all day. The next day the sun shone bright and everything promised well until the cameraman let the camera fall off a fifty-foot platform and crash through the roof of the Y. M. C. A. hut, smashing the camera beyond hope of use. But on the third day good fortune smiled upon them and every scene was taken and the company on its way for home by six that evening. The next morning at six o'clock the entire camp was quarantined because of the influenza epidemic!

"The Challenge Accepted" is a dramatic story of the selective service draft as it affected the natives of the Blue Ridge mountains. Miss Keefe is ideal in the leading role. She is supported by Chester Barnett, John Hopkins, Sidney D'Albrook, Warren Cook, Charles Eldridge, Russell Simpson and Joel Day. Donald Gordon Reid, formerly connected with the Division of Films of the Committee on Public Information, is author of the story. The picture will be released on December 23 and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

"Branding Broadway" Is Ready.

"Branding Broadway" is the picturesque title of William S. Hart's new Artcraft picture, scheduled for release December 15. Hart made part of the film in the big city. And he has made a picture which, according to report, is one of the liveliest he has ever done. Not the least unusual feature is that while the New York scenes were actually made in New York, the West is the locale of the scenes which are supposed to be laid there, or in the Southwest, to be exact. So the Artcraft star traveled more than 6,000 miles in order to make the picture accurate in detail as to background. Furthermore, the spectacle of Bill Hart in the big city, putting his indelible brand on the historic street, is something in itself decidedly out of the ordinary for the Artcraft star.

C. Gardner Sullivan is author of the story and Mr. Hart did his own directing, assisted by Robert Broadwell.

Seena Owen is leading woman.

Lytell Author of Metro's "Hitting the High Spots"

METRO'S all star series release for the week of December 9 will be "Hitting the High Spots," starring Bert Lytell. Mr. Lytell is the author as well as the star of the picture, which contains adventure, suspense, comedy and romance of a highly original order. The states and picturesque regions of Mexico are the backgrounds used for the scenes of this feature.

Lytell's role is that of a young live-wire American engineer, Bob Durland, who risks his life among Mexican insurrectos to save the life of the father of the girl he wants to marry. It is an adventure story pure and simple. Opening in the states, it takes the spectator to Mexico with the young engineer, who has determined to save some American owned oil wells from being confiscated by rebel Mexicans in a fierce and bloody revolution.

Eileen Percy, whose beauty and winning personality has endeared her to the moving picture public, has the role opposite Lytell. Among the other players are Winter Hall, Helen Dunbar, Gordon Griffith, Fred Goodwins, Stanton Heck, Al Edmonson, William Eagle Eye, William Courtright and Ileane Hume. In addition to these over a thousand Mexicans take part in the big scenes of the picture.

George D. Baker and Mr. Lytell adapted the story for the screen, and the direction was under Charles Swickard.

Bennison Trade Showings Reported a Big Success

THE prediction that Louis Bennison will be a highly successful screen star and repeat his stage successes received verification this week when Goldwyn managers in every branch office of the company held exhibitor trade showings of "Oh, Johnny!" the first Betzwood Film Company production in which Bennison is to greet the motion picture public.

"Oh, Johnny!" is but the first of six Louis Bennison Star Series productions which are to be released through Goldwyn, and on which contract bookings are reported as being large. The first production will have its premiere throughout America on December 22, and meanwhile it has been seen and applauded by representative theatre owners.

Already four Bennison productions have been completed, and three of them are titled and ready for distribution. The second Bennison release is to be "High Pockets," by William Patterson White, and directed by Ira M. Lowry, director of the entire series. The third release will be "Sandy Burke of the U-Bar-U."

Virginia Lee is Mr. Bennison's leading woman in "Oh, Johnny?" In the supporting cast are Alphonse Ethier, John Daly Murphy, Edward Roseman, Anita Cortex and Frank Goldsmith.

Pauline Starke Plays Irish Lass.

Catherine Carr and Dr. Daniel Carson Goodman, both writers with successful photoplays to their credit, were the joint authors of "Irish Eyes," the Triangle release for the week of December 15. Pauline Starke is the featured player, and she is said to portray as lovable a little Irish lass as ever graced the screen. She plays the role of Pegeen, a poor, neglected stepchild of Irish fishing folks, who meets Sir Arthur Ormsby, and is helped by him to escape from her brutal guardians.

Rae Godfrey, Eugene Burr and Joe King are well known Triangle players in the supporting cast of this picture. "Irish Eyes" was directed by William Dowlan, with Elgin Leslie at the camera.

New Flood Lighting Booklet.

X-Ray Flood Lighting is the name of a new booklet recently published by the National X-Ray Reflector Company. This booklet explains at some length the important part flood lighting is playing in the winning of the war. Protection lighting as well as outdoor lighting for night work is being especially well cared for by the X-Ray projectors.

Several new silver mirrored reflectors for projectors and three new X-Ray projectors are featured in this bulletin. These additions make the X-Ray line of flood lighting units comprehensive.

Scenes from "The Lightning Raider" (Pathe).

Universal Starts Dec. 24 the Hearst Three-a-Week

THE arrangement by which Universal exchanges will market the Hearst three-a-week news service will be in effect the week beginning December 22. Having acquired the producing and distributing rights of the Universal Current Events and Animated Weekly and Mutual's Screen Telegram, the Hearst International News Service will in the future issue a Current Events on Sunday, Hearst News on Tuesday and Screen Telegram on Thursday. These will be released through Universal exchanges upon arrival from the laboratories.

The best cameramen in the principal cities of the globe have been engaged as correspondents for these weeklies and no effort or expense will be spared to make them beyond comparison.

December 24 will see the Hearst News No. 1 leave the laboratories and on December 26 the Screen Telegram will make its initial appearance at the Universal offices. These releases will be followed on December 29 by the Universal Current Events No. 85 and thereafter the three-a-week service will maintain regular schedule.

To give Pacific Coast exhibitors better service the Hearst service will have inserted in the Current Events and Hearst News weekly at Coast laboratories many local scenes and will furnish the Screen Telegram in regular form. C. J. Hubbell has gone to California for the Hearst interests to organize the Pacific Coast cameramen. The new arrangement provides exhibitors desiring local pictures with live local material and gives them this service at a regular schedule price. Frank Bradford, Universal film editor will edit the Pacific Coast weeklies.

W. W. Johnston, special Hearst representative, is now completing a tour of the leading cities arranging for newspaper co-operation on the news reels.

In addition to the news releases Universal will continue to issue its Screen Magazine, which is to be developed along newspaper feature lines.

Harry Morey Portrays a River Pirate.

"Hoarded Assets," the Vitagraph Blue Ribbon feature scheduled for release the week of December 25, is described as a typical Morey picture, full of life and action, with strong love interest and mystery that hangs on to the end. It is Morey's second star series release under Vitagraph's new booking policy. The star is said to have one of his most effective roles in some time, that of a river pirate who is reclaimed by love, and the development of the romance shows a number of beautiful river scenes, as well as a number of real thrills, notably where he steals twenty kegs of gold coin and buries them on the river bed, and where he digs them up to be ambushed by detectives and confronted by the girl for whom he had stolen.

Paul Scardon, who directs the Harry Morey features, has been most successful in getting the pirate atmosphere of the story, using for location piers and wharves along the Hudson. The story is by Raymond S. Spears, and gives the heroine a most fascinating role, that of a girl who places love above riches, but because she happens to be a show girl the man she loves and who loves her believes that with her it is money first. This role is taken by Betty Blythe, Mr. Morey's leading woman, and others in the supporting cast are George Majeroni, Robert Gaillard and Jean Faige. The feature was produced at Vitagraph's Brooklyn studio.

Rainbow Comedies in Demand.

Since the general resumption of motion picture exhibition a strong revival of demand for the Rainbow Comedies from the United States Motion Picture Corporation has been noted by General Film Company. The idea involved in all these one-reel comedies is a fast, snappy plot without slapstick, with considerable emphasis upon story value. The principal players are Lillian Vera and Eddie Boulden. The current release is "The Pipe of Peace," in which a young husband, a bride, a diamond ring and a Swede servant girl figure as the factors.

"What Shall We Do with Him?"

The Chicago Herald-Examiner is at the present time running an extraordinarily popular contest on the question of what shall be done with the ex-Kaiser. Over 2,000 replies a day are being received in answer to the question, "What Shall We Do with Him?" The tremendous success of the contest is a striking indication to exhibitors of what they can do by operating a similar contest in connection with their showings of the McClure-World special, "What Shall We Do with Him?" Exhibitors are manifesting an intense interest in this box office booster because they realize that its timeliness, its tremendous entertainment value and its possibilities for a smashing publicity campaign offer them a big opportunity.

Getting Ready for "The Long Arm."

Pathe scenario experts are busy preparing the episodes of "The Long Arm," the serial in which Ruth Roland, who has just renewed her Pathe contract, will be starred. The particular puzzle just at present is the proper method to make up an actor so that his face will resemble that of a tiger to a certain degree, while still holding more or less of the human features. The story of "The Long Arm" concerns three adventurers who penetrate to the wilds of Sumatra and steal an image of a tiger from a cult of natives known as the Tiger Worshippers.

It is expected work will be started on the serial some time this month at the Astra studios at Glendale, Cal. The serial will be released immediately at the close of that of Pearl White, "The Lightning Raider," which will probably be early in May.

Bluebirds to Be Continued.

It is officially announced that there is no foundation for the rumor that Bluebird Productions have been discontinued. The company does not contemplate any revision of the present schedule at this time, and it has mentioned important Bluebird productions on the program for some time to come. It is believed the appearance of one or two former Bluebird stars in current special attraction pictures may have led to the mistaken belief that Bluebirds were being eliminated.

Moral in Walthall Picture Based on Christian Science

IN the first of the eight productions in which Henry B. Walthall will be presented by the National Film Company of America, "And a Still Small Voice," a strong moral attaches itself to the picture that finds its base in Mary Baker Eddy's work "Science and Health," in which she says:

"A magistrate sometimes remits the penalty, but this may be no moral benefit to the criminal, and at best it only saves the criminal from one form of punishment. The moral law which has the right to acquit or condemn always demands restitution before mortals can go up higher. Broken law brings penalty in order to compel this progress."

The picture is not altogether a preachment of this science, but employs it to develop its tense situations and bring about a novel touch to the story. It adds an unusual interest to the picture, but is not brought out to any great degree so as to take away from the interest of the story itself.

A strong cast supports Mr. Walthall in this production which is headed by Fritzi Brunette, whose work in pictures is well known. Joseph Dowling in the part of Colonel Robert Singleton plays a character role that is typical of his line of work, and George Fisher does some of his best work in the part of Richard Dunlap.

This picture will be released by Robertson-Cole Company through the Exhibitors Mutual Distributing Company on December 29.

"Married Virgin" Title Puzzling.

Since the announcement of the Maxwell production release of "The Married Virgin," which will be at all General Film Company exchanges in a few days, considerable curiosity has been shown in the subject. Inquiries have come into the General Film Company exchanges regarding the nature of the film, many rather wild guesses being made as to the nature of the plot.

"If the title arouses that much interest among exhibitors," said Joe Maxwell, the producer, "it ought to arouse the strongest possible sort of attention from the public."

It is stated that the story of "The Married Virgin," which is by Hayden Talbot, mingles thrills with psychology in a strange domestic complication. How a rich man's skeleton in the closet steps out to open the door for a social marauder to enter the household forms the hub of the plot.

Scene from "The Girl of My Dreams" (Exhibitors' Mutual).

Mabel Normand in West Is Making New "Sis Hopkins"

NEVER before more completely in her element, Mabel Normand is throwing herself joyously into the task of making her first Goldwyn Picture in California. It is "Sis Hopkins," famous for a generation past as Rose Melville's stage play. The screen version bids fair not only to duplicate the success of the spoken version, but to add greatly to the reputation of Mabel Normand as a unique comedienne.

Frolicking under the sunlight of Southern California, with Clarence G. Badger as her director, Miss Normand finds herself in company with an uncommonly fine supporting cast, each member of which is giving the star whole-hearted support.

John Bowers is leading man, making his second appearance in Goldwyn Pictures and his first in California. Thomas Jefferson, Sam DeGrasse, Nicholas Cogley and Eugenie Ford play the other principal roles, and all vie with Miss Normand in extracting every particle of comedy from the parts allotted to them.

Much of the action takes place in a field plentifully dotted with ripening pumpkins, and it is predicted Miss Normand will give an entirely new and different account of herself as a laughter provoker. In these episodes, as well as throughout the play, her costumes and make-up are expected to cause no end of amusement.

Barrymore Finishing Paramount Picture.

At the Fifty-sixth street studio of the Famous Players-Lasky Corporation John Barrymore is nearing the finish of his Paramount picture, "Here Comes the Bride," which John Stuart Robertson is directing. This is an adaptation of the play of the same title which was written by Max Marcin and Ray Atwell, and which was produced a year ago at the George M. Cohan Theatre. Charles Whittaker, who has adapted several stage productions lately for Famous Players-Lasky, is responsible for the continuity.

Mr. Barrymore's leading woman is Faire Binney. The supporting cast is Frank Losee, Frances Kaye, Alfred Hickman, William David and Leslie King.

Theda Bara Begins Play.

Having completed the four weeks' vacation made necessary by the influenza shutdown, Theda Bara, the William Fox star, has begun work on a super-production temporarily titled "The Scarlet Altars." The picture is being produced at one of the Fox studios in Yonkers under the direction of J. Gordon Edwards. The scenario is by Adrian Johnson from an original story by E. Lloyd Sheldon and J. Searle Dawley.

Tom Santschi

Just Before His Fight with Mitchell Lewis in "Code of the Yukon" (Select).

Lewis-Santschi Fight Is Big Factor in Select Film

IN "Code of the Yukon" (Select) there is a fight that will bring fight fans to their feet. Those who remember Mitchell Lewis in "The Barrier" will readily concede his ability to mix things up, while exhibitors whose memory takes them back to "The Spoilers" know also that Tom Santschi is capable of exchanging a few wallops himself. And in "Code of the Yukon" the director has brought these two together.

"Big Mitch" Lewis has a likeable role, that of a French-Canadian who seeks the quiet of the gold fields in order to gain sufficient money to hunt down the man who has ill-treated his sister. His simplicity and naturalness awaken a strong bond of sympathy and love in the breasts of the spectators.

The two contenders meet in a little log cabin at the edge of a clearing; Jean, in his simple backwoods garb and tasseled cap, and Santschi as Dan Cregan, in the immaculate dress of the typical gold field dance hall owner.

There is just one second of sparring. Jean strikes, and hits again and again before the startled Cregan finds the power to resist the terrible onslaught. They grapple and plunge about the small room. A moment later they are free, standing toe to toe. A heavy table crashes through the side of the cabin; the men are in the open air. They struggle to the edge of a deep embankment, and in a flash they are in a raging stream. They leap to their feet, and Jean downs his adversary.

This battle between these two big men is not the only outstanding feature of "Code of the Yukon."

Pauline Stark and Joe King in "Irish Eyes" (Triangle).

Select to Issue as Special Ince's "The Midnight Patrol"

SELECT announces the acquisition of the Thomas H. Ince special production, "The Midnight Patrol." The picture will be released as a special. It was made by Mr. Ince prior to the existing agreement, whereby his productions are exclusively released by another concern.

"The Midnight Patrol" is a swiftly moving melodrama featuring the work of that everyday American hero, the police detective. A cast of even excellence has been assembled for the feature, and includes Thurston Hall, Rosemary Theby, Marjorie Bennett and William Musgrave, and Kino and Yamamatto, two Chinese actors of ability. The story for the picture was prepared by Julian Josephson and Denison Clift. Director Irvin V. Willet was in immediate charge of the production.

Most of the action takes place in and around San Francisco's great Chinatown. We see the plotting and counter-plotting of a corrupt ring in which local politicians enlist as confederates unscrupulous leaders of the Chinese underworld. An important episode pictures the disruption of a band of opium smugglers and the capture of the ringleaders in the illicit trade.

Select believes that in "The Midnight Patrol" it is offering to its patrons a picture which will be welcomed.

To Produce Feature with Seven Stars.

The most ambitious and pretentious production ever made by World Pictures will be "A Scrap of Paper," which will inaugurate the resumption of studio activity of this company. The cast embraces all the stars connected with World Pictures, and includes Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Madge Evans, Jack Drumier and Johnny Hines. It will be directed by Dell Henderson.

The scenario was written by Wallace C. Clifton from an original story secured by the World Pictures' scenario department from a famous French author.

This aggregation of talent has been arranged for this production because the World believes that the exceptional strength of the story told in "A Scrap of Paper" demands a wholly stellar presentation.

"Dolly's Vacation" Story of Childhood.

Baby Marie Osborne, the Pathe Diando child star, is perfectly framed in the five-reel program feature, "Dolly's Vacation," which will be released by Pathe on December 29. The story is by Mrs. George Griffin Lee, to whom the heart of childhood is an open book, and was directed by William Bertram, whose success in handling this sort of story has been commended. His work in directing Baby Marie is skillful, patient and sympathetic.

In this production Baby Marie's pranks, in which she is aided by the clever little pickaninny Sambo, her "good man Friday," will yield hearty laughter and continual smiles from her child admirers. The dramatic interest will hold the parents when they take the kiddies to see it.

Scene from Vitagraph's "The King of Diamonds."

Johnson Cannibal Pictures Being Wildly Exploited

THE Martin Johnson Cannibals of the South Seas pictures will be released in the United States and Canada by the Robertson-Cole Company through the Exhibitors Mutual Distributing Corporation. Much promotion work has been done by the Robertson-Cole Company to further public interets in this subject. The premiere showing in Canada under its management brought crowded houses to Massey Hall, where it was offered for an entire week. The newspapers were lavish in their praise of the subject, and it was considered one of the most auspicious picture presentations of the season in that city.

In New York it was offered at the Rivoli Theatre by Samuel Rothapfel. Mr. Johnson appeared in person in connection with the picture and told many interesting things about his trip as the film was presented. The New York papers devoted considerable space to the picture.

Interest is being maintained by a broad line of advertising. A massive signboard has been erected on Broadway at Forty-seventh street, which graphically tells Broadway's millions the wonders of "Martin Johnson's Cannibals of the South Seas." The recent showing at the Astor Hotel, which was put on in a very unusual manner, was attended by a great number of exhibitors who since have anxiously been awaiting the news of the releasing channel. At this showing Mr. Beynon conducted the orchestra. He is also responsible for the special orchestral score which is used in conjunction with this subject. In addition to this many things of a helpful nature have been prepared, which include lithographs in sizes from one-sheet to twenty-four sheets as well as slides, trailers and many unusual exhibitors' aids.

This first installment of the Martin Johnson Cannibals of the South Seas will be released through the Exhibitors Mutual Distributing Corporation on December 15. The second installment, which also is ready, will be issued on February 15.

Capellani to Try Chinese Food.

Albert Capellani, the celebrated French director, who will direct Mme. Nazimova in "The Red Lantern," her forthcoming production, following "Eye for Eye," has made arrangements to spend several days and nights in the Chinatown of Los Angeles studying the peculiarities and native customs of the Chinese at first hand.

The Nazimova picture has a Chinese setting, and as much of the drama depends upon racial traits and passions, Director Capellani determined to observe them among the Chinese themselves instead of relying upon the observation of travelers and writers.

During his stay in the Chinese quarter Director Capellani will, to paraphrase an old saying, "do as the Chinese do"—eating the same food, enjoying the same shelter and getting the Chinese point of view through an interpreter.

Three Two-Reelers for Gloria.

In a series of three two-reel comedy dramas, to be released by Pathe under the general title of "The Fortunes of Corinne," Baby Gloria Joy carries the role of the heroine upon her frail but capable shoulders. This child actress is well named, it seems, and has an exceptionally keen sense of comedy and of pathos. The series will be released in the following order: Week of December 23, "The Fortunes of Corinne"; January 5, "I Want to be a Lady"; January 19, "Corinne, Come Here!"

Salisbury and Clifford Again to Play Together

MONROE SALISBURY and Ruth Clifford are to appear on the screen together again, according to word received from the Universal West Coast studios. Better still, they are to be directed by Rupert Julian. It was under the direction of Mr. Julian the Salisbury-Clifford duo made some of the most successful Bluebirds released last year, among them "The Desire of the Moth," "The Savage," "Hands Down," and "Hungry Eyes." Among the six productions started at Universal City last week were "Pirate Gold" which features Mr. Salisbury, with Miss Clifford as his leading woman. The story develops a modern theme out of an ancient story of sea piracy.

Simultaneously with the starting of action on "Pirate Gold" Priscilla Dean began work on "The Gutter Rose," under the direction of Tod Browning. The initial scenes of "Cherries Are Ripe," featuring Edith Roberts, supported by Smiling Billy Mason, were shot in the Jack Dillon lot, and Ida May Park began work on Mary MacLaren's next Universal Special Attraction entitled "Whose Widow?" a society drama said to be especially suitable to Miss MacLaren's talents. Carmel Myers, directed by Paul Powell, has begun "The Wild Girl" and Marie Walcamp is acting out the second episode of her forthcoming serial release, "The Fifth Ace," written by Hope Loring and directed by J. P. MacGowan.

In addition to working on these films Lyons and Moran are working on comedies. Helen Gibson is half finished with a new two-reel Western play and Harry Carey is putting the finishing touches on "The Outcast of Poker Flat," which has been adapted from several Bret Harte stories.

The film editing department is completing the preparation of "The Beautiful Mongrel," which features Carmel Myers; "Destiny," featuring Dorothy Phillips, and a Carey picture entitled "Riders of Vengeance."

"Primrose" Is Now "Day Dreams."

Goldwyn announces a change in the title of Madge Kennedy's next production. Instead of "Primrose," the title selected for it by the author of the story, Cosmo Hamilton, it will be called "Day Dreams." It was written especially for the star.

Doris Kenyon, Edgar Jones and Howard Kyle

In a Scene from "Wild Honey," the Next Release of Miss Kenyon's Company (De Luxe Pictures, Inc.).

Louise Glaum Resting Between Scenes of Her Special Production.

Louise Glaum to Make Series of Productions

LOUISE GLAUM, long a star in her own right, has entered the ranks of the independent producers and has begun work on the first of a series of special features. Miss Glaum's initial effort promises to establish a high standard. The author of her story is C. Gardner Sullivan, and the production is under the supervision of Allan Dwan. He has the assistance of Art Rosson. The collaboration of these film celebrities, combined with the technical environments which surround Miss Glaum, indicate a notable production.

The Louise Glaum Company, after negotiating with a number of the important California concerns, has leased space at the Thomas H. Ince studios at Culver City, just approaching completion. The cast with which Miss Glaum has surrounded herself comprises Matt Moore, Edwin Stevens and Jane Novak.

Although modern throughout, the production is set in Oriental environment. The story itself, according to Mr. Sullivan, is one of the best dramatic film stories he has ever written, and his successes are many.

Henry Lehrman Enlarges His Producing Activities

HENRY LEHRMAN, vice-president and general producer of Sunshine comedies, has just added a fourth company to his personnel at his studios in Hollywood to meet the increasing demand for Sunshine comedies. When, over a year ago, Henry Lehrman sold his producing interests to start making Sunshine comedies he was considered a foremost producer of comedies. The larger, more modern studios which he erected for his Sunshine comedies allowed him wide scope.

During the past year the demand for Sunshine comedies has been steadily increasing. In order to release one production every other week, three companies have been working unceasingly. Now Mr. Lehrman has decided to build still larger comedies. To allow time for their production he has added another company to his personnel, making four companies in place of three.

The four companies will work under the general supervision of Henry Lehrman, and the releasing arrangement will be the same as before, one production every two weeks, and they will be booked by the Fox exchanges to exhibitors whether they hold contracts for other Fox productions or not.

"Too Fat to Fight" Was Written Around McIntyre

FRANK McINTYRE has always been fat. His fat, in fact, has been and is his fortune. By no means does this imply that he is not a player of attainments—and would be if he were as slim as a string bean. His sense of humor comes from within. But his fat helps it.

Now, he is the featured player in Rex Beach's new play, "Too Fat to Fight," and for the first time in his career his fat is glorified. Hitherto it has been only incidental. In "Dimples" Dalrymple it is the foundation of the photoplay.

Frank McIntyre has been a laughable feature of so many Broadway successes that neither he nor his admirers can remember them all. Rex Beach, whose possession of knowledge of plays and players is the envy of his friends, wrote "Too Fat to Fight" with McIntyre in mind, even though the rotund actor was bound by a contract which looked as if it would conflict with the hopes and plans of the author and Goldwyn, the distributor.

Fortune favored, and the stage play in which the comedian appeared was not a popular success, in consequence of which he ambled into the Goldwyn Studio at the very time Rex Beach had planned. What he did in the production—and to it—really ought to be seen for full appreciation.

Get Scripts for New Vitagraph Serial.

Antonio Moreno and Carol Holloway, stars of Vitagraph's current serial, "The Iron Test," have received the scripts on their next fifteen-episode play, work on which will start at the Vitagraph studio in Hollywood in the near future. Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady are the authors of the new serial, the title of which has not been announced.

She Rose—by Any Other Name.

Ann May fell down a bank at Edgewood, N. J., while posing for a scene in a Frank Keeney photoplay, under Sid Olcott's direction. She suffered a slight concussion of her spine and had to go under Dr. Urdman's care, with her final scene in the picture still to be finished.

Miss May made a rapid recovery, but she was not too quick for the waiting director, who sent his assistant up to see her with an urgent request that she come to the Keeney studio and complete her work if her physical condition permitted. Miss May's aunt was so taken with the assistant's appeal that she forthwith relayed it to the physician.

To both of these lengthy communications the physician replied with characteristic brevity: "Replying to the two requests just to hand, I can do no better than to cite the patient's name in reply to the both of 'em."

Rosemary Theby in Metro Support.

Rosemary Theby is again in a Metro cast. The sinuous Rosemary is in support of May Allison in "Peggy Does Her Darndest," just starting at Metro's west coast studios. Miss Theby, who is dark, is a splendid foil to Miss Allison.

Miss Theby's last Metro role was with Bert Lytell, when she played the female lead, Charity Garvice, in "Faith." With May Allison Miss Theby's part is that of Eleanor Ensloe, snobbish elder sister of Peggy, the heroine.

Gloria Swanson Playing in Artcraft.

Cecil B. DeMille has reached the final stages of his Artcraft picture, "Don't Change Your Husband." He is now using a trio of most elaborate sets. One represents a fanciful idea of the beauty of the world, another the riches of the world and the third the love of the world, all being visions conjured up in the mind of a young wife by a romantic description on the part of a whilom lover. For one of the leading roles Mr. DeMille selected Gloria Swanson.

Head-Hunters Caught by the Camera.

Borneo, one of the largest islands in the world, is the subject of the twenty-third of the Post Travel Series, released by Pathe December 15. This island is inhabited by the head-hunting Dyaks, a race of people who, the camera shows, are much larger in physique and approach nearer the savage than any of the other peoples in the Malay Archipelago. Interesting close-ups of the Dyaks, much of their home life, their forms of entertainment and amusement have been faithfully caught by the camera.

James Vincent,
Producer of "The Spirit of Lafayette."

Nine Companies Working at William Fox Studios

NO fewer than nine companies are now at work, in the East and on the Pacific Coast, making pictures for William Fox. Three of the companies have begun on productions this week.

At the Triangle studio in Yonkers, J. Gordon Edwards is staging a super-production temporarily titled "The Scarlet Altars." The story was written by E. Lloyd Sheldon and J. Searle Dawley, and was scenarioized by Adrian Johnson.

Richard Stanton began on the creation of a Standard Picture bearing the working title "Lucky Charm" and starring William Farnum. The story was written by George V. Hobart. The picture will have several jungle scenes.

George Walsh also started a picture under the direction of Edward Dillon. The working title is "Jinx Jones," and the story and scenario were written by Raymond L. Schrock.

Another For company to start work is that headed by Virginia Pearson, under the direction of Edmund Lawrence. This latest Pearson picture is adapted from a magazine story, "He That is Without Sin," by Mae Edginton.

In the West Jane and Katherine Lee have resumed work on "Smiles," under the direction of Arvid E. Gillstrom.

Another Fox star working in Hollywood is Peggy Hyland, who is in her second week on "The Girl with No Regrets," an Excel Picture.

Tom Mix is busy on a whirlwind Western play, under the direction of Edward J. LeSaint.

Lynn F. Reynolds, who has directed Mix in recent pictures, is directing Gladys Brockwell in a Victory Picture which is nearing completion at Hollywood. This picture is described as a drama of politics and a woman's wit.

Evelyn Nesbit, working at the Victor studio in Manhattan, is nearing the completion of "Woman! Woman!" under the direction of Kenean Buel.

Universal Photographs Fleet Surrender.

Universal has made good its statement that its weekly news forces never sleep. When the German Imperial fleet recently surrendered to the British fleet as part of the agreement between the Teutons and the Allies, cameramen representing Universal were on the job from early morning until late at night obtaining the best views of the surrender.

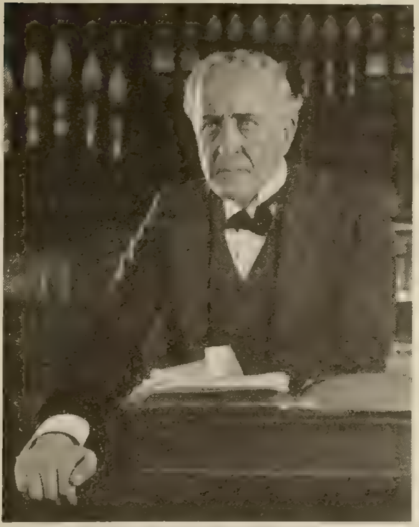
Several thousand feet of negative of the surrender were shipped to the New York Universal offices on the Adriatic scheduled to dock in New York December 9. However, the arrival of the ship was delayed, and Jack Cohn, editor of the Universal weeklies, with an assistant, waited for the ship to arrive at quarantine Monday night until the wee sma' hours, when the ship was sighted. Boarding her at quarantine they had the negative ready for the customs inspectors before the boat docked. Immediately after landing they rushed the negative to the Fort Lee laboratories.

"The Surrender of the German Fleet" is the tentative title for the historical news reel.

Sullivan Cartoon in Demand.

Reports from various Universal exchanges throughout the West and Central West indicate that Universal's recent one reel cartoon "Over the Rhine with Charlie," by Pat Sullivan, is much in demand by exhibitors.

Mr. Sullivan's initial cartoon entitled "How Charlie Captured the Kaiser," has had wide distribution throughout the Central States, and, due to its timely title and many humorous episodes, "Over the Rhine with Charlie" is much sought by the showmen. Several exhibitors have booked these one-reel comics to show with Mildred Harris Jewel productions.



Winter Hall

As the clergyman torn between pulpit ambitions and loyalty to his faith, in "The Turn in the Road," the new Brentwood feature, written and directed by King W. Vidor.

Virginia Pearson Begins Picture.

A magazine story written by May Edginton has been chosen as the next Fox Excel picture for Virginia Pearson. The story is entitled "He That Is Without Sin," and Miss Pearson has already begun work under Edmund Lawrence.

The beginning of the new Pearson play marks the return of Mr. Lawrence to the active list of Fox directors. Mr. Lawrence had directed Miss Pearson in several of her pictures up to early in the fall, when he became seriously ill. The new picture is declared to be sensational in its theme and situations, and when it was published in one of the popular magazines created something of a furore.

Metro West Coast Studios Active.

The Metro studios in Hollywood have emerged from an enforced idleness of six weeks. It is expected midwinter will see ten companies busy, with cameras clicking on two lots embracing four big stages.

Records are claimed for speed in putting up the new studios. C. P. Butler, studio manager, and R. C. Godfrey, superintendent of construction, who are assisting Treasurer Joseph W. Engel in the operation, point with pride to the fact that the two big open stages and the large enclosed stage have been completed in fourteen working days.

Louise Huff in Emerson-Loos Subject.

Although the complete cast for the John Emerson-Anita Loos Production, "When the Boys Come Home," which is now in production at the Fifty-sixth street studio of the Famous Players-Lasky Corporation, has not been announced, it is stated that the leading roles in this Paramount-Artcraft special will be in the hands of Ernest Truex and Louise Huff. The return of Miss Huff to the ranks of the Famous Players-Lasky Corporation, temporary though her association will be, will please her admirers.

New Griffith Picture For Artcraft.

The fox trot was a little too strenuous for him in New York. Over there, where he made a man of himself, he killed a German with his bare hands, drowned him in a lice-ridden, water-logged trench.

This study of human character and evolution is one of the interesting stories woven into D. W. Griffith's photoplay, "The Greatest Thing in Life." It was released through Artcraft December 8. The character Edward Livingston is portrayed by Robert Harron.

Robertson-Cole to Issue Complete Musical Scores

THE inauguration of complete music scores with the Robertson-Cole Company releases is an innovation in the service that will be rendered with their productions which are handled through the Exhibitors Mutual Distributing Corporation. This service starts with the first release, "Martin Johnson's Cannibals of the South Seas," which is issued on December 15.

George W. Beynon, who has devoted many years to the preparation of musical scores for motion pictures and is an accomplished musician, is the director of the musical department of the Robertson-Cole Company. Mr. Beynon bears the distinction of being the first to adapt orchestral scores to motion pictures.

Considerable comment was made on the musical offerings at the premiere presentation of "Martin Johnson's Cannibals of the South Seas" by the press as well as by the crowded audiences which viewed this production both in New York City and Toronto, Canada.

The Billie Rhodes subject "The Girl of My Dreams," will also be accompanied by a complete musical score arranged by Mr. Beynon. Many of the numbers will be themes of his own composition.

In speaking of the musical problems of the orchestra leader Mr. Beynon remarked: "Musicians in the majority of cases have to furnish their own music and they cannot afford a great quantity of it because of their small salaries. To properly play a show, I find that seventy distinct selections must be used. If the show changes every day, five hundred numbers are utilized in seven days.

"It is estimated that the average leader's library contains less than eight hundred selections. This causes constant repetition much to the detriment of the picture. In large cities only do the music retailers carry orchestral, piano or organ music. Then there is the matter of time. It requires from two to four hours of the musical director's time to set a picture to music. While cue sheets might prove of some assistance they do not conclusively solve the problem as completely as orchestral scores."

"The Silver King" Is Shown.

The work of assembling and titling the Paramount-Artcraft special production, "The Silver King," in which William Faversham is starred, has been completed and the finished picture was given its first showing a few days ago in the projection room of the Famous Players-Lasky Corporation at 485 Fifth avenue.

In this screen version of the fine old melodrama by Henry Arthur Jones and Henry Herman, which was first produced in London in 1882, Mr. Faversham has the role made famous by Wilson Barrett in the original production, and later by Osmond Tearle in this country.

Show American Troops in Russia.

The first pictures to come out of Russia in two years are shown in the Official War Review No. 27, which will be released December 29. These pictures are of the most pronounced interest, as they show American troops marching through the streets of Russian towns, American machine gun corps in action, etc. This issue of the Review also include some striking naval pictures, scenes of British, French and Italian troops. As very little has been printed about the American expeditionary force in Russia, it is believed these pictures will receive much attention.

When you cleaned house during the "shut-down" did you decide to put in new seats? Dispose of the old ones through The World's Classified advertising.

Among Independent Producers

Conducted by C. S. SEWELL

Film Clearing House Gets Blackton Productions

ARRANGEMENTS have been consummated by which J. Stuart Blackton's pretentious offering, "Life's Greatest Problem," which is a production of a special nature, will be distributed as the second feature of the Ten-Twenty-Thirty series through the Film Clearing House.

The first offering of this series will be, as previously announced, a production by Julius Steger, starring Evelyn Nesbit. The delay in starting this series has been due to the influenza epidemic. However, it is announced that this picture will be released during the current month.

In "Life's Greatest Problem" Mitchell Lewis is featured, and, in producing the picture, Mr. Blackton received the co-operation of such men as Charles M. Schwab and Edward N. Hurley. This is a picture of magnitude, and the fact that it is available under the Ten-Twenty-Thirty policy adds to the interest already displayed by exhibitors in the twelve pictures to be released under this plan.

Immediate distribution has been arranged by taking advantage of the recent opening of the Film Clearing House exchanges, which are equipped to handle the pictures of independent producers and groups of producers, as well as series of special productions, and it is announced that the Ten-Twenty-Thirty series will be booked separate and distinct from all other pictures using the Film Clearing House for physical distribution, and bookings will be taken care of by the Independent Sales Corporation.

In addition to "Life's Greatest Problem" another Blackton subject' "The Littlest Scout," a five-reel feature starring little Charles Stuart Blackton, will also be handled by the Independent Sales Corporation through the Film Clearing House. Mr. Blackton announces that the fact that he has placed the two productions mentioned in the manner indicated does not mean that he has severed any of his other affiliations in the industry, as the plan of the Film Clearing House is such that any producer can use it for one or more pictures without obligating himself to market all of his products in the same way.

"Life's Greatest Problem," which was originally titled "Safe for Democracy," recently was shown at a special performance at the Rivoli, and its basic idea deals with the labor problem, and deals with things that people are talking and thinking about at the present time. The theme stresses the power of the new democracy, and the picture is said to have the endorsement of the Division of Films. There is an abundance of comedy supplied by two hoboes played by Mitchel Lewis and Gus Alexander. In addition the cast includes Eugene Strong, Aubrey Beattie, Ruby DeRemer, Ida Darling, Helen Ferguson, John H. Goldsworthy, John C. Wade and Sidney D'Albrook.

Arrow to Release "Unique" Comedies.

Arrow Film Corporation has secured for exclusive distribution in the United States and Canada thirty-two single-reel comedies produced by the United States Motion Pictures Corporation. Twenty-six were released through the Paramount program, but have been withdrawn, while six of the comedies are new.

The reissues have been retitled and reedited, and the entire series are being offered state rights exchanges, to be released one a week commencing December 20.

These comedies, formerly known as Black Diamond Comedies, are described as refined slap-stick comedy, and a considerable portion of each reel is devoted to trick photography. Arrow announces that rights to five sections of territory in the United States have already been disposed of.

Star of "S-L" Pictures a Well-Known Player

E. K. LINCOLN, at present starring in "S-L" Pictures, has for a number of years been known to motion picture patrons for his work on the screen, as he was one of the first leading men with the Vitagraph, working in company with such stars as Anita Stewart, Clara Kimball Young, Edith Storey and other well known players.

Mr. Lincoln was born in Pennsylvania, educated at the state university and early decided to forsake commercial life for a dramatic career, and appeared in juvenile roles in a number of stage successes. Following a connection of several years with Vitagraph, he appeared in special pictures for World Film Corporation with Barbara Castleton, Ethel Clayton and others, and more recently has appeared in "The American Spirit" under William Christy Cabanne's direction; also with Dolores Cassinelli in "Lafayette, We Come!" and "Stars of Glory" under Peonce Perret's direction. Following the completion of the last named picture, he decided to become a producer, and formed the newly organized "S-L" Productions in association with Arthur H. Sawyer and Herbert Lubin.

He is the owner of the Lincoln studios in Grantwood, N. J., which are among the best equipped in the country, and in which a number of productions in which he has appeared have been produced. Mr. Lincoln is also the possessor of a magnificent estate in the Berkshires, and is an ardent devotee of outdoor sports, motor-boating and automobiling.

Author of "Orphant Annie" Is Popular with Children

IN the six-reel production of the late James Whitcomb Riley's poem, "Little Orphant Annie," which is being state righted by Pioneer Film Corporation, Colleen Moore and Tom Santschi are the featured players, and in the supporting cast appear little Billy Jacobs, also little Ben Alexander, who has enacted important roles in a number of D. W. Griffith's pictures.

The New York Evening World recently stated that over one million children had contributed toward the building of a memorial to James Whitcomb Riley, which was unveiled at Greenfield, Mass., his former home. Nathan Hirsh, president of Pioneer, in this connection says: "The fact that over one million school children contributed to a fund to buy a statue in honor of their poet friend shows in what esteem he is held, and proves that a large number of people will want to see the picture.

"When the children love someone it is very safe to assume that the grown folks love him also. There are millions of patrons awaiting the showing of 'Little Orphant Annie,' and children all over the country will be ready to advertise this picture by word of mouth for exhibitors—they will want to see it, and the patronage of the older folks will be forthcoming."

Mr. Hirsh further reports that great interest is being shown by exhibitors, who are inquiring as to when and how they can book the picture; letters are being received from all parts of the country, and he has never handled a feature which seems to have caught on so quickly.

The Pioneer is issuing an especially attractive line of paper for this production. In addition to posters there are press sheets and advertising helps of all kinds to aid the exhibitors in putting over an effective business-getting advertising and publicity campaign. It is said that "Little Orphant Annie" is a true to life filmization of the hoosier poet's immportal poem, and the cast was carefully selected for types. Many of the scenes were filmed in the exact locations of the original story.

Several Sales Announced on the Tom Mix Reissue

SINCE the announcement recently made by Exclusive Features, Inc., that they would place on the market a series of sixteen two-reel comedy-drama reissues starring Tom Mix, a large number of inquiries have been received from exhibitors throughout the country asking how, when and where these big little features are to be booked, indicating the interest that has been aroused in this series.

Tom Mix is one of the most popular of the Western type of actors, and his portrayal of the rugged Western fighting man has made his name well known to motion picture audiences as well as a box-office asset. In the series of two-reelers which are to be released by Exclusive Features on state rights basis, Tom Mix is said to appear in some of his best roles and to perform stunts that are sure-fire thrill-producers, which should make them strong short features.

The series will consist of sixteen two-reelers. The first, "Twisted Trails," will be ready for release January 1, and the remainder will be released one each week thereafter. It is reported that territory is already selling fast, a considerable portion of the country having been disposed of.

Among the prominent buyers who have secured territory on this series is David Mundstuk, of Strand Features, Detroit, who has bought the Michigan rights as a result of a personal visit to New York; also R. M. Savini, who secured the Georgia, Florida, North and South Carolina and Tennessee rights; Frank Gersten, who secured rights to northern New Jersey, and Southwestern Film Corporation, who purchased this series for Texas and Oklahoma.

The office of Exclusive Features, Inc., the distributors for this series, is located at 126 West Forty-sixth street, New York, to whom inquiries should be addressed.

Arrow to Release "The Profiteer."

W. E. Shallenberger, president of the Arrow Film Corporation, announces for early release the six-part special attraction entitled "The Profiteer," in which Alma Hanlon and Jack Sherrill are starred.

The production was directed by J. K. Holbrook at the Wharton studios, and deals with the after-war intrigues of a captain of industry to secure control of an invention so that he may profit at the expense of the American government, and, frustrated in his scheme, attempts to deliver the secret process to a coterie who have hopes of restoring the old regime in Germany.

The production is now being edited by Jesse J. Goldburg, of the Arrow Film Corporation, and will be ready for release on a state rights basis about December 15.

It is the plan of the Arrow Film Corporation to release one new production every two months, to be made by independent directors, which attractions are to be released on the state rights market and sold independent of the other.

E. K. Lincoln Meets with Accident.

E. K. Lincoln, star of the first "S-L" production, recently met with an unfortunate accident in the studio. While working on a scene under the direction of Ralph Ince a piece of steel became imbedded in his right eye. The foreign substance was finally extracted by a specialist. For several days Mr. Lincoln was unable to use the eye. However, he has now entirely recovered and is receiving the congratulations of his host of friends because of his happy escape.

A curious coincidence in this connection is that some time ago Rockcliffe Fellowes suffered a similar misfortune while also working in a production under Mr. Ince's direction.

Special Releasing Plan for "Romance of the Air"

A UNIQUE releasing plan, which, it is said, will be of great advertising value to exhibitors, has been devised by the Crest Pictures Corporation for the distribution of the aerial feature "A Romance of the Air," featuring Lieut. Bert Hall, the American Ace, and Edith Day, the prima donna of "Going Up."

The releasing plan begins in the New England States, where Lieutenant Hall will make a personal appearance at the premier of "A Romance of the Air" in Boston on December 30, when this picture begins a four weeks' engagement at the Tremont Temple Theatre. Each territory will then be released only after Bert Hall's personal appearance, that is to say, no territories will be either sold or leased until after a featured engagement of several weeks in one large exchange centre of each territory, during which Lieutenant Hall will appear personally at matinee and evening performances and give an informal talk on some of his experiences in the Foreign Legion and as an aviator in the original Lafayette Escadrille during his three years on three fronts.

Lieut. Bert Hall is widely known throughout the country for the daring exploits which resulted in his receiving seven medals from French, English and Russian Governments. The unusual amount of publicity which will result from Lieutenant Hall's personal appearance at some of the most prominent houses should be of much value to exhibitors.

In addition to Hall's exploits in the air, which are widely known, his book "En L'Air," is now in its third edition. Furthermore, a large number of newspapers have syndicated the story in serial form. After the engagement of "A Romance of the Air" at the Tremont Temple Theatre for four weeks in Boston, this story of a romance of the clouds, founded on Lieutenant Hall's book, will probably be shown next for a run at one of the larger houses in Chicago.

The big features of this Crest production from a box-office angle are: First, It is an authentic and elaborate picture of aerial warfare produced with an American hero of the world war as its featured player, who, with the exception of Major Thaw, is said to be the only survivor of the Lafayette Escadrille; second, it has an appealing love story with unique background and original situations, and third, it has unusual advertising possibilities, especially when Lieut. Bert Hall appears in person at the feature presentations.

Special Advertising Aids for "The Panther Woman"

In accordance with the policy of the Petrova Picture Company to offer exhibitors distinctive advertising aid in connection with each production two excellent helps are being offered to exhibitors free of charge in connection with "The Panther Woman." They are a beautiful twenty-four-sheet stand and a specially prepared electrical lobby display.

The poster is a magnificent stand done in black and white, and carrying a full length likeness of Madame Petrova as the central figure. It is said to be one of the most distinctive twenty-four-sheet stands ever issued. The poster readily lends itself to utility, and, after being used for "The Panther Woman," can be displayed for other Petrova productions. The electrical lobby display is a specially constructed picture frame which changes to all colors of the rainbow, at the same time showing Madame Petrova in various poses.

In Union There Is Strength

Has it ever occurred to the Independent buyer that the spirit of co-operation that exists in commercial enterprises among the distributors of merchandise, is what has contributed to their success?

We aim through the medium of our office to bring State Right buyers operating in various territories, to do business with us so that one will receive the benefit of the judgment and experience of this organization as well as of each other.

Why not take advantage of a thoroughly equipped and reputable sales organization in securing your productions and reliable information with respect to the Independent market generally?

We have put in actual operation, a system whereby you, the Independent buyer can be assured of a steady supply of features and one and two reel subjects for the next twelve months at a minimum of investment.

If your territory has not already been covered, we will be pleased to advise you the details as well as the complete list of attractions.

Our slogan and your slogan:

"A MINIMUM OF INVESTMENT WITH A MAXIMUM OF PROSPECT"

TO BE RELEASED SHORTLY

"The Demon Shadow," a re-edited ten episode serial of two reels each.

"Unique Comedies," thirty-two single reel laugh-provoking, re-edited comedies, released one a week.

"Anna Little Westerns," twelve single reel subjects, released one a week.

"The Profiteer," a 1919 dramatic six reel attraction starring Alma Hanlon and Jack Sherrill.

There are others of equal merit, but space forbids publication at one time.

"Our Efficiency Means Your Success"

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

TIMES BUILDING, NEW YORK

Hall Organization to Handle "Wanted for Murder"

IMMEDIATELY after the premiere of "Wanted for Murder" at the Broadway Theatre, New York, Sunday, December 8, arrangements were consummated in a few minutes by which this production will be handled by the Independent Sales Corporation through the newly established Film Clearing House.

Harry Rapf, producer of this feature, desires to call attention to the erroneous impression that appears to have been created to the effect that the production was directed by Dr. Frank Crane.

This is probably due to the fact that both Dr. Crane and S. J. Kaufman, who is responsible for the scenario, are members of the staff of the New York Globe. It is merely a unique coincidence that the director of the picture also bears the name of Frank Crane. However, this Mr. Crane is an entirely different person, and is a prominent motion picture director who has a large number of feature productions to his credit.

Director Crane says being of the same name as the well known writer has brought about several amusing incidents. Recently, while taking some scenes for "Wanted for Murder" in a nearby town, an elderly woman laboring under the illusion that he was Dr. Crane requested that he autograph one of her books. He did so as follows: "To Mrs. H——, I autograph this book, and hope you will get as much amusement out of the book as I get by autographing it."

At the opening of this picture at the Broadway, Irene Franklin and Burt Green attended, making a special trip from Philadelphia for this purpose, and duplicated on the stage the scene they used to entertain the boys in France.

Unique Exploitation Arranged for "Mickey"

ONE of the most unique stunts in connection with the exploitation of a picture was the showing of "Mickey," the feature starring Mabel Normand, distributed by W. H. Productions Company, on the Steamship George Washington, on which President Wilson sailed for France. The showing was arranged by Chief Radio Operator Rose and Kenneth MacLarney, who is in charge of entertainment on board ship. Photos and posters and even a twenty-four sheet were to be displayed in various sections of the ship. In addition two thousand copies of the song "Mickey" were supplied for distribution on board and two graphophones with "Mickey" records were furnished by the Columbia Graphophone Company.

The campaign as outlined, is similar to the manner in which the exploitation is to be handled in the large theatres of the country. The song is to be played, and chorus slide shown at each performance until the evening of the showing of "Mickey" and the orchestra will also play "Mickey."

An addition to the showing of "Mickey" on board the ship, it was arranged to distribute cards among the passengers requesting an expression of opinion and the W. H. Productions Company anticipate having a notable index of the opinions of prominent men regarding this production.

Arrangements have also been made for Messrs. Rose and MacLarney to demonstrate to foreign buyers in the various ports in which the George Washington will visit, just how "Mickey" is being handled in this country, according to American methods.

Glowing reports are being received from a number of houses which have run this production. The manager of the Regent Theatre, Paterson, N. J., a three-day house, presented it for six days and advises that 47,039 out of a population of 125,000 viewed the picture, and it broke all records for the house which has played a majority of the greatest features during the last five years. As a result, an arrangement has been made for a return engagement at the Garden Theatre, in Paterson, and Manager Fabian of the First National Exchange advises that he has already booked "Mickey" in fifteen first run houses in his territory for one and two week stands. The Strand Theatre, Newark, broke the house precedents by booking by the Loew circuit in New York for seventy days, while the Eighty-first Street Theatre, New York, is said to have just completed a record-breaking run.

"Mickey" is being exploited in accordance with a far-reaching publicity campaign which includes displays in five and ten cent stores, and music stores for at least a week before the opening, and Tom Moore of Washington, who has booked this picture for New Year's week at his new Rialto Theatre, is said to be taking advantage of the elaborate publicity campaign four weeks in advance of the showing.

Chapman Is Art Director for First "S-L" Picture

CHARLES CHAPMAN is the latest addition to the studio staff assembled for the first "S-L" production starring E. K. Lincoln. Mr. Chapman, who has been appointed art director, is said to be the dean of art directors in the motion picture field, having worked in that capacity with Vitagraph nine years ago. During his long appearance with that organization he was responsible for a great many of the massive sets and decorative work of the big Vitagraph productions.

Mr. Chapman is a man of wide knowledge of technique, and during his connection with the Vitagraph organization was for some time associated with Ralph Ince, who is directing the initial "S-L" feature. Mr. Ince has expressed himself as being particularly delighted with the acquisition of Mr. Chapman, and plans to work out a number of unique and unusual effects in the matter of sets for the initial production.

In addition to Mr. Chapman and the other members of the staff already announced, the officials of "S-L" Pictures have secured the following for service in the studio: Charles Levine, assistant cameraman; Howard Dell, electrician; Joseph Prem, head carpenter, and E. Harris, painter. Bert Lubin has been appointed as studio manager, and the entire force will be under the supervision of Arthur H. Sawyer, one of the officials of the organization.

Rowland and Clark Secure "Woman" for Pennsylvania

MAURICE TOURNEUR'S newest production, "Woman," has been purchased for Western Pennsylvania and West Virginia by the First National Exhibitors' Exchange, of Pittsburgh, Pa., which operates the Rowland and Clark theatres' franchise in that section.

Many exhibitors in Western Pennsylvania and West Virginia have been requesting Maurice Tourneur open market offerings ever since they played his first production, "The Whip," which is said to have established a box office record, and they have been asking exchanges daily for "Woman." Many of the Pittsburgh exchanges have been negotiating for this production, which has been secured by the Rowland and Clark office, and congratulations have been showered upon Manager Joseph Shirboll.

The initial showing in Pittsburgh has not been definitely decided on, although practically all of the prominent theatres have asked for the privilege of showing "Woman" first in that territory. The advance publicity work will be started immediately, and indications are that the production will be presented with the same success and distinction that S. L. Rothapfel gave "Woman" when he played it at the Rivoli Theatre in New York.

With the announcement of the open market plan for "Woman" hundreds of letters have been coming in from exhibitors and exchange men in all sections of the country, and allotments are being made rapidly by Hiller and Wilk, the selling agents, who will announce the sale of a number of other territories within a few days.

Upton Boys Honor Dolores Cassinelli.

Quite a number of scenes of Leonce Perret's "Stars of Glory" were filmed on the neighborhood of Camp Upton, and Dolores Cassinelli, one of the featured players, Dolores Cassinelli, who before entering the motion picture field, was a singer on the concert stage, frequently visited the camp and helped to entertain the soldiers. As a recognition of their appreciation, the boys of the third battalion, 152d Depot Brigade of the U. S. Army, have forwarded to Miss Cassinelli a certificate appointing her an honorary first lieutenant of the battalion.

Lieutenant Bert Hall and His Aeroplane Appearing in "A Romance of the Air" (Crest Pictures).

Cleveland Likes "Wives of Men."

The Cleveland office of the Pioneer Film Corporation reports that they are doing big business on "Wives of Men," which is going over big with exhibitors, who are enthusiastic in their praise of this production, claiming it is one of the best box office attractions of the season.

The first run on this feature was at Miles Theatre and second run at the Orpheum, both of which are said to be enjoying remarkable business, the outlook being that the box office record of the Orpheum will be broken.

Nathan Hirsh, president of Pioneer Film Corporation, announces that similar reports are being received from all sections of the country, and that only a little territory still remains open on this production.

Billy West Will Appear in Bull's Eye Comedies

THE Bull's Eye Film Corporation, a new producing company, with headquarters at 729 Seventh avenue, New York, announces that they will release a number of two-reel comedies which the popular comedian, Billy West, is now producing, and in which he will be the star.

Mr. West is well known to exhibitors and motion picture patrons for his work in comedies, his latest screen appearance having been with the King Bee Film Corporation in a series of Billy West comedies.

The Bull's Eye Corporation will release this series of new productions on state rights basis, and have already disposed of the New England rights to the R. D. Marson Attractions Company, of Boston.

State Right Sales Reported This Week

HILLER AND WILK report the sale of rights for the Maurice Tourneur production "Woman" to First National Exchange, Pittsburgh, for western Pennsylvania, and to Paragon Pictures, Inc., for New England.

* * *

In another article in this issue, Arrow Film Corporation report the sale of considerable territory on "The Demon Shadow" a ten episode reissue of the "Twenty Million Dollar Mystery" serial.

* * *

W. H. Productions Company announce that right to series of two reel Union brand Kay Bee Western reissues have been sold to Southeastern Pictures Corp. for North and South Carolina, Georgia, Florida, Alabama and Tennessee, to Masterpiece Film Attractions for eastern Pennsylvania and southern New Jersey, to Exhibitors Film Exchange for Delaware, Maryland, District of Columbia and Virginia, to Standard Film Service for Ohio, Michigan and Kentucky, and to Boston Photoplay Company for the New England states.

* * *

Rights to Columbia brand Kay Bee western reissues have been sold by W. H. Productions to Boston Photoplay Company for New England states, to Southeastern Pictures Corp. for North and South Carolina, Georgia, Florida, Alabama and Tennessee, to Masterpiece Film Attractions for Eastern Pennsylvania and Southern New Jersey and to Strand Features, Detroit, for Michigan.

* * *

Franchise for Liberty Brand Keystone Comedies and for Eagle Brand Keystone Comedies have been sold by W. H. Productions to Criterion Film Service for Georgia, Alabama, Florida and Tennessee, to G. C. Wilson, Tyrone, Pa., for Maryland, Delaware, District of Columbia and Virginia, to Southeastern Features Corp. for North and South Carolina; to Standard Film Service for Ohio, Kentucky and Michigan and to Boston Photoplay Company for New England.

Arrow Reissues Serial Called "The Demon Shadow"

FOLLOWING the announcement made in a recent issue that the "Twenty Million Dollar Mystery" would be reissued, Arrow Film Corporation advises that the new title for this production, which is said to be the first serial ever reissued, will be "The Demon Shadow."

This serial, originally issued in twenty episodes, has been cut down to ten, and has been revised and re-edited. Each episode is in two reels, and Marguerite Snow, James Cruze and Mitchell Lewis are among the principal players.

Concerning this production, Dr. W. E. Shallenberger, of Arrow, says: "We have contracted with the Big Productions Film Corporation, the owners of the United States and Canadian rights, to distribute this serial on state rights basis. The meat of the original plot is retained, together with all of the original sensationalism, eliminating only incidents that today would not appear germane to the subject. Because of the faith of the producers in this reissued production, we are refusing to lease outright territorial franchises, but are distributing the serial on a percentage basis only.

"Reference will be prominently made to the fact that 'The Demon Shadow' is a reissue of the 'Twenty Million Dollar Mystery,' but we are preparing advertising matter to accompany the production as though it were an entirely new release. Out-of-town buyers who called at our office during the past week have not hesitated to sign the franchises, and we have already closed for the following territories: Georgia, Florida, Alabama, North and South Carolina and Tennessee to the Specialty Film Company, of Atlanta; Maryland, District of Columbia and Virginia to the Variety Pictures Corporation, of Baltimore; the New England States to the Federal Feature Film Company, of Boston; Greater New York and Northern New Jersey to I. E. Chadwick, of New York; Eastern Pennsylvania and Southern New Jersey to the Quaker City Feature Film Co., Inc., of Philadelphia. 'The Demon Shadow' will be released one episode a week commencing December 20, and the advertising in trade magazines to run concurrently with the release."

Portrait of E. K. Lincoln Painted by Famous Artist

AS an example of the efforts of the executives of "S-L" pictures to have all advertising in connection with the productions of this organization high class and distinctive, Clarence Underwood, famous magazine illustrator and an artist of international reputation, was engaged to paint a portrait of E. K. Lincoln, the star, a reproduction of which in colors appeared in the advertising section of our last issue.

It is planned by Messrs. Sawyer and Lubin to make further use of this painting when the first "S-L" production directed by Ralph Ince is presented to the public. Various ideas are now under consideration in order to determine the most effective way in which it can be employed as an effective aid for exhibitors in attracting the attention of patrons by using it in their lobbies and in other ways.

It is further announced that unusual beauty and impressive effects will be a distinctive feature of all of the exploitation matter employed in connection with the Ralph Ince attractions distributed by "S-L" Pictures.

Make Final Arrangements for "Stars of Glory"

ANNOUNCEMENT from the offices of the Perret Productions indicates that Leonce Perret, who has been at work for some months on "Stars of Glory," which features Dolores Cassinelli and E. K. Lincoln, has completed the production, and that arrangements for its premiere presentation are in progress. Adolphe Osso, who has been assigned to negotiate the release of the production, and who will handle the exploitation of the contemplated Broadway showing, has already contracted for a prominent electrical display on Broadway advertising the attraction.

Although there has been no announcement as to the nature of the story of the play, the insertion of the subtitles, which is all that remains to complete the production, offers some inkling as to the nature of the story. It has to do with a phase of the war that has not heretofore appeared on the screen, and yet is by no means a war film in the strictest sense of the word. The action is laid, and alternates, between France and America during the last stages of the war, and parallels the era of victory and peace with an adventure-romance of the sea.

That its subject is timely may be gleaned from one of the titles, "As the Curtain Rings Down on the Last Act of History's Greatest Drama an Audience of One Hundred Millions in Mightier Acclaim Greets the Victorious Heroes, 'The Stars of Glory'." Definite announcement concerning the theatre in which the production will be presented on Broadway and the consummation of the releasing arrangements for the film will be made very shortly.

Dolores Cassinelli and E. K. Lincoln in Scene from "Stars of Glory" (Leonce Perret Productions).

Critical Reviews and Comments

Concerning Current Productions

IN THIS ISSUE.

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Wanted for Murder (Harry Rapf).
The Love Net (World).
She Hired a Husband (Bluebird).
The Beloved Impostor (Vitagraph).
Twisted Trails (Exclusive).
The Man Within (Exclusive).
Irish Eyes (Triangle).

"TREAT 'EM ROUGH"

William Fox Presents Tom Mix in Ripping Five-Reel Drama of the Great West.

Reviewed by Robert C. McElravy.

IN certain important respects this five-reel subject, "Treat 'Em Rough," sets a new high water mark for Western dramas. It is built from the ground up, as the saying goes, and contains much that will amuse and astonish observers. It conveys a sense of authority in every scene.

Tom Mix, whose previous good work in "Ace High," "Cupid's Round-Up" and other numbers has made him favorably known, has the leading role, that of a two-gun man named Ned Ferguson. Ned has a breezy way with "wimen and hosses," and some of the stunts he accomplishes are truly unusual. In one instance he performs the extremely hazardous job of bulldogging a steer for the purpose of splitting a stampede of cattle, incidentally saving his own life and that of the heroine. The stampede and accompanying prairie fire are brilliantly staged, and reflect great credit on all concerned.

Subtitles, of which there are many, play an important part in this frontier yarn. They are true to plot and characterization, and contain many an additional gleam of good humor. They read as though they might have been judiciously selected from the original novel by Charles Alden Seltzer. If so, the practice should be followed more frequently, for these subtitles have a freshness of their own, and are not mere explanatory lines thrown in for the sake of continuity.

Jane Novak plays the part of the heroine in good style; Charles LeMoyne makes an interesting villain, and Val Paul plays the heroine's brother.

This successful subject, which is "big" and reflects the West in every department in what may be called a grand scale, was adapted and directed by Lynn Reynolds, with photography by J. Dev. Jennings.

"THE KEY TO POWER"

Educational Production Veers from Graver Vein of First Intention to Entertaining Drama.

Reviewed by Margaret I. MacDonald.

IN MAKING the Educational Films Corporation of America's six-part feature production, "The Key to Power," their first, by the way, William Parke, director of the picture, was up against a peculiar situation, which he handled with skill. The production was intended primarily to tell the story of the giant power of coal, and those who were looking forward to this particular angle of the picture, are going to be somewhat disappointed. The story on which it was based has veered from its original intent and entered the ordinary channel of entertaining drama, in which Claire Adams makes a pleasing heroine, with Hugh Thompson maintaining well the dignity of the male lead. In the support, among whom are some who molded themselves into tremendously interesting and appropriate types, are J. H. Gilmour, Frazier Nounnan, Tom Burrough, Fred Radcliffe, George Pauncefort, Stephen Grattan, L. F. Kennedy and J. J. Dunn.

The story of the picture was written by Caroline Gentray and E. Lloyd Sheldon, and many of its scenes were laid in the vicinity of the Allegheny coal mines, West Virginia. The plot of the story concerns a German conspiracy to cripple the coal output of the United States by creating dissension among the miners and by bribing the head of the railroad which was responsible for the delivery of the coal, to withhold its cars. This situation itself, occurring during the period of the war, held a wealth of dramatic quality that required the romance which the authors of the story have worked into it only for the satisfaction of the more sentimental spectator.

This romance occurs between a Virginia girl and the son of the manager of the mines, a West Point graduate. The father of the young man, who has been injured by a framed automobile accident, extracts from him a promise to give up his commission in the army and fight the big fight of the coal industry for the interests of his country and its Allies. The girl, indignant at his seeming negligence of duty, breaks off her engagement with him, and not until the fight is won and her little brother the victim of an attempt to destroy the central power house is rescued by her lover, does she realize the worth of the man who really gave up all that was dear to him to serve his country.

Our nearness to a situation which may in truth have existed, and the thrilling qualities of the problem on which the production is based, should provide the picture with an excellent selling asset apart from other commendable features which it contains.

"THE LIGHTNING RAIDER"

Pathe Ready with Another Pearl White Serial—And It's a Corker.

Reviewed by Walter K. Hill.

VERY likely there will always be serials while screens last and "to-be-continued" holds suspense for the public in either pictured or printed stories. But, sure it is, if Pearl White could play in more serials of as bright and interesting texture as "The Lightning Raider" there would be less opposition to picture-serials in the minds of some theatregoers and in the disposition of certain exhibitors. For in the three episodes that were shown at the New York Roof recently, when exhibitors and newspaper persons were invited, there is some of the best and most engaging entertainment the screen has ever offered.

Two excellent reasons led to this expression of opinion—Pearl White, for one, and the way Pearl White does things. Then, too, there is the story. Without seemingly disarranging a hairpin Pearl White does "stunts" that truly amaze, turns the corner of a predicament in a twinkling and flashes into a new situation like lightning. From "stunt" to "thrill" she passes like a squirrel in a hurry; there's no stopping her. She's as "surefire" as a Marine.

In doing wild and daring deeds in "The Lightning Raider" the producers have cleared the track of all ridiculous subterfuges like electrified gazooks, masked moguls, haunted horrors or terrifying tanks. Thrills comes seemingly unbidden; trapdoors yawn logically; breakaway furniture precipitates the daring Pearl into perfectly natural dangers, and the eye keeps the mind tensely occupied in following along the speedway Miss White's travels across the screen.

She doubles into amazing disguises, swings into wild swirls as she scales the walls of a building or descends a waterspout into unscheduled dangers. And when she is flashed in a "close-up," the spectator gazes on a million dollars worth of woman; magnetic, pretty, and for all the world as beguiling as the most raging beauty of fact or fiction.

Besides Pearl White, her "stunts," and the story there is a supporting company to speed along the complications adeptly and with skill. In Warner Oland there is a villain most insidious, insinuative and hissable; Henry Gsell is the hero, and is athletic, good looking and agile as an aid in all of Miss White's adventures, encounters and thrills. The settings are what may be safely described as lavish. The trick-stuff works well and is skilfully intrenched where the plot-detectives will find difficulty in locating it.

Let not this much of praise of Pearl White and "The Lightning Raider" be assigned to overenthusiasm. Play the first episodes and patrons will (like children reaching for a certain sweet nostrum) "cry for it." It's a corker—and great is Pearl White.

"THE PRICE OF VICTORY"

Pictures of Recent War Show a Bit of England's Share in Victory.

Reviewed by Walter K. Hill.

AMONG the scurvy deeds of the House of Hohenzollern was, it will be remembered, an effort to incite mutiny in India, using the United States as the starting point of a far-reaching plot. At the Forty-fourth Street Theatre, Sunday evening, December 8, the screen bore witness of failure, to a certain very great extent, of this plot to rob England of the man-power of a great host of East Indians who participated in victory on the Western front. Six reels of "The Price of Victory" were shown as a part of the celebration of "British Day," which extended throughout our land on the date given.

The Arrow Film Company sent out the invitations that called representatives of the trade press to see these amazing pictures—for they are really amazing in many particulars. Taken on the battlefront, behind the lines and in actual combat, they represent, in many ways, one of the most remarkable contributions of war pictures to the screen. Because of several stirring speeches made to mark the occasion, and a couple of vaudeville specialties thrown in for too good measure, the screening of the picture was first delayed and then interrupted. Vastly more satisfactory would it have been to see the six reels run off without these "intervals."

The greater part of the films were devoted to the East Indians and their strange rites and customs, both in and out of battle. Perhaps the pictures might be reassembled into a faster and more "showmanlike" display. But when it came to pictured dangers, stress of assaults and thrills of actual battle, "The Price of Victory" will be hard to beat. What will become of them, insofar as exhibitors may be concerned, is still undecided, according to our information. How they will be released, or when this will be done, remains unannounced. But when the time comes, the exhibitor who plays this offering will have a novelty of intense appeal and unquestion wide interest.

Dr. H. D. Gridwood made the pictures, braving great danger to do so, as plainly shows in many incidents. The doctor "lectured" on the films Sunday night in an interesting if somewhat too loquacious manner.

"WILD HONEY"

Youthful and Pretty Doris Kenyon Star of Stirring Picture of Western Life.

Reviewed by Walter K. Hill.

THERE is good entertainment in "Wild Honey" for film devotees who like stirring action, youthful charm and a moral that comes without being ground in by cumbersome titles. The 5,675 feet of story and action passed remarkably quick before the screen at Miles' Simplex Theatre the other day. To the average person this fact would indicate interesting entertainment, and that's just what, in this opinion, "Wild Honey" provides.

Doris Kenyon, star of this structure, prepared by Louis Joseph Vance, from Vingie E. Roe's magazine story, looks too sweet and refined to idealize the character of the dance-hall belle she impersonates. But that may be the fault of our imagination; it may be the shortcomings of other dance-hall queens we have seen "ruling the roost" in photodramas, or it may be our natural desire to give beauty the best of it in surroundings we would not, willingly, commit her to. Be all this as it may, and Miss Kenyon being thus cast, perhaps it were better to go a little into the story, synopsis-like.

A young clergyman has asked an actress to become his wife. If a clergyman had popped this question to a milliner, a dressmaker or one of the many girls who sell candy we might not have had the picture. But, being an actress and he a clergyman, the woman thus invited to share parish life with a rising young priest halted him with an off-hand opinion that marriage to her might be a handicap in his profession. Both having confidence in an older, and, presumably, more maturely minded priest, they go to this counsellor and he tells them the story of "Wild Honey," while his life-mate sits near and listens.

A "fighting parson" in a mining camp aroused the enmity of Wild Honey, queen of the El Dorado dance hall, because he continually pointed his exhortations at her. There were many admirers of Wild Honey among the camp-followers, but she had never favored any of them particularly. As time passed Wild Honey loved the "fighting parson," but chose his humiliation as her strange way of showing affection.

The minister openly reciprocates Wild Honey's love, and after many tribulations, a threatened lynching, wild riding and strenuous scenes in the dance hall and elsewhere in the vicinity, Wild Honey makes herself the shield for a bullet intended for the parson, and he bears her away in his arms to a new life in the more quiet environs of New England.

"I can see no reason," finally says the aged clergyman, "why a minister and an actress may not marry provided they really, truly and surely love each other. Come to me when you have secured your marriage license."

For audiences that like quick action, rugged characters, a pretty and talented star and other essentials of a good "Western" offering, "Wild Honey" will come as a refreshing entertainment.

"PERFECTLY FIENDISH FLANAGAN"

James Montgomery Flagg the Star of His Own Two-Reel Paramount-Flagg Comedy.

Reviewed by Edward Weitzel.

ABOAD burlesque is the treatment given James Montgomery Flagg's two-reel satirical comedy, "Perfectly Fiendish Flanagan," produced by Paramount. The picture also bears the subtitle of "The Hart of the Dreadful West," and the leading character is a travesty of the bad man as personated by the screen's own and only William S. Hart.

The fun of the satire is fairly amusing, but it jogs along at an uneven pace. Writing burlesque for moving pictures is about the most difficult branch of screen authorship. There is little that is novel in "Perfectly Fiendish Flanagan," and it is further handicapped by having the leading character played by the author of the scenario. James Montgomery Flagg is a very good amateur actor and looks surprisingly like the man he burlesques, but his work is far below that of the ordinary professional. The proper amount of professional training is quite as necessary in his case as in that of any other aspirant to serious consideration as an actor.

Olin Howland as Dirk Mendez, Ruby De Reamer as Phoebe Slush and Sally Long as Uneeda are the leading members of the supporting company.

"STRING BEANS"

Paramount Presents Charles Ray in His Favorite Role of the Country Boy.

Reviewed by Louis Reeves Harrison.

BACK again to the role he impersonates without a rival, Charles Ray is thoroughly at home in his interpretation of the timid, faltering, hard-working and honest country boy who comes to his own, including a pretty girl, by his willingness to make his way at anything he can turn his hand to, and by the unalterable sincerity of his nature. The story starts him as a rustic poet, struggling as a farm hand amid almost impossible circumstances these days, when the farmer is a very different man from the traditional stage concept. The rustic poet is persecuted to the point that he leaves in rags and lands up in the newspaper office of a neighboring town, whose struggling editor is staggered by an application for a position on the force as "poet." He gives the country boy a job collecting bills, and he advances by degrees until he becomes a factor in preventing some get-rich-quick swindlers from establishing a fake cannery for string beans.

At a public meeting, where the subject is to be discussed, the old editor expects to make the oratorical effect of his life to oppose the scheme, but his health breaks down at the last minute, and he delegates the efficient country boy to address the meeting. What the boy passes through in his vain attempt to address the assemblage is an exceptionally fine example of psychology, his every secret misery clearly depicted on his face and by his gestures. The audience roars, all but one pitying girl. Through the agency of this girl and the country boy the act of villainy, which reaches the holdup stage, is prevented, and their little love story is the means of saving her father from being seriously victimized. While the story does not advance much beyond the conventional lines, the impersonation is, in some respects, an improvement on what Ray has done before. It should prove amusing to almost any audience.

"CODE OF THE YUKON."

Select Picture Presents Mitchell Lewis as Hero of Northwestern Romance.

Reviewed by Edward Weitzel.

IN "Code of the Yukon," a Select picture fashioned from a story by Anthony Paul Kelly, the star, Mitchell Lewis, is given an opportunity to portray his favorite screen character, a primitive man of the twentieth century. The author of the story has taken his measure cleverly, and Jean Dubois calls for the qualities that have made Mitchell Lewis' work so well liked in "The Barrier" and "The Bar Sinister." The simple nature, fearless honesty and kind heart of his other creations are found in his first starring venture, and his admirers will undoubtedly welcome his domination of the plot and follow the history of Jean with close interest.

"Code of the Yukon" is not the best effort of Anthony Paul Kelly. The story spreads itself over too much ground, and the final reel finds such a collection of motives to explain and round off that the entire structure is weakened. New characters are brought in just before the close and occupy space that should have been given to the men and women already introduced. Another bad piece of construction is in trying to utilize two personalities so nearly alike as Dan Cregan and "Faro" Telford. It is difficult at times to keep them separated and remember the exact connection each of them has with the plot. Compactness is an art that the screen author should study with care. Bertram Bracken, who directed the picture, also made the scenario and is, therefore, partly to blame for the loose jointed nature of the story. The general production, including cast and scenic possibilities, is excellent.

The main points of "Code of the Yukon" tell of Jean's hunt for the man who ruined his sister. At the opening, the French Canadian is living alone in the wilderness and working a claim that will give him the gold he needs to carry out his vengeance. The arrival of other miners leads to Jean's marriage to the daughter of an unsuccessful prospector. An attempt to steal Jean's mine and the running away of his wife are among the leading situations of the story. Before the end comes, Jean discovers the man he has sworn to punish, and the two have a furious struggle. The villain is killed by the hand of fate, and Jean's wife comes back to him and is forgiven.

Tom Santschi as Dan Cregan, Arthur Morrison as "Faro" Telford, William Effee as Father Paul, Jack McDonald as Justice Breen, Franklyn Hall as Dave Crawford, Vivian Rich as Lola Crawford, Margaret Landis as Dorothy Noland, and Goldie Caldwell as "Goldie" complete the cast. Photography by Joseph Brotherton.

"THE ROAD THROUGH THE DARK."

Clara Kimball Young the Heroine of Select Story That Will Arouse Different Opinions.

Reviewed by Edward Weitzel.

WHEN Maud Radford Warren wrote "The Road Through the Dark" she built her plot on a situation that is bound to arouse a difference of opinion as to whether its use is justified by the author. No one will deny its dramatic value. In order to help her country, by sying on the enemy, a young French girl becomes the mistress of a German officer, goes to Berlin with him and lives openly with him for three years. At the end of that time he discovers her rifling his desk, and she kills him in the struggle that ensues. Produced by Clara Kimball Young and her own company and released on the Select program, the picture has been adequately directed by Edmund Mortimer and given the benefit of a thoroughly competent cast. Its construction brings out the points of the story clearly and with strong dramatic effect.

Kathryn Stuart made the scenario. She has introduced one incident that will not be accepted by loyal Americans. No one who has followed the history of the German war lords in the present conflict is going to believe that His Highness, Duke Karl of Streilitz, was instructed by his superiors to stop all killing and unnecessary violence in the town that he had captured and where his soldiers are shown shooting down defenseless men and women and outraging young girls. The sooner this misleading incident is cut out, the better for the picture.

According to the scenario, when the Duke receives this communication he tells the young French girl, who has just seen her aunt and little brother murdered and her young sister attacked by a brute of a Hun, that he has been instructed not to spare anyone in the village, but that she can save them all at the price of her honor. Gabrielle consents, and for three years conceals her loathing of him so skillfully that the duke never suspects his victim is not deeply in love with him. After killing the duke Gabrielle escapes across the border and joins her American lover, with whom she has kept up a correspondence in code that betrayed valuable secrets to the Allies.

Clara Kimball Young plays Gabrielle with her usual artistic grasp and dramatic strength. Jack Holt, as the duke, is fully entitled to his position as leading support. The other characters are played by Henry Woodward as John Morgan, Eleanor Fair as Marie Louise, Bobby Connolly as Georges, John Steppling .as Antoine Jardee, Lillian Leighton as Louise Jardee, Elmo Lincoln as Private Schultz, Edward M. Kimball as Father Alphonse, and Eugenie Besserer as Aunt Julie. Arthur Edeson was the photographer.

"AND A STILL SMALL VOICE"

National Film Production Starring Henry Walthall Is Based on Christian Science.

Reviewed by Edward Weitzel.

THE commercial value of "And a Still Small Voice," a six-part picture produced by the National Film Corporation, with Henry Walthall starred, is bound to suffer from having the plot hinge on Christian Science. Followers of Mary Baker Eddy may be willing to accept the supernatural power attributed to her teachings, but the general public will not be so ready to believe in the way the hero is induced to abandon a life of crime.

The story starts off promisingly, but soon loses its hold on probability, and the spectator is treated to a hero who sees his sweetheart married to his rival, and then turns "Raffles" and uses the profits of his profession to set the lady's husband on his financial feet, when that speculative person goes broke playing the stock market. At another time the hero, who is received in excellent society and takes advantage of the fact, applies his knowledge of safe cracking to the saving of the heroine's good name.

A wealthy collector of rare gems attempts to force his attentions on Mrs. Dunlap, who, with her husband, is among the guests at a house party. Finding himself repulsed, the collector removes a necklace from his safe with the intention of fastening its theft on the woman he covets. Clay Randolph, the society expert, steals the jewels from their owner, opens the safe, and puts them back where they belong. When the collector goes to show his other guests how he has been robbed, the necklace is discovered resting safely in its case in the safe.

Opening in the South, the action shows how Randolph lost his sweetheart, and how he was tricked into robbing the bank where he was assistant cashier by his rival. Bertram Bracken directed the picture. The acting and production are satisfactory. Henry B. Walthall is a mature but forceful hero, and Fritzi Brunette is an attractive Mary Singleton. George Fisher as Richard Dunlap and Joseph Dowling as Colonel Robert Singleton are among the leading members of the cast.

"And a Still Small Voice" is controlled by Robertson-Cole Company, and distributed through the Exhibitors' Mutual Distributing Corporation.

"WANTED FOR MURDER"

Harry Rapf Presents Elaine Hammerstein in Realistic War Story in Five Reels.

Reviewed by Robert C. McElravy.

A SIMPLE and effective war story in five reels is presented by Harry Rapf in this number entitled "Wanted for Murder." It abounds in realism of an intense sort, and running all through the production are touches of pathos which keeps it human and appealing. The story, which was written by S. Jay Kaufman and directed by Frank H. Crane, consists of a series of episodes built around the experiences of an American soldier and a French girl. The construction is loose, and turns upon the natural course of events themselves, in which it gains rather than loses as a picture of war.

Charles Raven is cast as the hero, Dick, and Elaine Hammerstein as Corinne Frenaud. Both are excellent types and thoroughly representative of "Our Hero" and "Our Girl" as they are referred to in the subtitles. In the supporting cast are Mrs. Walker as Mme. Frenard, Lillian Hall as Annette and Capt. Darby Holmes as himself. A fine company of Yanks assisted in this, and it was a pleasing touch to show actual pictures of Irene Franklin and Burton Green amusing the boys behind the lines.

There are few preliminaries in this offering. The hero is seen leaving his mother in America, and the action quickly plunges into warfare in France. Dick is injured by a shell, and wanders into the German lines. Here he finds temporary safety with Mme. Frenaud and her daughters. There is a battle near the cottage between the Yanks and the Germans, in which the former come off victorious. But later the Germans counter attack and take the cottage, killing Mme. Frenaud and making Annette captive. Dick and Corinne escape, and the story of their adventures thereafter is very interesting.

The number may be recommended as a characteristic picture of the great war with an entertaining narrative included.

"THE LOVE NET."

Five-Reel World Picture Features Madge Evans in a Delightful Story.

Reviewed by Robert C. McElravy.

THIS five-reel story, "The Love Net," written by Bertha A. Backus and ably directed by Tefft Johnson, is one that will undoubtedly prove acceptable to audiences everywhere. It has the broad, general interest of a novel, and is full of fine sentiment and humor. The narrative itself resembles somewhat in its outlines the splendid Cape Cod stories by Joseph C. Lincoln, inasmuch as three old salts play a conspicuous part in it.

Madge Evans has the juvenile role of Patty Barnes, grand-daughter of Captain Amos Barnes, retired. She is a child of the seacoasts, and spends her play hours with a band of boys who love to dress as pirates; the girl is known to the band as "Pirate Patty."

The chief love of her life is her devoted grandfather and the memory of her father, who has gone to war and is killed during the course of the story. Then a wealthy lady living near the Barnes cabin offers to adopt Patty, and the grandfather reluctantly consents. He, himself, goes to the poor house.

Much of the humor of the piece, which is very good, grows out of Patty's experiences at the home of her foster mother. She rips open a mattress to find hair with which to supply whiskers to her pirate band. She then tries to repair the damage by stuffing the mattress with feathers from a pillow, with disastrous results. This, and the scene where the young pirates duck the governess in the ocean, are two of the best humorous moments. But the story has in addition a strong heart interest, and has been excellently produced. It can safely be recommended for its all-around interest.

The supporting cast consists of Jack Drumier, Charles Sutton and W. T. Carleton as the three old salts, whose story in itself is very entertaining; Kate Lester as Mrs. Gaythorne, Charles Ascott, Blanche Craig, Sam Ryan, Charles Jackson, Nora Cecil, Estar Banks and Kathleen Blackburn. Clara S. Beranger wrote the continuity.

"SHE HIRED A HUSBAND"

Five-Reel Bluebird Subject Features Priscilla Dean in Imaginative Yarn.

Reviewed by Robert C. McElravy.

PRISCILLA DEAN, while always a flashing and interesting personality, has not been quite so fortunate in her medium in this story written by Rex Taylor and directed by Jack Dillon as in some previous releases. It is a preposterous yarn in many respects, and one not rendered entirely convincing. At the same time it moves freely, and contains many picturesque sets and scenic effects, all beautifully pictured, so that on the whole it comes under the head of very acceptable entertainment.

The heroine, Daphne Trowbridge, is a perverse girl who lives on a fine country estate with her aunt and uncle. When Mrs. Trowbridge instructs the gardener to plant a shrub in a certain location, the girl immediately directs him to plant it elsewhere. The aunt politely insists, and so does the girl, but they always manage to smooth things over without a quarrel, Daphne usually getting her way.

Daphne falls in love with a handsome young fellow named Tom Dunstan, but when her aunt openly indorses the match the girl throws Tom overboard. The aunt then opposes Chauncey DePeyster's suit, and Daphne welcomes him with open arms. But on the eve of the wedding, with the bridesmaids and best man all in waiting, Daphne learns that her aunt really likes DePeyster, and she then runs away and marries a common lumberman. The latter turns out to be Tom Dunstan, disguised in a beard he raised while in the lumber camps. He later steals Daphne away to his cabin, and teaches her to love him in true cave-man style. This story, we imagine, will have particular appeal to matinee girls who like a light, romantic love interest above all else in a story.

Pat O'Malley appears as Tom Dunstan, and others in the cast are Marian Skinner, Frederick Vroom, F. A. Turner, Charles Gerrard, Sam Appell and Harry Todd.

"THE BELOVED IMPOSTER"

Gladys Leslie Does Neat Child Impersonation in Lightweight Love Story Produced by Vitagraph.

Reviewed by Edward Weitzel.

ONCE again are Cinderella and her prince brought to life. "The Beloved Imposter," a five-part love story written by Mrs. Elizabeth J. Marian and produced by Vitagraph, with Gladys Leslie as the heroine, is one of those never-did-happen affairs that often prove entertaining for all that. If the spectator is not difficult to please and relishes a modern fairy tale where the lovers are left at the finish with every prospect of wedded bliss he will enjoy this picture. At any rate, his wife or his best girl will. All that is necessary to this end is a confiding and trusting spirit, and a willingness to accept the author's statement that a man of average intelligence is completely taken in by a pert young woman of eighteen, when said young woman gets herself into the knee length frock, cute little socks and slippers of a twelve-year old girl and has curls and manners to match.

Dick Mentor, who turned woman-hater after his wife ran away with another man, is made the subject of a bet by Betty, who becomes the beloved imposter. She wagered that she can make Mentor fall in love with her, and discovers that Cupid has turned the tables on her by making her a victim of the tender passion herself.

The masquerading as a sweet innocent of twelve is a trap to break down Mentor's reserve, and he walks straight into it. He sees no danger in caressing the bright-eyed youngster, who insists on kissing him good night, until he finds out that he is growing very fond of her. When Miss Betty does up her hair and lets down her skirts and shows him how he has been fooled, Mentor picks her up and carries her off to his cabin in the woods. Here he storms at Betty in a great rage for playing with him, until she puts her arms about his neck and owns up she's just as hard hit as he.

Gladys Leslie hasn't forgotten how to play kid parts, even if she is rather long of limb for the cute little socks. Huntley Gordon as Dick Mentor, Denton Vane as Hugh, Mrs. Huntley as Aunt Jessie, Frances Grant as Mammy and Gwen Willians as Gertrude complete a fair cast. Joseph Gleason directed the picture. The incident of Mentor's wife running away was not too well handled, but things improve a great deal during the rest of the story.

TWO TOM MIX TWO-REELERS

Exclusive Features, Inc., Reissues "Twisted Trails" and "The Man Within."

Reviewed by C. S. Sewell.

BY arrangement with William N. Selig, Exclusive Features, Inc., is reissuing under the original titles sixteen two-reel pictures featuring Tom Mix in Western subjects. The first two, "Twisted Trails" and "The Man Within," augur well for the success of the series, and should fit well in houses desiring short length dramatic subjects.

Both of these pictures are full of action, and, while they are somewhat lacking in continuity judged by the standards of today, there is also a conspicuous absence of padding. The stories are interesting, and the star performs several stunts.

In "Twisted Trails" the story deals with a cowboy accused of being a rustler, who meets a girl who has fled after shooting a man who attacked her. A romance follows, and the couple are led by a photograph to believe they are brother and sister. This is straightened out, however, by the hospital nurse, who confesses she substituted her own son for one of the babies. Bessie Eyton is well cast as the girl.

"The Man Within" tells of a man with too strong a fondness for drink. He marries the daughter of a wealthy rancher, who casts her off. A baby is born, and soon after the hero goes away to another ranch. The baby is taken sick and dies, and as the father cannot be found, as he has let temptation get the best of him, the mother, disheartened, accepts a position as cook in a questionable dance hall, where she is insulted. She managers to escape, and meets her husband, who rescues her, and he overcomes the craving which has nearly wrecked his happiness. Victoria Forde appears in the principal feminine role.

Tom Mix does good work in both of these offerings, and there are several excellent riding scenes.

"IRISH EYES."

Pauline Starke Gives Correct Characterization in Triangle Picture of the "Ould Sod."

Reviewed by Edward Weitzel.

OPENING with a vivid picture of fisher-folk life on the coast of Ireland, the latest Triangle production, "Irish Eyes," written by Catherine Carr and Daniel Carson Goodman, turns into a love romance of the conventional type. Pauline Starke as Pegeen, the ill-treated daughter of a fisherman, gives a correct characterization of the girl and brings her own vibrant personality to the aid of the story. The outdoor scenes along the coast are excellent imitations of the real thing, and William Dowlan has directed the production skillfully.

A heavy-handed stepmother makes life miserable for Pegeen, and when her father is killed in a drunken brawl, the girl is found on the seashore by Sir Arthur Ormsby, half crazed with grief. The nobleman learns her story and takes her to his castle, in company with a blind friend of her's named Jerry O'Flynn. Sir Arthur's brother, Guy, who has led a fast life and become entangled in an affair with a music hall singer, arrives at the castle and starts in to make love to Pegeen. The lord of the castle loves the girl himself, but the arrival of the actress involves him in a false position, and Peg is made to think that he has victimized the woman. Everything is smoothed out at the finish, and the bare-legged fisher girl becomes a lady of title.

The supporting cast is capable and consists of Ward Caufield as O'Barry, Virginia Ware as Moll, Gus Saville as Jerry O'Flynn, Joe King as Sir Arthur, Eugene Burr as Guy Ormsby, and Rae Godfrey as Kitty Brice. Elgin Lesley was the photographer.

COMMENTS

Bluebird Photoplays, Inc.

SET FREE (Bluebird)—A five-reel light comedy offering, adapted by Rex Taylor from a story by James P. Poland, and directed by Tod Browning. Edith Roberts plays the part of a high-spirited girl who runs away to become a gypsy. The plot is slight, but quite agreeable, and Miss Roberts makes the most of her opportunities. Reviewed at length in last week's issue.

Exhibitors' Mutual.

THE GIRL OF MY DREAMS (Exhibitors' Mutual)—This five-reel offering marks the initial apearance of Billie Rhodes as a feature star. It is an entertaining production, although somewhat lacking in suspense, and has one or two angles that many will not like, particularly between the girl and the villain, who is her father. The star is delightful and there is quite a lot of good comedy.

Famous Players-Lasky Corporation.

STRING BEANS (Paramount)—A comedy of the country boy, with Charles Ray in his favorite role, an awkward young farmer who breaks away from monotony and restraint and makes his way in love and finance by eager sincerity and strenuous work. His attempt to make a speech in public is one of the most natural and amusing episodes of its kind ever shown.

GOOD-BYE, BILL (Paramount)—A new John Emerson-Anita Loos production, starring Shirley Mason and Ernest Truex, the story is a broad burlesque of the ex-Kaiser and his court. It is reviewed at length in last week's issue.

PERFECTLY FIENDISH FLANAGAN (Paramount-Flagg) — James Montgomery Flagg is the author and star actor of this two-part satire which pokes fun at the western bad man. The picture is fairly amusing. It is reviewed at length on another page of this issue.

Fox Film Corporation.

HITTING THE HIGH SPOTS (Fox)—A very laughable "Mutt and Jeff" number. This shows Mutt conducting a screen review of the moving pictures of himself and Jeff climbing Mt. Blanc. It contains a great deal of first-class burlesque humor and is highly entertaining.

TREAT 'EM ROUGH (Fox)—A "top notch" western subject, full of humor and thrills, with Tom Mix in the leading role, asisted by Jane Novak, Charles Le Moyne, Val Paul and Jack Curtis. The subject, which was adapted and directed by Lynn Reynolds, is remarkable in many respects and a thoroughly workmanlike production. Reviewed at length elsewhere.

THE NEW CHAMPION (Fox)—Another very successful "Mutt and Jeff" number, showing these two worthies watching a game of billiards. The game played by the elderly gentleman with the whiskers is very funny and the subject will appeal particularly to persons who know the fine points of billiards.

Greater Vitagraph, Inc.

THE COMMON CAUSE (Blackton)—J. Stuart Blackton's seven-part war drama is an entertaining mixture of thrills and laughs, finely played and produced. Herbert Rawlinson and Sylvia Breamer head the cast. A longer review was printed in last week's issue.

THE MAN WHO WOULD NOT TELL (Vitagraph)—Earle Williams and Grace Darmond are the featured players in this five-part romance that has the war as a distant background. The picture was directed by James Young, and is the regulation Earle Williams release. It is given a longer review in last week's issue.

W. W. Hodkinson Corporation.

THE CHALLENGE ACCEPTED (W. W. Hodkinson Corporation)—A view of the effect of the army draft in the whiskey-distilling mountains of the south, with some glimpses of camp life, with the story of a country girl who parts from her country lover and a fight between draft slackers and a posse of citizens who capture them.

National Film Corporation.

AND A STILL SMALL VOICE (National Film Corporation)—Christian Science is introduced in this six-part picture starring Henry Walthall. The story is not very convincing, but has been well produced and acted. A longer review is printed on another page of this issue.

Pathe Exchange, Inc.

LIBERTY'S TRIUMPH (Pathe)—This compact, one-reel subject gives a brief history of America's part in the war. This is accomplished by a series of wonderfully interesting pictures relative to various phases of the conflict. It makes an informing subject and one that holds the attention closely.

TAKE A CHANCE (Rolin-Pathe)—A comic number, featuring Harold Lloyd, assisted by Harry Pollard and Bebe Daniels. Bebe is a slavey and Harold takes her to a picnic, where they have some funny experiences. Harold finally gets into a clash with the police. The number is amusing.

WHEN WOMAN WARS (Pathe)—Episode No. 10 of "Wolves of Kultur." This number does not advance the plot action greatly and there are no moments of particular intensity. It deals with the further adventures of Barclay as helper to the spies in the cave and with Bob and Alice shadowing Walker and his accomplices. Alice invades his premises, pretending to be a German sympathizer, but is recognized and made captive.

OFFICIAL WAR REVIEW, No. 24 (Pathe) —Tanks of all sizes in action lead this number. The big new feature, however, pictures the flame throwers at work, giving an illustration of fighting with the deadly liquid fire. This alone is a great feature, and the number has others of interest.

WINNING THE WAR (Pathe)—This number, by the Committee on Public Information, gives an amazing insight into the way in which our men overseas were fed during the war. The loading of a great transport in 48 hours is a memorable feature out of many others.

THE LIGHTNING RAIDER (Pathe)—This is Pearl White's new serial. If every "continued" were so well contrived and well acted by star and cast as "The Lightning Raider" every theatre would play serials as regularly as they do news weeklies and comedies. It may be that serials are a business averson of scores of exhibitors because their patrons have been filled up with "spooky" nonsense too often found in the continued stories of the screen. If such be the case Pearl White in "The Lightning Raider" will do much to rehabilitate this style of screen entertainment for many exhibitors. The first three episodes provide the best possible screen entertainment—a pretty woman doing daring things; good support, adequate settings, an interesting story, and thrill after thrill.

Select Pictures Corporation.

CODE OF THE YUKON (Select)—Written by Anthony Paul Kelly, this five-part story of the Northwest presents Mitchell Lewis as a star in the character he has made his own on the screen—the good-natured French Canadian who fights like a cave man in defense of a woman. The plot is overstocked with incident and characters, but the picture is acted by an excellent cast. A longer review is printed on another page of this issue.

THE ROAD THROUGH THE DARK (Select)—Clara Kimball Young is the heroine of this five-part picture, which tells of a young French girl who becomes the mistress of a German officer in order to save the women and girls of a small town from violence. The story is very dramatic. A longer review is printed on another page of this issue.

William L. Sherry, Inc.

WILD HONEY (De Luxe)—Doris Kenyon is seen in a stirring Western story filled with exciting adventure, mainly located in a dance hall and saloon, typical of screen pictures of Western mining camps. There is a "fighting parson" to serve as foil for Miss Kenyon's operations as the "queen of the camp" and a large supporting company, operating in picturesque locations, supplement the dramatic element with wild riding and sensational episodes. Miss Kenyon is a young and pretty girl who makes the dance-hall belle a decidedly attractive creature, despite her surroundings. For audiences that fancy stirring "Westerns" here is a play to satisfy all concerned—the exhibitor, because his patrons will be pleased, and theatregoers, because they are given the type of smashing, dashing Western life that screens like red-blooded entertainment—and is just that.

Triangle Film Corporation.

IRISH EYES (Triangle)—Pauline Starke plays a bare-legged fisher girl who marries a nobleman in this five-part romance. The story is conventional, but has a romantic atmosphere and is well acted by the entire cast. It is reviewed at length on another page of this issue.

Universal Film Company.

DANGER—GO SLOW! (Universal Special)—A five-reel production, by Robert Leonard and Mae Murray, which features the latter as a girl, in boy's clothes, who escapes from a band of crooks in New York and finds herself in a small town. The subject is one of the most human and interesting in which Mae Murray has appeared, and succeeds well in spite of some weak spots in construction. Reviewed at length in last week's issue.

CAMPING OUT (Star Comedy)—A very good Lyons and Moran number, in which Eddie and Lee go on a camping trip, accompanied by their wives. The trip begins quietly enough, but the presence of a hoot owl, some coyotes, a black bear, a pair of lions and other disturbing elements, including the weather, bring plenty of trouble with them. A very desirable number.

DON'T WEAKEN (Lyons-Moran) — A pleasing comedy subject, in which Eddie Lyons and Lee Moran appear as a ranch foreman and his assistant. The girl owner of the ranch appears with her girl friends. The boys threaten to quit, but all eventually fall in love and decide to remain. A good comedy number.

THE CABBAGE QUEEN (Century)—A two-reel comic, with Alice Howell, Hughie Mack and Phil Dunham in the cast. Small incidents of a typical knockabout sort are the chief features of this—a stork, a duck, a goat and an airplane appear. The plot, such as it is, concerns the efforts of a German spy to get the secret of making sauerkraut. This will bring numerous smiles.

ROUGH ON HUSBANDS (L-KO)—A pleasing two-reel comic, with Harry Mann, Merta Sterling and Eddie Barry in the cast. This has a lot of fun with the moving-day troubles of the Fish family. Later come a series of mixups between the new neighbors, which will get a number of laughs. This is a good subject.

LET'S FIGHT (Nester)—A clever little domestic comedy, with Ben Wilson and Neva Gerber in the leading roles. They start out as two blissful newlyweds, but soon learn to quarrel through the interference of another couple. The dog and cat furnish several laughs in this.

THE LURE OF THE CIRCUS, No. 3 (Universal Serial)—This contains some stirring situations, among them the effort to blow up the cabin in which Dynamite Dan was hidden, in order to prevent him from testifying in court. Eddie saves Dan in the nick of time. Nan joins the circus in this number and Eddie has a battle at the close with an escaped lion.

THE LURE OF THE CIRCUS, No. 4 (Universal Serial)—Circus acts are an interesting feature of this number, but the plot again begins working when Eddie discovers where his father is held prisoner and goes to the rescue. He fights single-handed with the gang, but succeeds in releasing his father. In the final scene Eddie leaps from a moving train into a river.

THE LURE OF THE CIRCUS, No. 5 (Universal Serial)—In this interesting instalment Eddie and his father surprise the plotters by showing up with the payment on the oil lease, just in time to prevent Harden and his attorney from turning the property over to others. There are several stunts in this, perhaps the best of which is the one where Eddie walks a tight rope, carrying Dynamite Dan on his back to safety.

"The Girl of My Dreams" (Exhibitors).

The story of Billie Rhodes' first feature starring vehicle, "The Girl of My Dreams" which is controlled by Robertson-Cole Company, and will be released through the Exhibitors Mutual Distributing Corporation, was written by Wilbur Nesbit. It is an adaptation of Mr. Nesbit's story of the same name which has been widely read. Its construction is such that it readily adapted itself to motion picture form, and in its leading part it gives Miss Rhodes opportunity to display her charms and ability.

A distinguished cast has been supplied Miss Rhodes which includes Jack McDonald, Lamar Johnston, Golda Mawden, Jane Keckley, Frank MacQuarrie, Benjamin Suslow and Leo Pierson.

"Every Mother's Son" Coming Soon.

Cutting of the film having been completed, "Every Mother's Son," R. A. Walsh's Fox drama of mother love and peace reconstruction, is scheduled for early release. Considerable interest has been aroused by the presence of Charlotte Walker as head of the cast which enacted the play. Miss Walker, as star of "The Trail of the Lonesome Pine" and other big stage successes, is a leading actress of the stage. Another member of the cast is Gareth Huges, one of the best known of the younger American players.

In connection with "Every Mother's Son" exceptionally fine advertising and publicity material has been prepared.

U. B. O. Will Show "Kaiser's Finish."

All theatres controlled by the United Booking Offices will show "The Kaiser's Finish." A contract has been signed between the U. B. O. and the Emanee Film Company, 145 West Forty-fifth street, New York, which purchased the New York City and state rights on the production from A. Warner, whereby not only the Keith houses will play it, but also the Proctor and Meyer and Schneider circuits, embracing all of the downtown territory. One of the first showings it will have in a house controlled by the U. B. O. will be at the Brevoort, in Brooklyn. This theatre has given it the star position in all of its twenty-four-sheet billings.

"The Love Net" for Peace Party.

World Pictures announces that one of its new productions, "The Love Net," starring Madge Evans with Jack Drumier, was taken on board the George Washington for the purpose of being shown to President Wilson. At the same time it gives publicity to the following letter received from the Community Motion Picture Bureau:

"You will be glad to know that your picture, 'The Love Net,' went to France on the George Washington, and will be seen by President Wilson. You know what we think of the picture, and we are glad to be able to give you this interesting bit of information."

Arrow Film Increases Activity.

The list of sales reported in our last issue under the heading "State Right Sales Reported This Week" indicates that the activities of the Arrow Film Corporation have not abated, but that if anything, there are indications of renewed energy in building up a sales record. In addition, a number of sales have been made by this organization of the reissued serial "The Demon Shadow" as outlined in another article in this issue.

Doctor Shallenberger, president of the company, announces that, owing to the increased business, it has been necessary to increase the office force, and that in future he will give more of his personal attention to the foreign sales end of the business, while continuing to supervise the domestic department.

Brabin to Direct Next Nesbit.

Charles J. Brabin, who directed Virginia Pearson in "Buchanan's Wife"—which has won laudatory criticisms from trade press reviewers—will direct the next William Fox Standard Picture to be made by Evelyn Nesbit. Miss Nesbit is now finishing "Woman! Woman!" under the direction of Kenean Buel.

The Fox corporation is negotiating for the picture rights to a big popular novel published recently, this story being considered exceptionally suited for Miss Nesbit's style of work. Mr. Brabin's direction of "Buchanan's Wife," which was based on the novel of the same name by the late Justus Miles Forman, has been the subject of favorable comment, and bacause of this and his high standing among directors Mr. Brabin is believed to be peculiarly fitted to direct the coming Nesbit picture.

Advertising Aids for Busy Managers

IN THIS ISSUE.

The Adventure Shop (Vitagraph).
Branding Broadway (Famous Players-Lasky.
Crown Jewels (Triangle).
The Danged Zone (Fox).
Dolly's Vacation (Pathe).
The Eternal City (Famous Players-Lasky).
Hearts of Love (General Film).
Irish Eyes (Triangle).
The Love Net (World).
The Old Homestead (Famous Players-Lasky).
The Poor Rich Man (Metro).
Quicksand (Famous Players-Lasky).
String Beans (Famous Players-Lasky).
The Silent Rider (Triangle).
The Squaw Man (Famous Players-Lasky).
Set Free (Bluebird).
Too Fat to Fight (Goldwyn).
The Way of a Man with a Maid (Famous Players-Lasky).

"HEARTS OF LOVE."

The American Feature Film Corporation Presents Edna Mayo in a Charming Romance of the Civil War.

Cast.

Virginia Rutledge	Edna Mayo
Capt. Bernard Tyler	Gladden James
Adair Rutledge	Frederick Truesdell
Mrs. Adair Rutledge	Lillian Snyder
Curtis Randolph	Victor Dougherty
Jim Rabun	Frederick Hearn
Rose Neville	Lottie May Blair
Thomas Rutledge	William S. Christian

Directed by Charles J. Hayden.

The Story: Captain Bernard Tyler, of the United States Army, is at his southern home when the South secedes. He elects to remain with the colors and is told to leave, but delays his departure for one last meeting with Virginia Rutledge, his fiancee, whose sentiments are with the South. He is led to believe that she has betrayed him to the Confederates, but she proves her innocence. Rabun, her father's former overseer, whose discharge she caused because of his cruel treatment of the slaves, is the real cause of the attack. Rabun deserts to the enemy and seeks to use his new authority to wrong Virginia, but the war comes to and end and Captain Tyler, with a mix detachment of Union and Confederate soldiers, comes to her relief in the nick of time.

Feature Edna Mayo as Virginia Rutledge and Gladden James as Captain Tyler.

Program and Advertising Phrases: Edna Mayo Brilliant Star of Gripping Drama of Love and Adventure.
Tremendous All-American Drama Starring Dainty Edna Mayo.
How America Long Ago Fought Its Own Battles for Democracy.
Star Cast and Magnificent Production in Vital Screen Drama.
When America Took Its Leading Place in Battles for the Right.

Advertising Angles: Play up Miss Mayo and others of the cast who are popular with your patrons, and lay emphasis on the fact that this is a big spectacle as well as a gripping story. It might be well to add that it is non-sectional and uses the war merely as a background for a charming love story. Pick up some of the "great moments" from the press sheet for side angles.

Advertising Aids: One, three and six sheets, 11x14 photos for lobby display. Heralds. Cuts. Mats. Press sheet.

Released by General Film Company.

"THE SILENT RIDER."

Triangle Presents Roy Stewart in a Story of the West That Was Good and Wild.

Cast.

Bob Gordon	Roy Stewart
Jim Carson	L. D. McKee
Jean Carson	Ethel Fleming
Dave Merrill	Leo Willis

Directed by Cliff Smith.

The Story: Jim Carson appeals to the Texas rangers for aid in suppressing the cattle rustlers, who are ruining him. Shortly afterwards he hires Bob Gordon as a rider. He and Dave Merrill, Carson's foreman, quickly become embroiled. Gordon catches Merrill branding a calf, but is not certain of his identity. However, he finds Merrill's hat and returns it to him. Merrill pretends that the hat had been stolen from him and seeks to throw suspicion on Gordon, but he sees that the game is up and in a gun battle he steals Carson's daughter and takes refuge in the hills. There Gordon, who is the ranger sent in response to Carson's please, arrives just in time to save the girl and capture the rustler.

Feature Roy Stewart as Bob Gordon and Ethel Fleming as Jean Carson.

Program and Advertising Phrases: Roy Stewart Star of Just the Kind of a Photoplay You Like to See Him Present.
Big, Breezy, Brawny Western Star in Vital Photoplay of the Plains.
Lightning Combination of Good Humor and Quick Shooting.
How the Silent Rider Cleaned Up a Gang of Thieves.
Whirlwind, Broncho Bustin', Limb of the Law Makes Good.

Advertising Angles: Get what you can out of the star's draft. To those who may not know him explain that this is a vivid story of the Texas rangers and the cattle rustlers. Hammer on the vivid action of the story, offering a brief synopsis winding up with "of course Gordon saves the girl, but, Boy howdy! You should see him do it—it's great."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released December 8.

There are many ways in which The World's Classified Advertising serves theatre managers and other individuals in the moving picture industry. The service is prompt and the appeal effective.

"THE LOVE NET."

World-Pictures Presents Madge Evans in a Story for Grown-Ups That Will Please the Kiddies, Too.

Cast.

Patty Barnes	Madge Evans
Captain Amos Barnes	Jack Drumier
Eben Cobb	Charles Sutton
John Harding	W. T. Carleton
James Henley	Charles Ascott
Martha Henley	Blanche Craig
Hendricks	Sam Ryan
Smuggler Jones	Charles Jackson
Mrs. Gaythorne	Kate Lester
Miss Prudence Tilly	Nora Cecil
"Mother" Cobb	Estar Banks
Marjory	Kathleen Blackburn

Directed by Tefft Johnson.

The Story: Captain Amos Barnes lives in a little cottage by the sea, waiting for the return of his son, who has gone to the front. His granddaughter, Patty, is his sole companion. Mrs. Gaythorne, whose house sits back of the Barnes cottage, takes a fancy to Patty and seeks to adopt her. She is able to do so when she has Captain Amos turned out through the foreclosure of a mortgage. She takes Patty, and Captain Amos goes to the poor farm, which is run by one of his boyhood chums, Eben Cobb. The third member of the old trio, John Harding, comes to test his nepthew's hospitality and winds up at the poor farm, where he finds his old chums, but he sails away with Patty and her grandfather, their troubles at an end.

Feature Madge Evans as Patty Barnes, Jack Drumier as Captain Barnes and W. T. Carlton as John Harding.

Program and Advertising Phrases: Madge Evans, Charming Star of an Adventurous Drama of Love and Intrigue.
One of the Most Fascinating Stories Ever Filmed.
Dainty Madge Evans Given Especially Attractive Role.
The Quest of the Latchstring Ends in Life-Long Happiness.
Story Unusual and Different Promises Delightful Entertainment.

Advertising Angles: Play up the little star and tell enough of the story to suggest the atmosphere. If you work the story properly this should be all you need do, for the story should carry itself to a large extent, but work it strong.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released December 23.

"THE DANGER ZONE."

William Fox Presents Madlaine Traverse in a Wonderfully Dramatic Story of the Rise of an Operatice Star.

Cast.

Lola Dupre	Madlaine Traverse
Senator Fitzmaurice	Thomas Holding
Marie, his daughter	Fritzie Ridgeway
Philip Whitney	Edward Cecil

Directed by Frank Beal.

The Story: Lola Dupre, a singer, supports Philip Whitney out of her earnings.

Whitney tires and casts her off. Three years later he returns from Europe to find her a famous operatic star. He meets her again at the home of Senator Fitzmaurice and when he learns that she is to marry the Senator demands hush money. Meantime he becomes engaged to Marie, the Senator's daughter. Lola advises against the marriage, and Marie prepares to elope with Whitney. He comes to Lola to obtain funds and attacks her. She kills him in defense of her honor. Marie is discovered drawing the dagger from his body and is arrested. Lola confesses to save the girl, but there is a surprise twist to the finish that brings a happy ending.

Feature Madlaine Traverse as Lola Dupre.

Program and Advertising Phrases: Romance of an Obscure Girl Who Rose to Fame and Then Deplored Her Notoriety.

Story of a Woman who Daily Buried Her Past and Bewailed Her Fame.

Thrilling Romance of Stage Life and the Lure of Society.

Proving How To-day Collects Bitter Indemnity from a Woman's Past.

Bitter Mistake the Dead Past Could Not Bury.

Advertising Angles: Introduce the new star as far in advance as you can. Use portrait cuts and readers. Make a special lobby display. Then work into the direct advertising. For the playing date paint a broad line in front of your house and letter it "The Danger Zone," with a sign above inviting patrons to enter the danger zone with Madlaine Traverse.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released December 29.

"TOO FAT TO FIGHT."

Goldwyn Presents Frank McIntyre in an Intensely Human Presentation of Rex Beach's Clever Story With a War Background.

Cast.

Norman Dalrymple ("Dimples"),	Frank McIntyre
Helen Brewster	Florence Dixon
Mrs. Brewster	Henrietta Floyd
Belle Rainey	Countess De Martimprey
Major Brewster	Harold Entwistle
Freddie	Jack McLean

Scenario by Chas. A. Logue.

The Story: Norman Dalrymple wants to be a soldier, but even the Y. M. C. A. turns him down hard. As he puts it himself: "I'm too fat to fight and too immoral for the Y. M. C. A., but I'd give a leg to be with the boys over there." Part of his desire is pure patriotism and the rest love for Helen Brewster, who has enlisted in the motor corps. He gives his leg, for a friend gets him into the Y. M. C. A., and he is wounded saving Helen's father, who is wounded during a charge. He was "only a Y. M. C. A. soup carrier," but he more than did his bit.

Feature Frank McIntyre as "Dimples" and Florence Dixon as Helen Brewster.

Program and Advertising Phrases: Prove to Your Own Satisfaction That "Nobody Loves a Fat Man."

Photodrama Provides Laughs as Best Possible Obesity Cure.

Fat Man Trains Down to Size and Becomes Sudden Hero on Photoplay.

Under Flag of Mercy He Backed the Soldiers of Freedom.

Advertising Angles: Whoop up the fact that this is a Rex Beach story, but also make capital of Mr. McIntyre, who is better known on the stage than in the films. He does a very human piece of work in this play, so add that everyone will love this fat man in spite of the old saying. Work to the Y. M. C. A. and K. of C. for mass attendance, both organizations being mentioned, though primarily this is a story of the Y. M. C. A. Appeal less directly to the supporters of all war relief organizations. Play up the fact that this is one of the unsung heroes back of the boys on the firing line. Use the press sheet idea of a commission sale to the Y. M. C. A. That will bring an extra attendance and your share will largely be velvet.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released December 15.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines National Carbons Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

"THE POOR RICH MAN."

Metro Presents Francis X. Bushman and Beverley Bayne in the Eventful Story of a Pampered Only Son Who Has Nothing But Time and Money to Spend.

Cast.

Vantyle Carter	Francis X. Bushman
Arizona Brown	Beverly Bayne
Teddy Carter	Stuart Holmes
Edith Trentoni	Sally Crute
"Pecos" Bill Brown	William Frederic
James Carter	C. J. Williams
Hobo	Julius Cowles
Wrestler	Louis R. Wolheim

Directed by Charles J. Brabin.

The Story: Vantyne Carter's father has so much money that Van fails to see the necessity for work and has to resort to a gymnasium to keep himself in physical trim. His father arranges with his lawyer to have it given out that he has been killed on a hunting trip, and the will when read provides that the money shall go to Van only on condition that for six months he shall be self-supporting. He is left a suburban home and five acres of ground as working capital. Van, who has fallen in love with Arizona Brown, the daughter of a man who has just struck it rich, starts a fashionable hotel on the property, with a jazz band in the hayloft and a scale of prices that is nothing less than scandalous. He is cleaning up when Teddy Carter, his cousin, to whom the property is to pass should Van fail to carry out the terms of the will, plans with an accomplice to ruin the reputation of the hotel with a fake robbery charge. He succeeds, but when he goes to claim the property his "dead" uncle kicks him out, and Van comes through with flying colors.

Feature Francis X. Bushman as Vantyne Carter and Beverly Bayne as Arizona Brown.

Program and Advertising Phrases: Pictured Story of a Ne'r-Do-Well, Who Comes to Life and Wins Out.

An Odd Legacy Makes a Rascal Poor and a Clever Man Rich.

Playing the Game in the Chase for Love and Happiness.

How a "Wooly Westerner" Made New Yorkers Take Close Notice.

Clever Photodrama Based on Odd Motives in Human Nature.

Advertising Angles: Play the stars from all angles. You can get a lot by asking your readers how they would make five acres of suburban property pay best. It might be started as a teaser, or a prize might be offered for the best reply. Try a dodger advertising the Deport Manor with "rooms $10 per day and up—mostly up," and other prices along the same lines, telling would-be guests to apply to your theatre on a certain date. Run the theatre end in very small type on the bottom of the bill.

Advertising Aids: Two each one, three and six-sheets. Press sheets. Filler sheet. Ten-minute novel. Slide, Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released December 23.

"SET FREE."

Bluebird Presents Edith Roberts in the Fascinating Story of a Girl Who Wanted to be a Gypsy Until She Changed Her Mind.

Cast.

Roma	Edith Roberts
John Roberts	Harry Hilliard
Ronald Blair	Harold Goodwin
Mrs. Roberts, John's mother,	Molly McConnel
Aunt Henrietta	Blanche Gray

The Story: Roma Wycliffe, last of her line, finds the prosy life at her aunt's unendurable. There is a tradition that her great-great-grandfather was a gypsy and with this slim excuse she gets a fanciful dress and takes to the "open road." She comes under the notice of Mrs. Roberts, a wealthy woman, who takes her under her protection, but Roma finds that she has merely exchanged one staid home for another and explains this to John Roberts when he proposes marriage. John promptly tells her that he leads a double life, and that in reality he is a gypsy king. He takes her to the lair, with his hired gypsies and Roma is getting thoroughly disgusted with gypsy life when the police raid the resort and arrest the gang for a bank robbery. It takes a lot of explaining to clear John, but it is worth it, for Roma decides that respectability is not so bad after all.

Feature Edith Roberts as Roma and Harry Hilliard as John Roberts.

Program and Advertising Phrases: How a Foolish Girl Discovered Through Bitter Experience that She Was Not a Gypsy.

Original Method and Motive Challenges Traditions in Photoplaying.

The "Open Road" That Led Girl Into Belated Happiness.

How a Girl Failed to Find Happiness Having Her Own Way.

Life and Love Portrayed in Faithful Portions by Photodrama.

Advertising Angles: If you have never done it, this would be a good chance to use a gypsy fortune teller in your lobby. Call her Roma and do not connect her with the story at first. Let her tell all who come for free fortunes that their happiness depends upon seeing "Set Free." Even if you do not use the fortune teller, you can get up a gypsy camp fire for the lobby with a card telling your patrons to see what gypsy life really is. For your newspaper work tell that Roma started out to be a gypsy and was arrested for robbing a bank.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slides. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released December 9.

"IRISH EYES."

Triangle Presents Pauline Starke in a Romantic Story of the Irish Fisher Folk and "the Gentry."

Cast.

Pegeen	Pauline Starke
O'Barry	Ward Caulfield
Moll	Virginia Ware
Jerry O'Flynn	Gus Saville
Sir Arthur Ormsby	Joe King
Guy Ormsby	Eugene Burr
Kittie Brice	Rae Godfrey

Directed by William Dowlan.

The Story: Pegeen is orphaned by the death of her father and to escape her cruel stepmother accepts the shelter of Sir Arthur Ormsby's castle with never a thought of the proprieties. She learns to love him. Guy, Sir Arthur's brother, comes to the castle to get money and to escape Kitty, a chorus girl. Kitty follows him and stops at the village inn. Guy is attracted by Pegeen, but learns that she loves his brother. He learns, too, that Sir Arthur loves the girl. Playing on this love, he tells his brother that Pegeen loves him, and Sir Arthur goes to buy off the chorus girl. Pegeen sees him there and misunderstands. She leaves the castle and appeals to Kitty to teach her how to be a circus girl, but there is good in Kitty and through her tact the road is made straight for the little waif.

Feature Pauline Starke as Pegeen and Joe King as Sir Arthur Ormsby.

Program and Advertising Phrases: Pauline Starke, Petite Star of a Romance of Old Ireland and the Sea.

How an Irish Girl Turned Siren to Win Her Heart's Love.

Sea and Shore Lend Scenes of Thrilling Deeds of Daring.

Choosing Between a Siren's Lure and the Charm of Irish Eyes.

Tender Romance of Land and Sea with an Irish Lass as Heroine.

Advertising Angles: In addition to the star, work on the title with an appeal to your Irish patrons. Make a general appeal with the charm of the story and tell that it is a tale of sentiment that does not need railroad wrecks or battle scenes to make it interesting.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electroc and mats. Triangle magazines. Press sheets.

Released December 15.

"CROWN JEWELS"

Triangle Presents Claire Anderson in the Story of a French Girl and a Young American Who Saved the Treasures of a Minor Potentate.

Cast.

Diana DeLille	Claire Anderson
Madame Levine	Lillian Langdon
Kenneth Gray	Joe Bennett
Baron Strickland	Frank Leigh
Maxwell Grey	Geo. Pearce
Varnet	Billy Musgrave
Lupino	H. N. Dudgeon

Directed by Roy Clements.

The Story: The monarch of one of the minor European kingdoms, fearful of the unrest in his country, sends his crown jewels to America. Mme. Levine, an adventuress, plots to gain possession of them, using for a tool Diana DeLille, a French refugee. Diana confides her suspicions to Kenneth Gray, a young American, and, though Mme. Levine imprisons Diana, Kenneth manages to frustrate the plans of the thieves, and gains Diana as his reward.

Feature Claire Anderson as Diana DeLille and Joe Bennett as Kenneth Gray.

Program and Advertising Phrases: How a European Monarch Forestalled Lean Days By Shipping His Jewels to America.

Baffling Situations, Big Thrills, Big Ideas and Big Climaxes.

Beautiful Claire Anderson in a Photoplay of Thrills.

Society Crook Plays a Desperate Game.

Photoplay Demonstrating That King's Jobs Are Shaky Nowadays.

Advertising Angles: In addition to playing up the star, give this a news twist by suggesting that probably more than one minor king has his crown jewels safely cached in some American storage vault. Work such lines as, "See how the little kings of Europe play safe—and see how safe it is in, etc." You can probably work your local paper for a news story along these lines, running in a mention of the play. You can get a good throwaway with one big line reading, "The red flag of anarchy," and running on to tell in solid type that the fear of anarchy caused the shipment of the crown jewels. Try to make it look like an anarchist circular rather than a show bill.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released December 22.

"THE ADVENTURE SHOP"

Vitagraph Presents Corinne Griffith in a Novel Story of New York Society Folk Who Looked for Excitement and Found More than They Wanted.

Cast.

Phyllis Blake	Corinne Griffith
Josephus Potts, Jr.	Walter McGrail
J. Potts, Sr.	Warren Chandler
John Montgomery	Priestley Morrison
Franklin Herbert	Robert Gaillard

Directed by Kenneth Webb.

The Story: Phyllis Blake is the head of a coterie of bored young society folk who find life too dull. They want adventure, and band together to try and find it. In

Superior Film Mfg. Co.
DES MOINES, IOWA
Now under new management

Your negative developed and a print on Eastman film (we furnish the stock) for

5½c PER FOOT

Good until January 1st, 1919

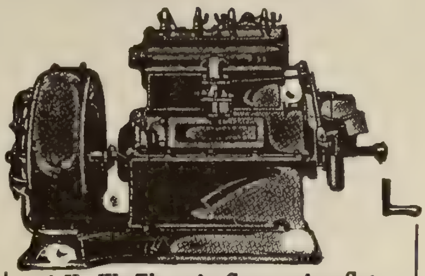
We guarantee our work and twenty-four to forty-eight hour service.

CAMERAMEN FURNISHED ON SHORT NOTICE

SUPERIOR FILM MFG. CO.
577 West 7th St. Des Moines, Iowa

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

"OTHERS"
The late General Booth's message to his Officers all over the world: "OTHERS"

There are numbers of poor folk in all our big cities who depend upon The Salvation Army for assistance during the long Winter months.

Will You Help Us

Help "Others" less fortunate than yourself?

Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill, 108 N. Dearborn Street, Chicago

the little town of Homeburg, Josephus Potts, Jr., decides that he wants to come to New York and lay the town on its back. His father demurs until a New York business associate tells him of the Adventure Shop, and assures him that Phyllis and her friends will be only too glad to scare him back to Homeburg. They start in on him almost at the moment he reaches town, and Josephus stays right with them to the finish, which is entirely of his own making and quite different from that which they planned.

Feature Corinne Griffith as Phyllis Blake and Walter McGrail as Josephus Potts, Jr.

Program and Advertising Phrases: Corinne Griffith Star of Novel Photoplay Set in Original Surroundings.

Odd Freak of Pretty Girl Provided Photodrama of Adventure.

Action, Thrills and Stunts of Liveliest Serial in One Photoplay.

Showing an Uncommon Side of Life and Adventure in New York.

Advertising Angles: Play up the idea of the shop for your chief appeal, dwelling on the lengths to which the society folks go for amusement. Your local paper can possibly help you to dig up some facts about monkey dinners and the like. This should be the surest appeal outside of New York. You might advertise for members for a new club, the particulars of which will be given at your house on the showing date. Word the notice vaguely to arouse curiosity.

Advertising Aids: One design each one three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released December 30.

"DOLLY'S VACATION"

Pathe Presents the Dainty Baby Star, Marie Osborne, in the Quaint Story of How a Kiddie Won Her Hobby-Riding Mother Back to Love.

Cast.

Dolly McKenzie	Baby Marie Osborne
John McKenzie	Jack Connolly
Harry Maynes	Bob Gray
Howard McKenzie	Bert Wilson
Sambo as "Ebenzer Eczema Abraham White."	

Directed by William Bertram.

The Story: Dolly McKenzie's mother is forgetful of her little one, and leaves her to the servants, while in a distant city she seeks fame as an artist and the fun that goes with what she calls Bohemianism. John McKenzie, troubled by his domestic affairs, loses his grip on his business, and a bitter strike is imminent. He sends Dolly to her uncle, but the uncle promptly writes back that he will gladly exchange Dolly for the striking workmen, as being less troublesome. Then Dolly and her little colored playfellow get lost in the woods. Word is sent to McKenzie, and the strikers call a halt in the proceedings to hunt for the little child. She is found by her mother, who goes back home with her to stay, and the strike is settled by the appreciative father.

Feature Baby Marie Osborne as Dolly McKenzie.

Program and Advertising Phrases: Baby Marie Osborne, Star of Photodrama Carrying Universal Appeal.

Human Interest Drama with Child Star Carried to Happiest Ending.

How Mother-Love Was Smothered by Selfishness to Be Again Revived.

Photoplay of Lively Action and Tense Interest Has Child Star.

Cast of Famous Players Led by Child Through Stirring Photoplay.

Advertising Angles: Most of the effort should be centered upon the child and her colored supporter. Advertise them widely. You can make something of the labor angle if you are in a factory town by advertising a new way to stop a strike.

Advertising Aids: One one-sheet, two three sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released December 29.

FRANK E. BENTLEY

PRESIDENT WILSON'S DOUBLE
Height, Weight and Features
181 Tremont St., Room 15
Boston, Mass.

TransVerteR

Automatically supplies only such voltage as are requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

* I send you herewith .... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME..
ADDRESS....................................

"THE ETERNAL CITY"

Adolph Zukor Presents Pauline Frederick in a Reissued Version of Hall Caine's Powerfully Dramatic Story.

Cast.

Donna Roma	Pauline Frederick
David Rossa (David Leone),	Thomas Holding
Little Roma	Kittens Reickert
Little David	Arthur Oppenheim
Leone, a Papal Guardsman,	George Stillwell
His Wife	Della Bella
Baron Bonelli	Frank Losee
Pope Pius XI	Fuller Mellish
Charles Minghelli	Ciquel Lanoe
Doctor Roselli	George Majeroni
Bruno Rocco	John Clulow

The Story: The wife of Leone, a member of the Papal Guard, believing herself to have been deserted, abandons their infant son to the mercies of the Sisters of Charity and destroys herself. Little David is brought up by the sisters, and turned over to a Padrone, who takes him to London and mistreats him. David is befriended by Dr. Roselli, a political exile, and becomes the playmate of Roma, the doctor's daughter. He assumes the name of Rossa. With the passing of years, Roma becomes the ward of Baron Bonelli, and is supposed to have become his mistress. David is a socialist agitator, and is particularly fervent in his denunciation of the baron, who is Prime Minister of Italy. The baron arranges to have David killed, but Roma saves him. Later she is induced to betray him through lying promises of clemency for her husband. David thinks her betrayal intentional. He kills the baron, and Roma assumes the blame for the crime. David, befriended by the Pope, finds the Pontiff his father, and through the latter's influence Roma is freed and reunited to her husband.

Feature Pauline Frederick as Donna Roma and Thomas Holding as David Rossa.

Program and Advertising Phrases: Famous Stage Success Lives Again in Brilliant Photoplay Presentation.

Hall Caine's Famous Novel and Stage Success Returns to Screen.

Famous Photoplay, Novel and Stage Drama Filled with Action.

Pauline Frederick Brilliant Star of Famous Novel-Based Photodrama.

Hall Caine's Greatest Novel, Stage Success and Screen Revival.

Advertising Angles: Be frank in telling your patrons that this story is one reissued because of its original success. Recall the success Miss Fredericks originally won in this role. Your bookseller should be willing to make a display of the novel if he still has any in stock, and you can use stills for a window display in connection therewith. A lobby display in the papal colors (white and gold) might help, especially in Catholic neighborhoods.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

"QUICKSAND"

Thomas H. Ince Presents Dorothy Dalton in the Story of a Woman Who Dared to Take a Chance to Save the Man She Loved from Jail.

Cast.

Mary Bowen, Jim's Wife	Dorothy Dalton
Jim Bowen, a Cashier	Ed. Coxen
Alan Perry, a Wastrel	Philo McCullough
John Boland, a District Leader,	Henry A. Barrows
Frankie Bowen	Frankie Lee

Directed by Victor L. Schertzinger.

The Story: Jim Bowen is sent to prison for five years for passing a fraudulent check. Mary, his wife, suspects that there has been fraud on the part of Alan Perry, son of Bowen's employer. She gets John Boland, who keeps the cafe Perry frequents, to give her a position as singer. She cultivates Perry's acquaintance. Boland, who loves Mary, hopes she will divorce her convict husband and marry him. One night Perry follows Mary to her rooms, and Boland enters just in time to save her from dishonor. Perry strikes Boland down, and Mary extorts a confession from him under threat of turning him over to the police for the murder of Boland. Boland, however, recovers, and with the confession, obtains the release of the man for whose sake Mary dared dishonor.

Feature Dorothy Dalton as Mary Bowen and Ed Coxen as Jim Bowen.

Program and Advertising Phrases: Dorothy Dalton, Dainty and Talented, Has Star Role in Stirring Screen Drama.

Brave Wife Risks Everything to Save Husband's Honor.

Husband Unjustly Convicted Is Saved from Prison by Loyal Wife.

Dorothy Dalton Has Exceptionally Powerful Role in New Drama.

Crooks Made Straight and Love-Tangles Unraveled in Photoplay.

Advertising Angles: Play up Miss Dalton, and also feature Ed Coxen, who has a following. Take a blank check and indorse it on the back with the name of James Bowen. Put in the centre of a lobby frame with a card warning against indorsing checks of which you are not certain, and surround this with stills of the play. In your newspaper work play up with wifely devotion and the cabaret atmosphere for your selling points.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 22.

"BRANDING BROADWAY"

Thomas H. Ince Presents William S. Hart in a Story of the East and West, Showing How Bill Takes to Broadway.

Cast.

Robert Sands, a Cowboy	William S. Hart
Mary Lee, a Waitress	Seena Owen
Larry Harrington, a Wild Youth,	Arthur Shirley
Dick Horn, a Detective	Lewis W. Short
Harrington, Sr., a Magnate,	Andrew Robeson

Directed by William S. Hart.

The Story: Bob Sands and some of his cowboys ride into an Arizona town to have a good time. When they find that the town has gone dry, they start to tear it wide open, but the Law and Order League is on the job and ship Bob east on the passenger train. Bob decides to keep on going, and answers an advertisement for a strong-minded man to keep the son of a railroad magnate out of mischief. Bob takes the job and has a lively time along the Great White Way, but in the end he throws up the job and goes west with his new-found wife, tired of the artificial life.

Feature William S. Hart as Robert Sands and Seena Owen as Mary Lee.

Program and Advertising Phrases: William S. Hart, Two-Gun Star of the Screen, Comes Back in Stirring Photodrama.

Introducing Wild West Methods Under Broadway Bright Lights.

Big Bill Hits the Trail for Broadway and Brands His Maverick.

Big Bill Hart in Evening Clothes Will Be a Pleasing Sight.

Stirring Deeds Abound in Snappy Drama of West vs. East.

Advertising Angles: The best angle is to centre on the fact that in this picture Hart wears dress clothes and invades Broadway. Hammer on that and use the paper and scene cuts which show him in dress clothes. Get the news all over town.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

"STRING BEANS"

Thomas H. Ince Presents Charles Ray in a Clever Original Play of a Poetry-Writing Young Farmer Who Certainly Knew Beans.

Cast.

Toby Watkins	Charles Ray
Jean Morris	Jane Novak
Zachary Bartrum	John P. Lockney
Kendall Reeves	Donald McDonald
Lott Morris	Al. Filson
Joe Farley	Otto Hoffman

Directed by Victor L. Schertzinger.

The Story: Toby Watkins, on the strength of the fact that he writes poetry, gets a job on the Sawbert Clarion. Kendall Reeves comes to town to start a fictitious canning factory to can string beans. Toby is sent by the editor of the Clarion to oppose the scheme, but he loses his nerve when he sees Jean Morris, the daughter of the Mayor, in the audience. He has no intention of making a fool of himself before the girl he loves. He beats a retreat, but in doing so learns of the conspiracy, saves the girl from Reeves, saves her father from a rash investment and makes a job for the minister.

Feature Charles Ray as Toby Watkins and Jane Novak as Jean Morris.

Program and Advertising Phrases: Charles Ray, Paramount Star, Seen in Delightful Role.

Newspaper Reporter Frustrates Fraud Schemes and Wins Happiness.

String Beans and Fake Schemes Don't Always Jibe by any Means.

Charles Ray Seen in Characteristic Boy Role in New Photoplay.

Coffee Grinders and Newspaper Subscriptions Produce Happiness.

Advertising Angles: Use most of your effort to capitalize the popularity of the star. Work in with your grocers for window displays of canned string beans, with a display of stills and a sign, "Our string beans cannot be beaten except at the (theatre and date), when they have Charles Ray in String Beans. They couldn't 'string' Charlie."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 22.

"THE OLD HOMESTEAD"

By Popular Request Adolph Zukor Reissues Denman Thompson's Classic of the Speaking Stage, with Frank Losee.

Cast.

Joshua Whitcomb	Frank Losee
Reuben Whitcomb	Creighton Hale
Jack Hazzard (Happy Jack),	Denman Maley
Ruth Stratton	Louise Huff
Aunt Tildy	Mrs. Corbett
Cy	Horace Newman
Seth	Thomas Wood
Rickety Ann	Margaret Seddon
Sheriff	Russell Simpson

The Story: There are few in the United States who are not familiar with the story of the play; how Reuben Whitcomb breaks jail to flee from the long imprisonment that threatens him for a bank robbery when the real thief is actually behind the bars of the same prison; how he comes to New York, where he is found—and lost again—by the tramp kindly old Josh Whitcomb had befriended, and how, eventually, they all go back to the New Hampshire farm. It is a story as well known and perhaps better loved than Uncle Tom's Cabin.

The
Robertson-Cole
Company
1600 Broadway, New York City

regretfully announce that it does not control the American rights to the

J. Warren Kerrigan
Pictures

The Robertson-Cole Company distribute these excellent film plays in the foreign field only, while W. W. Hodkinson, Inc., has the domestic rights.

SPECIAL
ROLL
TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand..............$1.50
Ten Thousand.............. 3.00
Fifteen Thousand............ 4.00
Twenty-five Thousand........ 6.00
Fifty Thousand............. 8.00
One Hundred Thousand......12.00

National Ticket Co., Shamokin, Pa.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF
GREAT BRITAIN & IRELAND, LTD.

Feature Frank Losee as Joshua Whitcomb, Creighton Hale as Reubene Whitcomb and Denman Moley as Happy Jack and Louise Huff as Ruth.

Program and Advertising Phrases: Denman Thompson's Immortal Classic Revived in Brilliant Photoplay.

The Greatest Story of New England Life Ever Told.

Full Gamut of Human Emotions Ran by Famous Stage-Screen Success.

Joshua Whitcomb Comes Back to His Legion of Staunch Friends.

Louise Huff and Frank Losee Stars in Famous Old Drama.

Advertising Angles: The chief need with this play is to let your patrons know that it is coming. Use plenty of paper, particularly the six-sheets, and if you have a man who can letter, build a six and a three into a twenty-four. Take extra space in the newspapers and make certain that the title is played up in legible type. Use ads wider than they are deep, to let the title get in on one line, using a six to ten-line letter, and don't fill in with too much other type. Work on title and white space.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 22.

"THE WAY OF A MAN WITH A MAID"

Jesse L. Lasky Presents Bryant Washburne in a Clever Arrangement of a Saturday Evening Post Story by Ida M. Evans.

Cast.

Arthur McArney	Bryant Washburn
Elsa Owenson	Wanda Hawley
Bick Olsen	Fred Goodwins
Hallett	Clarence Geldart
Sankey, a Broker	Jay Dwiggins
Gladys	Bessie Eyton
Bill	Billy Elmer
Elsa's Father	James Neill

Directed by Donald Crisp.

The Story: Arthur McArney makes $21 a week and tries to win the lady of his love from a broker who makes more than that much in an hour. When he hears his broker rival refer to him as "a three-dollar-a-week clerk with run down heels" he mortgages his salary and blows in $200 for an outfit that is calculated to put the broker to shame. The scheme works, and, secure in the knowledge of a raise to $4,000 a year, he goes to a party, and carries Elsa off under the nose of his wealthier rival.

Feature Bryant Washburn as Arthur McArney and Wanda Hawley as Elsa Owenson.

Program and Advertising Phrases: Bryant Washburn Star of Fascinating Photodrama of Love and Happiness.

How a Salaried Man Tried to Live the Life of a Millionaire.

Presenting a Delightfully Human Story in Ideal Fashion.

How Love Chuckled at the Contents of a Skimpy Purse.

Story of Remarkable Cleverness Presented in Brilliant Photoplay.

Advertising Angles: Get your clothing stores to give window displays and to share your advertising space for this picture with such arguments as, "Clothes do make the man. See how Arthur McArney got a raise—and the girl—on the strength of his new clothes, then come in and see us." You can work the same scheme with shoe stores and furnishers. In your own advertising play on Washburn's favor, and brief the story interestingly.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 29.

Notice

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY MANNERS

David Gerber, Attorney
32 Broadway, New York City

"THE SQUAW MAN"

Jessie L. Lasky Presents an Entirely New Production of Edwin Milton Royle's Famous Play Done by Cecil B. DeMille.

Cast.

Jim Wynnegate	Elliott Dexter
Naturich	Ann Little
Diana, Henry's Wife	Katherine MacDonald
Big Bill	Theodore Roberts
Cash Hawkins	Jack Holt
Henry, Jimes Cousin	Thurston Hall
Sir John Applegate	Tully Marshall
Dean of Trentham	Herbert Standing
Bud Hardy	Edwin Stevens
Dowager Countess	Helen Dunbar
Fletcher	Winter Hall
Lady Mabel	Julia Faye
Tabywana	Noah Beery
Little Hal	Pat Moore

Produced by Cecil B. DeMille.

The Story: Jim Wynnegate loves Diana, wife of the Earl of Kerhill, his cousin. For her sake he assumes the crime of the Earl and goes to America, where he eventually marries Naturich. Diana and her husband go to America and find Jim, whose life for a second time is saved by Naturich, who kills the enemy who is shooting at him from ambush. The Earl is killed, after confessing his crime, and Diana pleads with Jim to return to England. Jim refuses, but consents to let Diana take the boy to rear to the station he will fill. Naturich kills herself, and in the end Jim marries the woman he loves.

Feature Elliott Dexter as Jim Wynnegate, Ann Little as Naturich and Jack Holt as Cash Hawkins.

Program and Advertising Phrases: Stage Drama of Human Interest Brought to the Screen in Brilliant Appeal.

Screened Stage Play Filled with Pathos, Humor and Charm.

Edwin Milton Royal's Famous Stage Success Brought to the Screen.

Quick Action Drama Based on Stirring Frontier Situations.

Thrilling Battles and Stirring Incidents Featured in Photoplay.

Advertising Angles: This picture presents a new advertising problem. The exhibitor must lay stress upon the fact that this is not a reissue, but a new version of the play made by the same director who, four years ago, made the original film version. Hammer this fact home. Also dwell upon the unusual cast, and the fact that the new De Mille productions represent the newest idea in cinematography in which the production is made to rise superior to the star system, though employing star players. It may require extra space to cover all these points, but get them all in.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

PICTURE THEATRES PROJECTED.

CORDELE, GA.—Circle Theatre has been purchased by John Cain, Jr. House is devoted to moving pictures.

CHICAGO, ILL.—Lakeside Theatre at 4730 Sheridan road has been leased by Lubliner & Trinz.

EWEN, KY.—Elkhorn Collieries Company, of Thornton, plans to erect theatre here.

ALBION, MICH.—Motion picture equipment will be installed at Albion College for the S. A. T. C.

MASON, MICH.—Charles Clark, of Lansing, has purchased opera house here, and will convert it into moving picture theatre.

ST. JOHNS' MICH.—R. J. McLaughlin, of Alma, has purchased Vaudette Theatre from Mrs. Charles Atkinson and renamed it the Victory Theatre.

CHASKA, MINN.—Rex Theatre is being remodeled.

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States $3.50 Per M.

1,500 film exchanges 5.00
313 manufacturers and studios 2.00
368 machine and supply dealers 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade.

In This Issue—

Cover Portrait of Billie Rhodes Whose New Photoplay Features Are Available for Export Through Robertson-Cole Co.

Exporters Launch Drive for Protection
Carries "No-Junk" Campaign to Orient
Over-Seas Expressions on American Pictures
After the War, What?
Editorials
World-Wide Educational Drive
Censorship Agitation in Australia
Threaten Boycott on Exchanges
New War-Time Tax in Australia

Advertisements—

Goldwyn Distributing Corp.
Inter-Ocean Film Corp.
Robertson-Cole Co.
David P. Howells
Export & Import Film Co., Inc.
General Cine Film.
Khattau & Co.

The coming peace is a problem — everybody's problem.

Now is the time for the American exporters and producers to prove to the exhibitors and renters abroad their willingness and ability to shoulder their full burden of responsibility during the period of reconstruction.

The International Export and Import Section of the Moving Picture World will heartily do its share.

THE popularity of American moving pictures in foreign fields and their domination of the world's markets, have been brought about by a consistent service of high-quality moving pictures.

Abroad, as in America, Paramount and Artcraft Pictures have been the greatest factor in building for moving pictures the patronage of thinking people, the patronage that has established the photoplay as the great amusement of both hemispheres.

The Crystal of Life

THE motion picture is like the magician's crystal. You gaze into it and you see life.

Life alight with gayety and purple with dreams, life astride the champing steed of adventure, life careless of death.

By what test have Paramount and Artcraft motion pictures emerged crowned monarchs in this art?

By the test of the *faithfulness* and *clearness* of their crystal-reflections of life!

By the sheer vitality of their foremost stars —by their sheer *beauty*—by their sheer *charm* — often by their sheer lovableness — by their *LIFE!*

And nowhere else is there such *directing* as in *Paramount* and *Artcraft,* such gorgeous presentation, such superb understanding of the story's artistic atmosphere, such closeness to *life's richest hues!*

In *deed* as well as in *name* are these motion pictures—*Paramount! Artcraft!*

Paramount and Artcraft Motion Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures — and the theatres that show them.

TRADE MARK ARTCRAFT PICTURES

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

In Johannesburg, progressive metropolis of the great South African Commonwealth, films are *sold in the English language.*

INTERNATIONAL SECTION **DECEMBER 21, 1918**

EXPORTERS LAUNCH DRIVE FOR MUTUAL PROTECTION

Enthusiastic Meeting, Attended by Men Representing Control of 70% of Film Sold from America, Results in Definite Action Being Taken

TAKE PLEDGE TO SHOW UP ILLICIT TRADE

Anyone "Willingly" and "Knowingly" Buying or Selling Pictures Without Legal Right So To Do To Be Scorched by Widest Possible Publicity—Entire Business May Be Assembled in One Building in New York City.

A gathering of film exporters, all members of the Film Exporters of America, Inc., met on December 12 in the projection room of the Export & Import Film Company for the express purpose of adopting whatever measures were found necessary to meet the new problems brought about by the ending of hostilities and the prospect of an early return to normal conditions.

About twenty men were present, representing the control of over 70 per cent. of the film exported from this country.

To Go After Illicit Traders.

The most important point discussed at the meeting referred to the protection of picture rights in foreign territories and the best means to accomplish this end. The recent lifting of the censorship ban and other Custom House regulations that, although restricting trade and causing great hardships in other directions, had proven a very effective means for preventing illicit film traffic between American ports and foreign countries, has created a problem fraught with many dangers, which, not only the exporters, but the manufacturers and foreign buyers as well, are anxious to solve as rapidly as possible.

The consensus of opinion at the gathering was that a return to the rough-and-tumble conditions prevailing before the war could not be tolerated, and that some effective plan had to be worked out that would safeguard the legitimate interests of the exporting firms owning picture rights throughout the world.

After a heated debate—originating in matters of form and not of principle, as all the members, of course, were in favor of the measure—the following resolution was adopted:

Whereas, the Film Exporters of America, Inc., a membership corporation comprising a large percentage of those engaged in the export of motion picture films from the United States to foreign countries, is desirous of furthering the common good of all those interested both in the United States and foreign countries in the export of motion pictures; and

Whereas, during the past year the Government of the United States has exercised a supervision over all pictures exported, thus protecting those owning and purchasing rights to pictures for foreign countries; and

Whereas, this Government supervision has been modified;

Be it Therefore Resolved, that this Association will use all lawful means to prevent unlawful dealings in films which shall be brought to its knowledge; and that when it is determined that any one willingly and knowingly sells or purchases a picture without the legal right to do so, this Association agrees to give such transaction the widest possible publicity, naming all parties proved to have part in the transaction.

FILM EXPORTERS OF AMERICA, INC.

Plan Alliances with Foreign Organizations.

Another matter that came up for discussion was the advisability of establishing a working arrangement, on a reciprocal basis, with similar protective organizations established in other countries, so as to make the scope of the Association as international as possible.

The other point discussed and agreed upon at the meeting is only second in importance to the stand taken by the exporters on the question of illicit trading. It was decided to open suitable offices for the Association, putting in charge a man acquainted with export and import and with the producing and distributing phases of the American market. The members of the Association will find in this office, which will also serve as club-room and meeting place, accurate and up-to-date records of the producing activities of the United States and other countries, specifying the actual producers and the parties controlling the rights in the different parts of the world.

Will Maintain Central Offices.

Needless to say these headquarters of the Exporters of America, Inc., will give invaluable service to all foreign buyers, as they will be able to keep in close touch with the changes of the market and place their orders with the assurance of dealing through the proper channels.

Although these were the only two measures officially adopted at the meting, the plans of the Association, which are fast maturing, are much wider and will doubtless improve the whole export situation on this side, placing it on a thoroughly business-like and systematic basis. We understand that tentative steps have already been taken, with the enthusiastic approval of all the members, to secure a lease on ten or twelve floors of a centrally located building. One of the floors will be devoted to the general headquarters of the Association, club-rooms, restaurant, etc. Another whole floor, divided into separate offices, will be placed at the convenience of foreign buyers, who can rent these suites or rooms during their stay in New York, and more efficiently transact their business. The other floors will be taken by the offices of the various exporting houses, concentrating in this way the whole export business of the United States in one single building.

Inter-Ocean Emissary Carries "No-Junk" Campaign to Orient

Horace G. Harper Will Be Permanently Located in Far East After He Has Completed Initial Trip of 40,000 Miles—Hurries Away to Fight Threatened Evil.

After a series of conferences with President Paul H. Cromelin and the officers of the Inter-Ocean Films Corporation, Horace G. Harper, formerly with the Australasian Films, Ltd., has left the United States for a 40,000-mile trip to the farthest corners of the Far East as an Inter-Ocean emissary. The International Section of the Moving Picture World has it on the best of authority that Mr. Harper's trip was not primarily for sales, but as part of a campaign against the use of "junk" film in foreign markets—particularly the Far Eastern ones that this paper has long and persistently urged.

The Inter-Ocean, it might be said, has for many months been waging a war on the "junk evil" through its agents in foreign lands. But in some of these lands, particularly the Far Eastern countries, there are no such representatives, and the Inter-Ocean executive board gradually determined that the only sure way of carrying the campaign into these countries was by means of a permanent field representative.

Inter-Ocean Associates [illegible] Friends of Horace G. Parker Bidding Him Godspeed [illegible] His Long Trip to the Orient.

In trade paper stories that have appeared about the Harper trip a mistaken impression was given that Inter-Ocean's work in connection with this campaign was looked on as complete with the finish of Mr. Harper's long journey. The truth of the matter, the World learns, is that Mr. Harper is permanently assigned to the Far East for the purpose mentioned at the beginning of this story, and that he is not likely to come back to the States, unless the unexpected happens.

That is to say, Mr. Harper's work will be to conduct a continuous fight on the "junk" film, explaining the value of the brand new product and showing by test the wisdom of exhibiting only new pictures. Previous accounts do not mention that Mr. Harper was a leading exhibitor in Australia, the land of his adoption, before entering the film exchange business, but the Inter-Ocean representative gained in Australia a reputation for live-wire exhibiting stunts and all-around show management that is still remembered by the veteran cinema proprietors out there. For this reason he was considered qualified to conduct what would be as much, or more, a campaign of education than one of sales—he would be able to educate the Far Eastern exhibitors encountered to the advertising angles that can be found in new pictures alone, as well as to the quality difference.

Originally it was planned that Mr. Harper spend six months, covering all the larger American cities, for a line on their exhibiting methods before leaving on his long trip. But when a clipping from a foreign trade journal saying that many "junk men" in London who had been put out of business by the war were preparing to get busy again, it was determined at the Inter-Ocean office that the earlier Mr. Harper started the better, especially when advices were received from Inter-Ocean correspondents abroad supporting the view taken in the clippings.

When the Inter-Ocean field representative is not featuring the merits of the new American films, he will attempt to find a hearing for such American-made motion picture supplies as the Speer Carbon, the Fulco Accessories and the Globe Steel Reel. The accessories field was one very largely catered to by German manufacturers before the war, but it is believed that with the high cost of production in the Central Empires the possibility of American accessories, through their improvements, "catching on" is bright.

Mr. Harper goes first to Sydney, Australia, after which he will visit the principal exhibitors and circuits in New Zealand, India, China, Japan, the Philippine Islands and the Dutch East Indies. At a dinner given in his honor at Reisenweber's, Columbus Circle, New York, before leaving, the following members of the Inter-Ocean staff were in attendance: Paul H. Cromelin, George W. Newgass, Eugene H. Kaufman, Robert A. Foster, J. L. Kempner, Louis Brock, Ricardo Castro, Gus Schlesinger, Bert Adler, Al Hartlieb, Martin G. Cohn, Allan Lownes and E. C. Wallace.

LAMY RESIGNS FROM FOX FOREIGN DEPARTMENT

Joseph Lamy, one of the veterans in the export business, has resigned his position as foreign sales manager of the Fox Film Corporation. Mr. Lamy is making a study of conditions abroad and of the changes brought about by the coming peace. He will probably head an exporting organization in the near future.

DONATI CLOSES IMPORTANT SOUTH AMERICAN CONTRACTS

Jose Donati, a member of the Cinematografica Sudamericana, S. A., and its representative in New York, has recently purchased for Argentina, Uruguay, Paraguay and Chile all the Florence Reed, Kitty Gordon and Dustin Farnum pictures to be turned out by the United Picture Theatres of America, Inc. The deal was closed through David P. Howells, who controls the foreign rights on these productions. Two of them are already on their way to South America. Mr. Donati has also obtained half of the five-reel output of the Vitagraph Company, about twenty-six or thirty features a year, for Chile, Peru and Bolivia. This contract was closed through L. H. Allen, who handles Vitagraph pictures in Latin-America.

UNIVERSAL EXCHANGE BURNS DOWN IN CUBA

The Asturianos Clubhouse, of Havana, was burned down at the beginning of the month, causing damages estimated at over a million dollars. The building occupied a whole block in the very centre of the city, facing Central Park on one side; the upper stories being taken by the club and the lower ones by several cafes, restaurants, billiard academies, shops and the famous Campoamor Theatre, the only house devoted to moving pictures on a continuous performance basis from Mexico down to Brazil. The Campoamor was exploited under a long-term lease by the Universal Company, and, although this part of the building was the least to suffer by the flames, hundreds of reels ready for distribution throughout the island were ruined by the heat.

B. Lichtig, manager of the Campoamor Theatre and of the Universal exchanges in Cuba, Porto Rico and the rest of the West Indies, arrived in town two weeks ago. He has already shipped 180 reels of film, and before three months are over about 1,500 reels will be on their way to Havana to replenish the stock destroyed by the fire.

Mr. Lichtig states that the Campoamor will probably be ready for business again by the end of March, 1919.

FILM SMUGGLING INTO MEXICO STILL GOING ON

L. H. Allen, on behalf of the Vitagraph Company, reports that sometime ago he sold the Cuban rights on "The Fighting Trail" and "The Woman in the Web" to Callejas & Boan, of Havana, and those on "Vengeance and the Woman" and "The Fight for Millions" to Blanco & Martinez, of the same city, both firms having already been furnished with powers of attorney for the proper registration of copyrights.

Mr. Allen now wishes to state that he has been informed by his clients that Alvarez Arrondo & Co., of Mexico City, are endeavoring to introduce into Cuba, through one of the Havana renters, "The Fighting Trail" and "The Woman in the Web" under disguised titles. According to Mr. Allen, these two copies were stolen from the Vitagraph exchange in Dallas, Texas, and smuggled into Mexico by a firm doing business under the name of "La Imperial Cinematografica."

SULTAN OF PERAK APPEARS IN BURTON TRAVELOGUES

H. T. Cowling, cinematographer of the Paramount-Burton Travelogues, has just arrived at Singapore, after an interesting voyage. Leaving New York in February, 1917, he has toured through Canada, South Sea Islands, New Zealand, Tasmania, Australia, Philippine Islands, China, Japan, Formosa, Siam and the Federated Malay States.

In the course of his overland journey from Siam to the Federated Malay States, Mr. Cowling paid a visit to the Sultan of Perak, H. H. Abdul Jalil, who most graciously consented to the filming of his entire court in full regalia, including princes and princesses. The royal body guard, composed of Indian Sikhs on Arabian horses, all decked in scarlet robes, was in attendance, affording a really magnificent sight.

Mr. Cowling also reports that the Sultan's brother, Raja Abdul Rashid, readily consented to arrange several scenes, in which the princesses appeared, as soon as it was pointed out to him how necessary it was for the Malay people to receive proper representation before the American public.

This was quite a concession, as one of the Mohammedan tenets states very plainly that "thou shalt not make unto thyself the likeness of any living image."

ROBERTSON-COLE CO. EXPAND ORGANIZATION

The rise of the Robertson-Cole Company has been among the most rapid that the moving picture field has seen in years. Long experience in handling world-wide commercial enterprises has, perhaps, given this company a peculiarly keen insight into the wants of the various markets. That it is employing this to good advantage is evidenced by the great amount of interest that is being centered in their activities by the picture buyers and producers here and abroad.

With their recent entrance into the world's rights field they make an addition to their already long list of subjects available to foreign markets of sixty pictures a year. These subjects are marketed in the United States and Canada through the Exhibitors' Mutual Distributing Corporation, with branches in all important cities, and include offerings from the National Film Company of America, starring Henry B. Walthall and Billie Rhodes, and from Jesse D. Hampton, featuring William Desmond.

Bessie Barriscale has recently been added to this list to furnish the Robertson-Cole Company eight productions during the coming year. Her first picture, "All of a Sudden, Norma," is already finished.

The anticipated influx of "after the war business" seems already to have made itself evident with the Robertson-Cole Company. During the past few weeks they have negotiated sales with buyers from Spain, Portugal, West Indies, Australia, Central America, Argentina, Paraguay, Uruguay, Great Britain, Scandinavia, Brazil, Chile, Peru, Bolivia, Ecuador, Japan, China, India, Burma, Ceylon, Dutch East Indies and Philippine Islands.

With the lifting of the censorship of pictures at Washington and the lowering of marine and war risk rates the broad plans which have been made by the Robertson-Cole Company will be put more completely in operation. In anticipation of this its organization has been completed for a large expansion of business.

POPULARITY OF AMERICAN PICTURES IN MEXICO

According to one of the U. S. consuls in Mexico, American motion picture films, like other American products, would be a much more popular item than they are at present were it not for the lack of foresight of a great many of the companies sending films here to be exhibited. The familiar border scenes, which almost always show Mexicans as the villains, have time after time been sent here to wound the feelings of a very sensitive people. The reaction after the exhibition of a film of this kind is naturally very great, and the popularity of American films suffers as a consequence. Films with inserts written in English, or any language other than Spanish, make a bad impression, as it is impossible for the audience to follow the sense of the plot, and the picture falls flat. It has been noted that lately the greater part of the American films sent to Mazatlan for exhibitions have had the captions written in Spanish or in both English and Spanish.

American films are popular, reports the consul, principally on account of the clearness of the picture projected, their superiority to European films being very marked in this respect. Otherwise, the European films are on a par with American films in the estimation of the Mexican public. It is, of course, useless for American film makers to send for exhibition in Mexico films which are of no special interest to any but Americans. Comic and melodramatic films are the most popular with the public as a whole, and some of the first of the film serials made in the United States have recently been exhibited here with great success.

INTER-OCEAN PUBLISHES AN EXPORT HOUSE ORGAN

A new house organ, a unique one, has just made its bow.

Its name: The Inter-Ocean Globe.

Its editor: Bert Adler.

Its publisher: The Inter-Ocean Film Corporation.

It represents the first house organ published by an American film exporting firm.

It has news, real news, of the New York market, interesting articles on the current export problems, information on the wide-world activities of the Inter-Ocean Company, which are bound to be useful to foreign buyers, and all this got up and laid out in a style that reveals the hand of a veteran.

Bert Adler.

We could launch into a panegyric of its editor and his achievements—in fact, this is one of the claims to distinction of The Inter-Ocean Globe—but are confronted with the anomaly that Bert Adler is one of the very few publicity men who do not believe in publicity for themselves.

BAN ON SPANISH FILMS CREATES BAD FEELING

A great deal of ill feeling has been caused in Spain by the ruling of the French authorities prohibiting the importation of Spanish films into France. It is hard to say what might be back of this decision, which, by reason of its arbitrary nature, will doubtless be revoked as soon as the peace treaty has been signed, unless it was intended to protect the French motion picture industry against another and perhaps—considering the greater facilities for trading—an even more formidable competitor than the Americans. The French studios, as well as all other industrial plants, were in some cases taken over by the military for the manufacture of articles of warfare and in other cases so restricted by regulations as to curtail their output to the minimum; but there was nothing to prevent the older directors, technicians of all kinds, actresses and actors from emigrating to Spain, where capital in plenty could have been found to organize several picture enterprises, particularly with the assurance that Spanish-made film could have had unhampered access to the French and French-controlled markets. Naturally, such development would have reacted against the French industry.

Irish Company Ready to Produce.

Rumor in film circles in Dublin, Ireland, has it that the Film Company of Ireland, Ltd., is being reorganized, backed by American capital, and is about to begin the production of moving pictures on a large scale for the purpose of invading the American market. Mr. Sullivan, who has been heavily interested in the company for some time, recently visited the United States.

Over-Seas Expressions on American-
and Indicated

REPRESENTATIVE moving picture men in the foreign field are responding to communications from the International Export and Import Section of the Moving Picture World asking them for an expression on the subject of American-made moving pictures abroad. Touching the topic from many different angles, the extracts printed below will be of great interest and value.

SOME AIR CASTLES OF INDIA EXTRAVAGANT, SAYS LEVETUS

Levetus & Co., buying agents for the Elphinstone Bioscope Company, who have extensive interests throughout India, Burmah and Ceylon, takes advantage of the opportunity afforded to write entertainingly and instructively concerning the markets in which the Elphinstone company operates from its main office in Calcutta, Bombay. The Elphinstone company is the principal owner and controller of picture theatres and exchanges in the territories already mentioned, and Levetus & Co. secure the product the Elphinstone company needs by buying in all parts of the world, including the American as well as tne European markets. Extracts from the Levetus letter follow:

"In the course of our dealings with America we have come across evidence of a good deal of ignorance of the actual conditions of the moving picture trade in these countries, and an enormous exaggeration of the scope and capacity of the market, and of the class of films likely to interest the population.

"American producers seem to think that the consumption capacity of a market and prices obtainable therefrom for their products are in direct ratio to the number of the population, and that the percentage of picture theatres to meet the population is equally high all over the world. India, therefore, would seem to them to be a veritable mine of wealth for all concerned, and themselves in particular, and it is necessary that they should be disabused of this because otherwise the extravagant claims which they make are likely to lead to much disappointment, and actual heavy loss.

"In the first place, although India is a very large country and has many millions of inhabitants, the majority of these inhabitants live in places remote from cities, and where no picture theatres ever will, or could, be established. There are only a few big cities which can accommodate permanent picture theatres in the whole territory, and in these cities the vast majority of the inhabitants are too poor to afford even the minimum sum charged for admission to any entertainment of the kind. *In point of fact, according to our last advices, in the whole of India, Burmah, and Ceylon, there were not more than six dozen permanent picture theatres altogether.* Some of these have a struggle for life, although others do very well, indeed. The number of these theatres is being added to at the rate of perhaps half a dozen per annum, but additions even at this small rate are not likely to continue regularly.

"Get Together"

THE interchange of ideas between Buyer and Seller makes any business exchange easier.

The
International
Export and Import
Section
of the
Moving Picture World
aims to bring about this greatly-to-be-desired result.

"In addition to these permanent theatres, many of which, however, do not run in the hot weather, there are, of course, a number of traveling 'fit-ups' and shows given from time to time in regimental theatres, etc., as also private entertainments given by the Rajahs, rich men, etc., for the delectation of their guests or people. These shows, however, from the point of view of the purchase of films from American producers, are practically negligible, as it is not once in a thousand times that a film is shown that has not already done the round of the regular theatres, and these exhibitions therefore form no additional market for new films.

"This market, limited as it is, is subject to the invasion of the whole film production of the world—American, as usual, being predominant, Italian, French, British, etc. The consequence is that a good deal of overbuying has been, and is occasionally, done by various renters and theatre owners chiefly from reasons of prestige and competition with each other. It is obvious that this kind of artificial competition and forcing up of prices is one which cannot last indefinitely, and the results have already been noted from the fact that certain of the weaker vessels, having badly overbought, are failing to take up the films on arrival, with the consequence that the latter have to be thrown on the market at a loss, and add to the increasing congestion of stocks.

"Certain firms, American and Italian, have had the idea that by opening their own offices in India, and dumping stocks of films therein, they could control the market and increase the sale of their own particular productions, but in the end it has been found by some, and in our opinion, will be found inevitably by any others who pursue the same tactics, *that the expenses of the local organization, and loss on unsaleable films will more than swallow up the profit on the sales made,* and it is not likely that this line of business will be pursued permanently.

"Great care and knowledge of the class of films required for India is needed because films that suit theatres catering to European and educated natives are not such as appeal to those who cater only to the natives, and subjects which appeal to natives of Northern India do not necessarily appeal to those in the South, who are of a different race or origin.

"Another important point is that many films suitable for European audiences, and approved by the authorities for exhibition in England, would not be similarly approved by the Indian police for exhibition to the mixed audiences there. *Subjects which incite to race antagonism in any way whatever, labor troubles, sex difficulties or reference to religious subjects are rigidly banned.* It is therefore necessary to bear these points in mind when making contracts for the Indian market, as buyers there have suffered considerable loss in respect to such films after they have paid for them.

"What the native population like are good films of romantic adventure, well produced, as the public, even of the poorest class, is very discriminating in the matter of the quality of the photography of the films which it will see, and it will not put up with 'cheap' productions of any kind. It is further a public of much more fastidiousness of taste than the American producer seems to think. For instance, the ordinary knockabout comedy film is not a huge success, and is looked upon rather as a 'filler-up' than as a main attraction—very few people in India are drawn to a theatre just to see the 'latest Chaplin film,' etc.

"It must be remembered that the audiences are drawn only from a certain section of the population, and this section which goes to the theatres regularly wants something fresh, not repetition of the same ideas.

"From all this it should be readily appreciated by producers that if they want a regular market in India their idea should not be to scoop a big sum for one or two productions, thus blocking the market for the sale of further films, but they should be content with a moderate price for their films, so that a large proportion of their total output can be absorbed, this being more profitable in the end to both their clients and themselves. To force a high price for a much boomed film once, in a way, is merely in the end to kill the goose that lays the golden eggs. The moving picture industry in India may be in its infancy, and development may in the course of time be very great, but it will be a very slow matter indeed, and attempts to force the pace will only lead to disaster.

"We think it due to all our readers to let them know these facts, so that they may not build extravagant air castles on the prospects of business in this particular part of the British empire. * * * Our client, we believe, was the first to give a public picture show in India, and handles, we believe, at least fifty per cent. of all the film business in that market—although we have no exact statistics."

STILL SMALL VOICE FROM ST. CROIX, D. W. I.

Writing for the Danish West Indies Electric Company, operating the only picture theatre in Christiansted, St. Croix, Einar Svendsen, managing director, contributes the information that his supply of film is at present coming from San Juan, Porto Rico, at an average rental of $2 a reel. He complains that the film he is getting is old and far from being satisfactory, and would be pleased to enter into some kind of an arrangement whereby he could be supplied directly from New York. Such an arrangement, he says, would require the absence of the film from New York for about a month if it were shipped by mail. On account of the small population of the city, Mr. Svendsen has found it impossible to show each film more than once. His needs are for sensational serials and one-reel comedies.

BROCKLISS SAYS WAR MADE THINGS "DAMNABLE"

J. Frank Brockliss, who is almost as well known among American film men as he is in the European markets, writes from London where his principal offices are at 167-169 Wardour street. An enthusiastic British subject, Mr. Brockliss has been a First Lieutenant in the British Army for some time, devoting, as he says, about twelve hours a day toward licking the Hun, but still finding another hour or so daily to supervise his extensive moving picture interests. Mr. Brockless writes:

'With regard to your request for particulars concerning the conditions at the present moment, *I can only say that the last four and a half years' war conditions can only be summarised in one word, as regards the present commercial condition of this country with regard to the film business—and that one word is "Damnable."*

Made Moving Pictures Plans for Their Future Distribution

"It is impossible to give you any description of conditions brought about by the Great European War, and such troubles as depletion of staff and impossibility of activities through everybody's being in the army, through the curtailment of the 'worth-while' of commercial activity through the Excess Profit Duty, whereby the Government claims 80 per cent. of whatever profit is made and, in addition, 10 cents a foot on negative, which render the business today hardly worth while.

"Of course, conditions will clear after the war and as soon as the boche is forced into the position he deserves to occupy, namely, that of a servile nation—which undoubtedly he will become—then we shall again be able to get down to real business."

GREAT NEED FOR CHANGE IN DISTRIBUTING PLAN

B. Nichols, long identified with the M. P. Sales Agency, Ltd., of London, has been dealing with American moving picture producers and with American-made moving pictures so long and with such success that a genuine sympathy with any movement intended to further the interests of American pictures is only to be expected. Extracts from Mr. Nichols' letter are as follows:

"The British market has been and is an important outlet for the American producing companies. As you know, in the past this has been the film distributing centre of the world. Due to the war and other conditions which it is needless for me to mention, a large part of this work has lately been carried on by American manufacturers, and I believe the time has arrived when the American manufacturer must decide whether he is to look after the world distribution in his own country or whether it will suit his purpose better to leave it in the hands of a distributor in this country.

"Being a distributor of American-made moving pictures, I am expressing no opinion on this point, but from my own personal experience *I can assure you that the present method is working against the interests of the producing company,* as it tends to educate the foreign buyer to play the agent off against the manufacturer or vice versa. Hardly a week passes but I have practical proof of this. This, as you can understand, leads to fraction between the producer and the agent. Of course, neither party is to blame under existing conditions.

"Frankly, I do not think it will be possible to settle down to a proper standard of future business until the European conflagration is a thing of the past.

"On the other hand, I strongly recommend the American producing companies to formulate some fixed policy for the future.

"I would point out that from present indications *the establishing in this country of American film exchanges is not proving at all satisfactory,* and I certainly believe that the financial results for the American companies will bear out my remarks on this subject."

NEED OF GOOD START IS STRONGLY EMPHASIZED

Jeffrey, Bernerd, managing director of the Stoll Film Company, Ltd., London, has some interesting things to say about his organization and its manner of doing business. Although comparatively new in the moving picture branch of the amusement business, the Stoll company is one of the largest renting concerns in Great Britain. To the Goldwyn pictures, which they hold for their territory, they give much credit for the rapid development they have enjoyed. The chairman of the company is one of the best known of English showmen, directing the operation of thirty-six variety and moving picture theatres in the country, among them the London Opera House, which is claimed to be the finest moving picture theatre in Great Britain.

Mr. Bernerd says: "We find that American pictures have to be treated in accordance with the British taste, and by this treatment we have proved that the pictures which we offer are accepted by the majority of the exhibitors in this country, and I think the manufacturers in America will appreciate that an important production having the send-off which we can give it adds to its value to an enormous extent, and, by thus adding to its value, that manufacturer naturally increases his value to the British public, whereas a picture which is shown in an insignificant way is forgotten about at once."

The Stoll company holds all of its trade shows at the London Alhambra, one of the finest equipped theatres in London.

MUST CEASE PRODUCING TO SUCH "FRIGHTFUL EXTENT"

The Geekay Company, of Dublin, Ireland, of which Godfrey Kilroy is the proprietor, operates in Ireland as an independent exchange, for the most part handling film in Ireland which has been bought by bigger exchanges for the United Kingdom. Mr. Kilroy says that rarely does it pay to buy a subject for Ireland alone unless the subject be some "huge sensational subject of the kind turned out by the Italian studios." Mr. Kilroy continues: "The conditions which exist in our territory are in no ways different from the general conditions prevailing in most territories. That is to say, *exhibitors want good films and they want them cheap.* Owing to the overproduction in the United States the market is flooded with films, some indifferent, but the majority of them good. The natural result of this is *the automatic decrease of the hiring fee* paid by the exhibitor, who is enabled to pick and choose as he desires. *These conditions will be no better until the United States ceases producing pictures to such a frightful extent.* * * * As a matter of fact we are more interested in the distribution of pictures produced in England by English studios. Better prices are obtained for these in the general way than for those obtained for American productions."

LINES CONSTANTLY WAIT BEFORE GLASGOW HOUSES

A. E. Watson, resident manager of the Picture Salon, Ltd., in Glasgow, Scotland, provides some interesting information concerning the city in which he operates. He says: "The population of Glasgow is about 1,000,000. Its picture needs are supplied by 107 theatres, of which the Picture Salon, Ltd., is among the best. The downtown houses show only high-class pictures; the outside houses all classes. We show mainly all 'Selects,' most 'Mutuals,' and high-class 'Worlds,' and other pictures, including 'Metros.' Our patrons are very particular, requiring good photography, good acting, and a good story. War films are entirely off at present. *The picture business in Glasgow at the present time is abnormal and it is not at all uncommon to see waiting lines before the theatres for both afternoon and evening shows.* Continuous shows open at 1 o'clock in the afternoon and run until 10.30 at night. This house is continuous. The seating capacities of the leading theatres in Glasgow are 2,000, 1,300 and 1,200. Prices of admission are from 9d. to 1s. 6d. (American money, 18 to 36 cents), including war tax."

CHARLES PATHE BELIEVES IN COMPELLING SCENARIOS

Writing from Vincennes, France, Charles Pathé makes some interesting remarks on the future of the moving picture business from the producer's standpoint. He says: "I received your circular, as well as the article attached, announcing the publication of the International Export and Import Section. In this article I read:

"Charles Pathé said 'Moving pictures are 10 per cent. art and 90 per cent. capital.' This is the reason France, Italy, Spain, Great Britain, and other countries, despite their deeper artistic traditions, cannot offer any serious competition to us in the realm of cinematography.

"I cannot recall on what occasion I could have made such a remark, but as I have been many times interviewed lately, it is certain that a journalist must have interpreted my views on the subject.

"In many different ways I have always said the value of a film is always in close connection with that of the scenario.

Moving Pictures Are International

THE product of the French, British, Italian and American studios will soon be shown throughout the world in friendly artistic competition.

The
International
Export and Import
Section
of the
Moving Picture
World

aims to promote the sale of American pictures abroad and to encourage the introduction of good European pictures in the United States.

"A story well studied, well constructed and brought out at a cost of only $20,000 or $30,000 will always be more appreciated by the exhibitor and spectator than an inferior scenario, the production of which might have cost $100,000 or $200,000.

"This is the principle, both elementary and primordial, which should guide all the specialists of our profession.

"If stars, directors, and managers specially, are not convinced that the production of a negative should not be undertaken unless the story is strong (as you say), we must arrive at the conclusion that they are unsuited to be members of this industry.

"This applies to the young as well as to those who have acquired a more or less deserved reputation.

"The young can place all hope in the future, as they alone can keep in mind the real truth that reputation and profits in the cinema business are not obtained with a quantity of negatives executed, signed or distributed, but only with quality.

"This said, you are quite right when you state that French, Italian, Spanish, and English producers, as well as those of other countries, will always be handicapped by our American competitors for the conquest of the cinematographic world.

"This is caused by the enormous capital which has been invested in the American industry, which has allowed the construction of modern, perfectly equipped studios, perfectly justified by the size of your market.

"Everyone knows that American producers, very often, if not always, can consider the product which they derive from the exploitation of their negatives abroad, as integral profit and *supplementary,* while their competitors of other countries, who rarely can refund themselves of the money invested in their productions on their own respective markets, are compelled (even with equally good scenarios) to exercise greater prudence in the expenses of production than their American competitors."

The Great World's War's Over— What Now of American Pictures?

THE collapse of the world's war officially brought about by the signing of the armistice has produced a feverish activity in export circles and a tendency among the exporters to devise ways and means that will rapidly solve the many problems affecting trade between New York and foreign countries. This is evidenced by the letters we have recently received from well-known New York exporters, which all invoke the co-operation of the authorities in the work of restoring the film export business to normal conditions.

FAVORS PERMANENT AMERICAN REPRESENTATIVES

W. E. Shallenberger, president of the Arrow Film Corporation, believes that the exportation of films should be closely regulated and makes some pertinent suggestions. He says:

"I vouchsafe the statement that never before in the history of any industry or enterprise that had anything to do with foreign markets were the opportunities for permanent expansion so great as now exist in connection with the motion picture industry.

"The 'World War' lately terminated has opened the door to what has heretofore seemed to be an impossible territory. To maintain the foothold permanently planted, will require no small amount of energy and endeavor.

"It has been established beyond the peradventure of a doubt that films are a vital and potent force in introducing and popularizing practically every line of merchandise, and it is for that reason among others that we will meet with a competition in foreign markets both severe and energetic.

"If I were asked to tritely state what action is necessary on the part of American exporters to maintain and extend their contract with foreign fields, I should answer as follows:

"The regulation of export sales by the transaction of business with local concerns in foreign countries through established American representatives.

"The total elimination of the sale or leasing of used or worn copies of prints.

"A more complete and thorough compilation of data and records in the United States Bureau of Commerce and Labor in connection with the exploitation and exhibition of American produced motion pictures in the various foreign countries.

"I also believe that if the 'Moving Picture World' were properly circulated without translation among the motion picture industry in foreign countries, it would lend material assistance in creating a further demand for American-made products."

AMERICAN FILMS ENTRENCHED ABROAD

Ben Blumenthal, president of the Export & Import Film Company, has not forgotten yet the hardships and difficulties the exporters have had to contend with during the past year. His confidence in the future, however, is revealed in the following statement:

"The temptation to complain because of difficulties which have beset American exporters during the past couple of years on account of war time conditions, rather than to look at the brighter side of the picture which logically presents itself, is strong. And yet, by a very simple process of reasoning, I find it possible to be optimistic after a couple of years of trouble which I am certain will never be experienced in our business again; certainly any nuts we exporters will be called upon to crack in the future cannot be as hard as some we have struggled with during the days of all kinds of governmental control from a dozen different quarters in the past. The hapiest thought is this: American motion pictures have been firmly entrenched in the foreign field—and I say 'firmly entrenched' for the reason that not only have American pictures been booked because no other pictures were available, but for the reason that patrons in foreign countries have developed a real enthusiasm for their style and general excellence. This makes me confident that no matter what opposition may develop after the war, and no matter what difficulties may present themselves here in the States, American moving pictures will at least hold the position in the foreign market which they have secured—and this means that the American motion picture export business is always going to be about one thousand per cent. better than it was in the days when I tackled it first.

"Don't think from this statement, however, that I believe that we are only going to hold our own. On the contrary, I am looking for great progress. The World War has unquestionably been the most powerful awakening influence of history. It has advertised the United States and every industry connected with the United States in a manner which could have been equaled in no other way. It has created a tremendous demand for everything American. The foreign markets have learned to know us—and now that the war is over will want to know us better. And if the demand is there, we'll find a way to meet it, and meeting it, our business will grow.

"The Government's attitude toward the picture export business will, of course, have a great deal to do with future progress. The narrow interpretation which has been made of the regulation placing a per foot tax is at least threatening, and if this regulation is enforced it certainly will be logical for foreign buyers to look to the London market for their supply of pictures, in view of the fact that in that market they will be able to buy the identical films we sell for a half a cent less per foot than we can possibly sell them. The license plan which is still in force is another bad feature, as is also the over-strict regulation of travel from this country to the foreign markets; if foreign buyers can visit with us at will while we are unable to go abroad to look after our interests at a time when our opportunities are greatest, certainly we will be placed at a great disadvantage.

"But my optimism helps me again. I am satisfied that the part that American-made motion pictures played in moulding sentiment abroad during the war cannot be readily forgotten, and that the Government will be more willing than it has ever been to help the export business.

"You will realize, of course, that with conditions changing as rapidly as they are—almost over night, indeed—definite prophecies for the future are impossible. Let me just say that I picture a rosy future."

WORLD-WIDE ORGANIZATION NECESSARY

David P. Howells, president of the company which bears his name, offers some constructive suggestions. His letter follows:

"If there is to be such a thing as League of Nations world business never can be carried on as before the war. Then each nation was fighting for commercial supremacy with cut-throat, fight-to-the-finish methods and now we shall have to work for some sort of co-operative scheme by which each nation will supply to the world the things which it is best suited to produce.

"Just as America is called upon to feed the world because of our abundance of all sorts of food stuffs, so it will naturally fall to our lot to supply the bulk of the moving pictures, as this is one of our national specialties—one of the things which nature has best fitted us to do by giving us geographical settings typical of every place and clime, diversified types which represent every race and nation of the earth and climates and atmospheric conditions which make possible a film photography which can rarely be attained in any other part of the world.

"We gladly accept the responsibility of supplying the world with moving pictures as we believe we can do it with entire satisfaction to everyone. We are laying our plans to increase our efficiency in every respect, not only to produce better pictures but to distribute the mmore economically than we have ever done before. Naturally the responsibility of caring for the world business falls on the shoulders of the film exporters, so we have organized ourselves into the 'Film Exporters of America, Inc.,' and can now cope with the problems offered. We are preparing to fulfill our obligations to foreign clients and American manufacturers alike. We shall

(Continued on page 1401.)

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

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Looking Into The Moving Picture Future

WHAT will be the effect of peace on the world's moving picture trade? This is the problem confronting the producers, exporters and importers; the riddle that all the great film centers—New York, Paris, London, Rome, Berlin, Barcelona, Buenos Aires—are trying to solve at this very moment. Will the French and Italians recover the ground lost in the past years? Will Great Britain become an international producing factor? Will Germany be able to retain the gains secured in war times? Will Spain compete in the markets of Latin America despite her failure to do so during the war, when everything was in her favor?

A rapid survey of the present situation might give, perhaps, the key to the future.

France Shows Signs of Alarm.

Only a few weeks before the signing of the armistice a debate was going on in the "Chambre Syndical of the Cinematographie Francaise," the French counterpart of our N. A. M. P. I., to decide whether it was expedient or necessary to stop all production in France until the advent of better times. The reports of the meetings while the convention was in session, attended by representatives of every branch of the French industry, were recently published in the Paris trade papers. They reveal a spirit of intense patriotism and an epic determination to "carry on," but it can be gleaned through it all that the desperate state of the business could no longer be hidden or glossed over. The fact is that when the French moving picture men were in session discussing ways and means to save their industry, the lack of raw stock was threatening a complete paralyzation of all producing activities. How long it will take France to recover, now that conditions have changed, we are not prepared to say.

However, the shortage of national films felt for two years before the crisis of October last had made it imperative for the renters and exhibitors to offer the only pictures available, with the result that has become proverbial. The theatres in France are showing more American than French pictures, and the public gives alarming signs of a decided preference for the foreign product.

As a last resort, the French film men have decided that the salvation of the industry can only be attained by raising the tariff and by compelling the exhibitors to show French-made pictures on percentage, both measures, in our opinion, of very doubtful results.

Italy, leaving aside the sad months following the Caporetto disaster, has continued to produce on a large scale, although constantly losing ground through the invasion of American pictures in those markets which she had come to regard as her natural ones. During the past two years Italian pictures have ceased to be an important commercial factor in Latin America, and, despite the indifference of the American manufacturers in general, does not seem to be able to hold her own in Spain and Portugal. She is even threatened in her home market.

Germany Advances During War.

Germany has advanced by leaps and bounds in the cinematographic field, thanks to the investment of large capital and to a natural market nearly as productive as that of the United States. Up to the signing of the armistice she had been supplying, beside the sixty odd millions in the erstwhile German Empire, the fifty millions in Austria-Hungary, most of the Balkan States, and a large proportion of the film shown in the European neutral countries with the exception of Spain.

This should not be interpreted as meaning that in the above mentioned neutral markets, to which both belligerent groups had a more or less restricted access, German pictures were in the ascendancy through superior quality. To make ourselves clear on this head, the case of Switzerland might serve as an illustrative and typical example. The moving picture and theatrical business entails a certain amount of risk which is absent from other, more conservative, lines of endeavor, such as the sale of groceries, hotelkeeping, etc. The Swiss are notions for their aversion to taking chances, and the amusement business throughout the republic, owing to this national trait, has fallen into the hands of Germans or the sons of Germans, with whom the Allied representatives would not deal under any circumstances.

Lack of space prevents us from citing even more peculiar cases in other neutral countries.

Great Britain, never a great producing nation in this field, has not been very active during the war, although in the past six months a tendency has been noticed to restrict the pressure from America (about 90 per cent. of the film shown in the United Kingdom comes from this side of the Atlantic) and in all the English-speaking countries, including North America, quite a few successful photoplays of British origin have made their appearance in recent months.

Let us examine now the position held by the United States.

An Unprecedented Expansion

The popularity attained by American pictures in some markets has practically eliminated all competition. Such is the case in Latin America, from Mexico to Argentina, the Orient—Australia, New Zealand, India, Burma, Japan, China, Dutch Possessions, etc.—Great Britain and France and her colonies. They have won a prominent position in Spain, Portugal, and all the neutral nations of Europe. Discarding Italy, where an organized campaign has been on foot against the introduction of our films, from New York is shipped today most of the film exhibited throughout the world with the exception of the Central Powers and the States under their influence.

But with the signing of the armistice some radical changes have been brought about.

The menace of Germany as a producing market will not be felt for a long time—as two or three years can be considered "a long time" in any business based on amusing the public. Unless we are being fed by the daily press on sensational news stories without foundation in fact, and always providing that we can read the signs of the times, a decline of similar importance will be registered in all those countries bordering on the German Confederation. The red wave engulfing Europe from the Volga to the Rhine, which threatens to stage in Central Europe a repetition of the Russian tragedy, does not lend itself to campaigns of commercial expansion.

With Germany out of the running, Italy, France, Great Britain, Spain and the United States will be the only nations in a position to compete in the international markets. And right here it should be made quite plain that we are not guided by any wartime prejudice when leaving Germany out of the reckoning; "soviets" and industrial aggression do not go together.

In regard to Spain, nothing but a miracle will enable her to accomplish under normal conditions what she could not do during the war.

England Promises Competition.

England will doubtless offer some brisk competition in the home market, and, to a more limited extent, throughout the British Empire. Her better pictures are also bound to find their way to the United States. France and Italy will soon be competing—although on a restricted scale—in the available international markets. And New York will keep on supplying in predominating quantities all the Spanish and Portuguese-speaking nations, the Orient, all North America and the greater part of Europe.

The happenings of a year hence are still on the knees of the Gods, and it would be foolish to prophesy.

There is one point, however, that all exporters and importers should do well to fix in their minds. The United States constitutes today the most stable country in the world, and this should not be forgotten when venturing into the future.

It is our firm belief that within two years—as soon as the United States has established its banks and commercial agencies abroad and completed its vast mercantile marine—New York will be in an even more advantageous position than at present to take care of the film needs of the world.

Help Us Help
the Export and Import Branch of the
Moving Picture Industry

The columns of the International Section are open for the sincere discussion of any phase of the business.

Your Contribution Will Help

WORLD-WIDE EDUCATIONAL DRIVE

From India and Siberia, Extremes of the Asiatic Continent, Come Encouraging Inquiries to the Moving Picture World Concerning Immediate Future—Many Projection Machines and Films Required

TRIBUTE TO THE POWER OF THE SCREEN

Serious-Minded Men of Affairs Hope to Bridge Gap of Lost Time and Opportunities in Aid of Backward Countries.

By W. H. Jackson

By a strange coincidence during the course of a few days recently, important mail came to us from the extreme points of India and Siberia. It is hardly possible to conceive two more opposite points both in nature, habits, geographical or human conditions. Although thus diametrically opposed, they are unified in thought and purpose in things pertaining to human progress, and each alike appeal to the common unifier and universal leader and exposer of the highest thoughts and purpose, the moving picture.

The Moving Picture World is gratified at receiving from these distant parts the information that this publication is the medium through which there has come to them the knowledge of the possibilities within their reach, and it has been a pleasure to assure them that their trust in this paper will be fully ratified.

In India the moving picture has already made much headway and the immediate desire is to so plan that great and immediate gain may be realized. In a widely circulated printed circular we find the leaders in educational moving pictures in that great country sadly deplore the detracting influences of many pictures, the tone of which does not reach their own standard. It is well to remember that India possesses a certain standard of philosophy which is easily outraged, and only the best kind of pictures intended for entertaining purposes are acceptable there. For the educational pictures they have nothing but high praise, hence the present written demand for more of them, a demand made stronger because of that serious-mindedness which is the common characteristic of that great people whose diversified races and differences are rapidly becoming unified under the British guidance, a guidance which has been intensified by the World War and India's part in it. Coincident with these conditions we learn that the moving pictures have proved of most timely aid, and the call for more of them is a general one.

The classes of educational pictures desired are of two kinds: First, those of a general character, dealing with social conditions as applied to all classes of people; and second, those adaptable to their own educational or scholastic conditions.

In the first of these classes, hygienic, sociological, scientific and industrial are the subjects desired; while in the second class, scenic and travel, art and arhitecture, zoology and topical, especially those topicals of world-wide interest.

From Siberia the demand is of a very different nature. The knowledge they have of moving pictures is not very extensive, apart from those leaders in the work, who seem to be as alive in experience and interest as elsewhere. For this cause they are anxious for such a campaign of moving picture educationalism as shall lift the inhabitants of the great stretch of Siberia to a higher level. It is therefore a great tribute to the moving picture that it can bridge a gap of lost time and opportunities, and lift a neglected or backward country to the level and average of other more favored lands. To realize these ambitions, a large and seemingly well financed "Educational Union" has been formed, including men of education, who value the moving picture and write us of their aims and requirements.

These requirements consist of several hundred projection machines, those with self light-producing power being most needed, as great stretches of country have as yet no electric power.

Several thousands of films will also be required, as it is the purpose of those in charge of this great work to commence a great sort of "drive" in this educationally backward land. It will not only be the pleasurable duty of the Moving Picture World and its Educational Department to give all the aid possible to secure the success of this work, but it affords an opportunity to many others in the various trades affected who will read this, to be advised of these openings and to encourage and help as far as lies in their power. It cannot be too thoroughly realized that the after-war openings for the work of the moving pictures in general and of the educational pictures in particular will be very great, and if those advance inquiries from India and Siberia are any indication, the future is great indeed.

CENSORSHIP AGITATION IN AUSTRALIA

Women's Leagues Join Hands to Insist Upon More Rigid Supervision of Pictures in Antipodes—Victorian Chief Secretary Has Bill to Introduce.

Sydney, N. S. W., Australia, Oct. 28.—The effect of some picture productions upon the minds and morals of children, and the necessity for a more rigid censorship, were matters trenchantly dealt with by a deputation of women which waited upon the Director of Education in the absence of the Minister.

Among the bodies represented were the Women's Reform League, New Education Fraternity, Professional Women's Association, Girl's National League, Mother's Union, Women's Christian Temperance Union, Feminist Club, and the Kindergarten Training College.

A member of the deputation pointed out that the Women's Reform League had recently carried a resolution urging that a stricter film censorship should be instituted, and that women who had made a special study of child minds would be invited to sit on the Censorship Board.

The Director agreed with the deputation that some films were screened that were not in the best interests of the children. It did seem that there should be some more careful selection of subject matter to be put upon the screens. As to how a better selection should be made was a matter on which he did not wish to speak. He promised to lay the representation before Mr. James, the Minister for Education.

Mr. Fuller, Chief Secretary, and head of the New South Wales censors, on hearing of the above deputation, made passing reference to the statements made. "When I assumed office, I almost immediately appointed a censorship board. Many undesirable pictures were prohibited. Then the federal censorship was established, in order largely to remove restrictions from the trade. The state censorship was then suspended to avoid confusion. In time it was made evident that questionable pictures were being shown, and the state machinery was again brought into action. When the vigilance officers of my department discover a doubtful picture my board views the film. Thus a number of pictures have been banned as far as New South Wales is concerned. I do not claim that everything now displayed on the screens is unexceptionable, but I do contend that most material improvement has been secured, an improvement which will become accentuated under the vigilance of my department."—Imrie.

Indian Agents Enter Business.

Khattau & Co., merchants and commission agents of Bombay, India, have recently opened a separate department devoted to the moving picture business. We are informed that this firm is quite influential in the Indian markets. We shall be glad to furnish their address to any exporter desirous of getting in touch with them.

"A Dog's Life" in Spain.

"A Dog's Life," the first Chaplin picture made under his new contract, has arrived in Spain, and will soon be released on that market.

HOLLANDERS LODGE PROTEST AGAINST FILM RESTRICTIONS

No human instrument is perfect, and the "trading with the enemy act," which is as far removed from perfection as anything we have ever come across, could not, of course, please everybody.

Its application to the film business between this country and Holland has given rise to many misunderstandings and protests. One of the Dutch trade papers commenting upon it makes some interesting statements, which we will partially reproduce:

"It is a well-known fact," says our Dutch contemporary, "that at present we are no great admirers of German films, but, whatever our opinion may be, we claim that the film trade, and more particularly the daily film programs, ought to be always international, and we consider it unfair that our oversea friends should try to dictate to us what we may and what we may not show in Holland.

"At other times we have resisted the pressure of the Central Powers to influence our film shows, and at present we wish to take the same position toward the Allies. As long as in Holland we are still in a position to protect our own interests, and, as long as the Entente does not prove that film importers of reputation have violated the agreement with the N. O. T., we will not tolerate any unnecessary meddling with our affairs."

However, all these was written before the signing of the armistice, and, as far as the "trading with the enemy act" and similar laws passed by the Allied governments go, they served their purpose more or less efficiently while the war lasted, and will no doubt be soon repealed.

(Continued from page 1398.)

maintain men in every country of the world to keep in the very closest touch with film men there in order to supply the markets with such things as are wanted. We shall ask for suggestions from all these countries and shall amalgamate their ideas with our own, thereby making the motion picture more effectively universal than it has ever been before. We shall devote much time to the study of shipping in order to devise ways of facilitating the transportation of films so that the exhibition of pictures in Calcutta, Buenos Aires, Petrograd and other far-off points will be a matter of weeks after their release in New York instead of months as hitherto. We are now able to enjoy American banking facilities in practically every part of the world, making easy and convenient the transfer of credits and moneys. We shall do all in our power to increase these accommodations.

"We exporters are standing solidly together—ready to 'do our bit' in supplying the world with the best pictures, in the best way for the best good of all concerned."

AMERICAN FILM EXPORT NEVER WAS "WAR BABY"

Paul H. Cromelin, the dean of American film exporters, as he has been called on several occasions, insists that the growth of the film export business is based on merit. It is not a "war baby," he affirms. Here is his statement:

"Will American motion pictures retain their present strength in the foreign markets after the conclusion of peace? This will be purely a matter of **the strength of the American motion picture.** The simple disappearance of shiping and censorship conditions are not likely to help much if our films do not hold up in quality.

"While there is no doubt that the war has given American films an extra chance in some of the foreign countries—principally because of the death of "junk," which it no longer remained profitable to ship—I, for one, do not think that the American film took its present place totally as the result of 'war luck.'

"The export side of the American film business has never appeared to me as a 'war baby.'

"It is true that the sale of American films abroad has had its greatest impetus since 1914, but it is also true that the quality of American films has steadily advanced in that period. Certainly, no well-balanced human would speak of the one reel of eight or ten years ago in the same terms of quality as the typical feature of this day.

"Of course, American pictures are going to retain their lead in the world market. There is a quality 'If' and no other. Our future abroad is in the hands of our directors, our players and our writers here."

Poor Merchandising Ability Has Hurt Italy's Export Chances

Ferdinando V. Luporini, who discusses film conditions in Italy in the relation of the present and past to the possible future in this article, is a well known buyer in the big markets of the world. He is Italian by nationality and was engaged in the film industry in his native country before his globe-trotting in behalf of various big interests began. For some time he has been in New York as the buying representative of Alberto Sestini, one of the biggest operators in Brazil.

The motion picture industry in Italy is passing through a period of crises of which are clear indexes the cries of alarm that, in the sunny peninsula, are arising from everywhere against what is being defined "The American Peril." In fact, America has not only, and more than successfully, invaded all foreign markets where once she was a leader both for quality and quantity, but she has also set foot in Italy with a material that calls for attention, backed by a system that bespeaks America's thoroughness.

When America appeared in the world's market Italy did not worry. Her opinion of American production had long since been found, and was not a flattering one. She also had a great opinion about her own production, an opinion that was generally justified by its beauty and by the favor it was enjoying the world over, with the exception of America.

Why America did not buy Italian production did not trouble the Italian mind. But why the world at large did not favor American production set America thinking. Contrary to Italy, America to live and prosper did not need to export her pictures! But that was not the point. The point was to know why she could not sell where other nations did. To know, she sent abroad her commercial and artistic representatives to study and report. She found out that her main fault was with the quality of her production. To sell she had to ameliorate it and to produce plays that could appeal not only to her own folks, but to the world at large. Scruples about the more or less propriety of an artist of established reputation appearing on the screen were easily overcome with dollar arguments, and with the same arguments good plays and everything else was secured. Capital she had aplenty and to organize was her main business. Then America started her campaign knowing beforehand that hers was one of success, for she had studied and knew the wants and necessities of each country which she planned to invade and because her main policy was not one of exploitation but one of sincere coöperation and help. The result was that nowadays the largest part of films in the world bear the American trademark.

Italy was not prepared against an aggressor that possessed by this time all her good points and was so superior to her in the modern system of merchandising. Italy has never taken the pains to send out her agents to study about the conditions of the markets where she was selling, and see whether her production and her way of doing business was meeting the general wants. On the contrary, she has never paid the littlest attentions to the various complaints or suggestions that were pouring in to her from her buyers, especially from the Italians, that in their sincere affection to the mother country were trying to avoid the peril that they were scenting.

Now it is not time to cry, but time to analyze the situation and see which are the best methods to get again a more deserved favor.

From my friends in Europe and South America the report is general that whenever Italian film players like Francesca Bertini, Lydia Borelli, Italia Manzini, Alberto Capozzi, etc., are announced, the theatre is crowded to its utmost. That means that the Italian production is still very well in favor and that the fault for its falling off must be found out, mainly, in her business side.

When all her various companies will have organized in a strong body with a unity of purposes and intent, when she will have understood that her main business is exporting, and that exporting means to work in countries where habits and moral standards are somewhat different from hers, and that there are plenty of ideas that can please people in any latitude without falling into adulteries and exaggerated passional stuffs, when she will have understood that the main point for selling is to know the place where we want to sell, and that beside the public she must please her customers, and be friends with them, and heed their valuable suggestions, and protect their rights, and sell them at prices that must be in proportion to their possibilities, then Italy will have found herself again the favored nation, because she will have learned her lesson.

To cry is useless.

To efficiency, hats off!

DOES ITALY LEAD IN PRODUCING SCREEN THRILLS?

"We wonder if you will agree with us in our statement that American studios cannot touch Italian studios when it comes to the matter of sheer sensation?"

Godfrey Kilroy, proprietor of the Geekay Company, manufacturers' agents in the moving picture business, located in Dublin, Ireland, asks the foregoing question in discussing business conditions in the field in which he operates. We are going to sidestep the issue and pass it along as something interesting to contemplate.

We remember "Cabiria," with its death-defying falls from the high walls of the ancient city. We recall later Italian-made pictures of lesser magnitude which have been released in this market, among them "The Jockey of Death," with a remarkable circus stunt in which a machine gun was used, and which, later in its action brought to the screen a wonderful fire scene with lions, tigers and other jungle animals leaping into a pool with their coats ablaze. And after that release came "The Masque of Life," re-edited for the American market from the original, "The Circus of Death," in which the toying of an almost human chimpanzee with a live baby at the top of a 200-foot factory stack, provided a "sheer sensation" that will not soon be forgotten.

As against these Italian entries, American producers—who consider the moving picture public's taste for "thrills" infinitesimally small as compared with the taste of their European brethren—have features like "The Whip," with its wonderful race between a locomotive and a high-powered automobile; "Stolen Orders," with its aerial combat, in which dirigibles and airplanes were used, and the many sensational serials in which Pearl White has lately been adding to her reputation as a daredevil of the screen.

"Hearts of the World" in Australia.

D. W. Griffith's "Hearts of the World" was given its Australian premiere at the Sydney Theatre Royal, Sydney, N. S. W., November 16th. J. C. Williams, Ltd., control the Australian rights, and the big firm is confident that the picture's appeal will prove tremendous, regardless of the fortunate collapse of the war with whose action it deals.

THREATEN BOYCOTT ON EXCHANGES

English Exhibitors Revive Old-Time Protests Against Unfair Competition When "Hearts of the World" Begins Run in Big Musical Comedy House—British Notes.

London, Eng., Nov. 20.—The exhibition of D. W. Griffith's propaganda play, "Hearts of the World," at the London Palace Theatre, a musical comedy house, has resucitated an old grumble from exhibitors, the principle of showing special pictures at "regular" music halls and theatres in preference to moving picture theatres. It is likely that some drastic move will be made by exhibitors in this country should the practice develop much further. Leeds exhibitors a few weeks ago resolved to launch a general boycott movement against exchanges persisting in what they regard as unfair competition against them, and a similar threat came from Glasgow earlier in the year. The particular complaint against the Palace Theatre venture is that D. W. Griffith's spectacle was the outcome of extraordinary privileges granted him by the war office when in England last year, privileges and facilities undreamed of by any British producer. Any moving picture produced under such auspices, particularly a propaganda picture, it is contended, should find its way to the public through the channels which previous publicity films have been presented and not be subjected to exploitation as an exclusive at a hall ordinarily foreign to the moving picture.

* * *

Statements published in the British trade press indicate that the Pathé Company has decided to open studios and start production in England. The opinions held by Charles Pathé on the production and marketing of moving pictures are well known. He was the first European manufacturer to advocate that all stories filmed should be handled so as to comply with the requirements of the American market, and he also was the first, and perhaps the only one, to successfully carry out this plan. He has always maintained that no world-wide film organization could subsist without a solid footing in the United States and Canada.

If this is not a purely national venture, and Mr. Pathé really thinks that international results on a large scale can be obtained from the other side of the Atlantic, the producing experiment in Great Britain should be closely watched by all manufacturers.

* * *

One of our most active producing concerns at the moment is the British Actors' Film Co., which has secured a formidable list of works of notable authors to be done in celluloid. Of necessity a number of these will be postwar undertakings, but meanwhile productions already started—and they number over a dozen—will be completed forthwith. The proprietary interest of the B. A. F. Co. is vested for the most part in a number of famous actors and actresses and a few authors, Lauvi De Frece, Henry Esmond, A. E. Matthews, Robt. Hale, Geo. Tully, Owen Naves and Fay Compton, to mention a handful, and naturally holds a valuable lien on their services.

* * *

The Stoll Film Co,, the departure of Oswald Stoll, vaudeville magnate, into the moving picture industry, having acquired sufficient productions to engage its exchanges in business as renters of films, now turns its attention to the manufacture of moving pictures. A studio has been rented, and its first effort is a story from the pen of Louis N. Parker entitled "Comrades in Arms." Apart from his extensive theatrical interests, Oswald Stoll is now exhibitor, renter and manufacturer of moving pictures.

* * *

In deference to requests from soldiers home on leave and from the public who were unable to follow the film in serial form, Film Booking Offices, Ltd., are arranging bookings of Ambassador Gerard's "Four Years in Germany" complete on one program. The New Gallery Kinema in Regent street featured it this way early in October, and there are several subsequent bookings in the West End and suburbs, nothwithstanding its record as a ten-part serial of nearly 500 bookings in the country.

* * *

The U. S. A. Committee of Public Information is cooperating with our Minister of Information in the distribution in Europe of American made propaganda subjects. The first, "America's Answer to the Hun," has already had an extensive showing at home, and which is more important an enthusiastic reception on the Continent, especially Holland.—Sutcliffe.

NEW WAR TIME TAX IN AUSTRALIA

One Penny Tariff Levied on Lower Priced Admissions to Make Up Threatened Deficits—"Snowy" Baker Feature Given Premier in Sydney

Sydney, N. S. W., Australia, Oct. 12.—

In the House of Representatives on Thursday of this week, the Acing Prime Minister, W. A. Watt, moved a resolution to provide for the imposition of a tax of one penny on all entertainment admissions not exceeding one shilling. He said that this tax was part of the new taxation policy rendered necessary by the increasing burden for interest on war loans. At present admissions of sixpence and under were not liable to tax, but tickets over 6d. but under 1/- paid one penny. The number of amusements was increasing, the taxable entertainments for the year 1917-18 being 2 per cent. more than in the previous year. During last year the tax yielded a revenue of £250,000, but in the present year, without any increase in the rate, it was expected that the return would only be £200,000, chiefly owing to the curtailment of certain entertainments, notably horseracing and boxing. The effect of the resolution was that all admissions up to and inclusive of 6d. would in future pay a tax of one penny. At the present time no alteration was proposed in the higher rates, though this might be necessary at no very distant date. Entertainments for children exclusively were not liable for taxation at present, and would not be taxed under this proposal. Mr. Watt went on to say that while entertainments were beneficial in many ways, they were a luxury in wartime, and a fair subject for taxation. He was of the opinion that tickets up to 1/- could easily pay the proposed tax. In framing the financial proposal this year, the Government realized that provisions had to preserved which must inevitably be enforced next year, whether the war was over or not.

The leader of the Opposition, Mr. Tudor, said that the tax on a 3d. ticket amounted to 33 per cent., which was unfair, as for many large families the picture theatre was the only entertainment.

After discussion the motion in favor of the tax was passed by 34 votes to 14.

* * *

"The Lure of the Bush," a five-part feature with the noted Australian all-round athlete, R. L. (Snowy) Beker, in the leading role, has been released in Sydney, where it has created a very favorable impression. The production was directed by Claude Flemming, an Australian, recently from America, after an absence of several years.

* * *

The Austral Photoplay Co., Ltd., will release shortly a five-part photoplay entitled "Scars of Love", details of which will be given later. This firm has taken over the Victoria Theatre, Sydney, and has renamed it the "Kookooburra." The new management will screen only high-class locally made productions, the initial attraction being "The Burke and Wills Expedition," a dramatized version of the well-known historical event This production was made about a year ago by the Antipodes Film Co., though it has never been released. Other coming attractions include "The Life of Adam Lindsay Gordon," another semi-historical subject, this film depicting the life story of the famous poet, and "Scars of Love."

* * *

Australasian Flms, Ltd., has secured the Australian rights to the Mabel Normand feature "Mickey," the foreign rights of which are controlled by the Western Import Company, of New York.

* * *

The Co-operative Film Exchange is making a special feature of Metro's "Lest We Forget," and has secured the Sydney Town Hall for a special short season.

* * *

The Essanay feature "On Trial" is drawing tremendous business this week, running at the Crystal Palace and Strand theatres, the two largest metropolitan theatres in the Union Theatres, Ltd., circuit.

* * *

J. C. Williamson Flms, Ltd., has secured the sole Australian rights to the product of the Haworth Pictures Corporation, and will release these films at their many picture theatres throughout the country. The same firm also announces the early release of Griffith's Heart of the World."—Imrie.

Goldwyn Pictures

Announcement

THE GOLDWYN DISTRIBUTING CORPORATION extends to the motion picture industry in general the superior facilities of its Department of Foreign Sales

The Goldwyn Department of Foreign Sales will handle any production of quality in the foreign markets.

The Goldwyn Department of Foreign Sales will also act as confidential buying agent for any responsible foreign concern.

Increased office space for the conduct of this business has been taken at No. 509 Fifth Avenue, New York City, where all communications relative to the foreign film trade should be addressed

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DORIS KENYON
IN
"The Inn of the Blue Moon" "The Street of Seven Stars"
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Little Talks With Foreign Buyers—No. 20

By

Paul H Cromelin
President

BUYERS of "THE VICTIM" WILL BE SURE TO PURCHASE "THE TRANSGRESSOR"

(They will thank the day they read this Talk no less than that on which "No. 13" appeared in The World)

"THE TRANSGRESSOR" is by the producers of the very successful "VICTIM." Therefore we took over the foreign rights eagerly. Especially when inspection showed just as "punchy" a picture. **IT IS SUITED TO THE TIMES,** as it warns against the extremists of all kinds that the governments and peoples of all lands regard with disfavor: it calls for social reform, but of the sensible sort. Like "THE VICTIM" it may be worked with Church endorsement, or just as a rattling good theatre thriller. The mob scenes in this picture are said to be the most thrilling ever shown in a melodrama made in the United States.

Little Talk No. 13

A SPECIAL OPPORTUNITY

"THE VICTIM"

INTER-OCEAN has been selected to distribute in all foreign markets a feature play of such unique dramatic appeal that a trial showing has already resulted in several sales. TO SEE "THE VICTIM" IS TO WANT TO EXPLOIT IT. The effect on the spectator is simply tremendous. It is a "repeat" picture. Even the veteran buyer—the "wise" film man wants a second look. It is just punch! Punch! PUNCH! The priestly hero, in facing the electric chair, risks all for a principle and we all of us care for that sort of chap. The picture is an absolute succession of thrills. THERE HAS NEVER BEEN A MELODRAMA LIKE IT! And it challenges solution up to the last few feet of the sizzling finish. Can be worked as a "special," with Church endorsement, or just as a rattling good theatre thriller.

"THE VICTIM"—9 REELS

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WHATEVER THE COST	
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PLAYING THE GAME	
THE LOCKED HEART	GLORIA JOY
WANTED, A BROTHER	
THE MIDNIGHT BURGLAR	
NO CHILDREN WANTED	
MISS MISCHIEF MAKER	
LITTLE MISS GROW UP	
SUNNY JANE	JACKIE SAUNDERS
WILD CAT	
BIT OF KINDLING	
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A WORLD-WIDE REPUTATION

Henry B. Walthall
in
"And a Still Small Voice"
Released Dec. 29th

presents this premiere dramatic actor in a picture that displays all of his diversified talents.

Billie Rhodes

The series of eight de-luxe productions in which this dainty star will be presented will be inaugurated with "The Girl of My Dreams" a charming picture full of sunny situations. It is released on Dec. 22nd.

Sessue Hayakawa

His wide popularity built on past performances will be augmented in the unusual offerings he is now making. His first

"Bonds of Honor"
For release Jan. 19th

presents him in a double role in a play that is strongly dramatic in character.

Released in United States and Canada by

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

BACKS THESE PICTURES

Wm. Desmond

The ideal American star who will be presented in eight ideal American Drama. His first

"Life's a Funny Proposition"

Will be released Jan. 12th

Martin Johnson

At the risk of life secured the greatest novelty the year has produced in his

"Cannibals of the South Seas"

Released Dec. 22nd

These pictures offer one of the most unusual entertainments ever conceived in motion pictures.

Bessie Barriscale

In

"All of a Sudden Norma"

Released Jan. 5th

gives this charming player one of the most brilliant starring vehicles of her career. It is the first of eight unusual productions in which this popular young lady will be presented.

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1600 Broadway New York

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Mary Pickford

We Control All Foreign Rights on the

The new **MARY PICKFORD** contract, with the First National Exhibitors' Circuit, calls for the release of three super-productions during 1919. The first of these pictures will be a screen version of "DADDY LONG-LEGS," directed by Marshall Neilan, director of the Pickford Artcraft Productions, and will present the "World's Sweetheart" in the biggest sets and best cast of her career.

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Among the best established American motion picture stars in the foreign markets, Miss Stewart begins her new series under the management of Louis B. Mayer. Her name alone will be sufficient to insure record attendance at any theatre in the world. "Virtuous Wives," the first of the new Stewart pictures, is ready for release and advance reviews of the production indicate that Mr. Mayer's pretentious plans for the series will unquestionably result in a product of the highest order of merit. There will be six pictures the first year.

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Buenos Aires
have purchased the Stewart Series for
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List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Mutual Film Corp.

STRAND.

Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.
Oct. 29—Are Brunettes False? (Elinor Field)—44-CST-1.
Nov. 17—The Tale of a Hat (Elinor Field)—42-CST-1.
Nov. 24—Just Home Made (Elinor Field)—43 CST-1.
Dec. 1—Are Brunettes False? (Elinor Field)—44-CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 13—The Temple of Dusk (Sessue Hayakawa—Five Parts—Drama)—2-SP-H-5.
Nov. 17—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.

A. D. C. SPECIAL.

Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.

OUTING-CHESTER PICTURES.

Oct. 6—A Tropic Melting Pot—15-0-1.

OUTDOOR-ROTHACKER PICTURES.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Pears, Fares and Pines—18-O-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 96 (Topical).
Hearst-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical)
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Post Travel Series No. 25 ("Japan of Today," No. 1).
Official War Review No. 27 (Topical).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 8—Every Mother's Son.

FOX STANDARD PICTURES.

Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Jan. 12—The Siren's Sons (Theda Bara).
Dec. 29—For Freedom (William Farnum).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Feb. 23—The Light (Theda Bara).

EXCEL PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).

VICTORY PICTURES.

Nov. 24—Fame and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladys Brockwell).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—Shadows of Her Past (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.
Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

List of Current Film Release Dates

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 25—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
Wilson or the Kaiser?
The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).
Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).
Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).
Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).
Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Nov. 18—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Nov. 25—Miss Ambition (Corinne Griffith—Five Parts—Drama).
Dec. 2—The Dawn of Understanding (Bessie Love—Five Parts—Drama).
Dec. 9—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
Dec. 16—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).
Dec. 23—Hoarded Assets (Harry T. Morey—Five Parts—Drama).
Dec. 30—The Captain's Captain (Alice Joyce—Five Parts—Drama).
Jan. 6—The Adventure Shop (Corinne Griffith—Five Parts—Drama).
Jan. 13—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).
Nov. 18—Frauds and Frenzies (Lawrence Semon—Two Parts).
Nov. 25—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).
Oct. 14—Chumps and Cops (Two Parts).
Dec. 2—Humbugs and Husbands (Two Parts).
Dec. 9—Daring and Dynamite (Two Parts).
Dec. 16—Farms and Fumbles (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.
Dec. 2—The Whirling Trap.
Dec. 9—The Man Eater.
Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Party.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 27—No. 52 (Topical)—03263.
Dec. 4—No. 53 (Topical)—03277.
Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.

L-KO.

Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy)—03262.
Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.
Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.

NESTOR.

Nov. 18—The Love Craze (Florence Lawrence—Comedy).
Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).
Dec. 2—There and Back—03275.
Dec. 9—Let's Fight (Ben Wilson)—03288.
Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.

UNIVERSAL SPECIAL ATTRACTION.

Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).
Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.

UNIVERSAL SCREEN MAGAZINE.

Nov. 28—Issue No. 94 (Educational)—03264.
Dec. 7—Issue No. 95 (Educational)—03278.
Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 77 (Topical)—03456.

UNIVERSAL SPECIAL FEATURE.

Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.
Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward"—Two Parts—Drama)—03241.
Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.
Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.
Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.
Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No, 1, "The Big Tent"—03274.
Nov. 25—No. 2, "The Giant's Leap"—03282.
Dec. 2—No. 3, "Beaten Back"—03287.
Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 80 (Topical)—03254.
Nov. 30—Issue No. 81 (Topical)—03263.
Dec. 7—Issue No. 82 (Topical)—03279.
Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 86 (Topical)—03459.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.
Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.

WESTERN AND RAILROAD DRAMAS.

Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255.
Nov. 30—The Dead Shot (Helen Gibson—Two Parts)—03266.
Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.

MASTER COMEDY.

Dec. 21—A Kaiser There Was—03442.

Classified Advertisements

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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EXPERIENCED ORGANIST AT LIBERTY for immediate engagement. First-class musician. Fine picture player and recitalist. Splendid library of best music available for the work. Pipe organ and good salary essential. South preferred, but will go anywhere. Organist, Box 472, Hagerstown, Md.

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EXPERT FEATURE CAMERAMAN WITH $2,000 BELL & HOWELL CAMERA and all dissolve attachments, is now at liberty to receive offer for 1919. Previous photoplay cinematographer for Charley Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayne, etc., 10 years with large producing company as feature cameraman, expert on trick and dissolve work, photographed over 260 photographs aggregating over 800 reels. Address Jay Are, c/o Moving Picture World, 64 W. Randolph St., Chicago, Ill.

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LONDON FIRM, with up-to-date offices and staff, wish to act as British representatives for American syndicate purchasing high-class films in open market, or sole representation for established producing company. Good connection amongst best buyers in United Kingdom. Highest credentials. Replies to "Angel American," c/o M. P. World, New York City.

FOR SALE or to let, large brick corner building, 25 miles from New York City. Suitable for factory or moving picture house. Located in the busiest section of the town. Terms reasonable. D. 230, c/o M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

KINOGRAPH, $60; Jure, $60; Pittman, $85; Williamson 400-foot professional, $125; American Cinematograph, $150; F. 3.5 lenses on all; tripods, $15 up; printers, $15; small projector, $20. Ray, 140 West 42d street, New York City.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

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SEND AT ONCE FOR BARGAIN LIST NO. 11. By far the best list of bargains ever offered in high grade motion picture cameras. Everything for the amateur or professional. Studio and topical cameras. Negative film furnished in any quantity at $37.50 per thousand feet, perforated. Bass Camera Company, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027R Madison St., Chicago, U. S. A.

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FEATURES FOR SALE.—"Crimson Stain Mystery," 32 reels; "Jaffery"; "Dante's Inferno"; "Texas Steer"; "Sweet Alyssum"; "Cycle of Fate"; "Black Sheep"; "Millionaire Baby"; "Circular Staircase"; "At Piney Ridge"; "Thou Shalt Not Covet"; "Princess of Patches"; "The Rosary"; "No Greater Love"; "Into the Primitive"; "Unto Those Who Sin"; "Carpet From Bagdad"; "Lights of London"; "Kangaroo"; "Cloister on the Hearth"; "The Thundering Herd," Tom Mix; "Woman in Black"; "Traffic Cop"; "Overalls"; "Lord Loveland Discovers America"; "Charley's Preparedness"; "The Wages of Sin"; "Hansel and Gretel"; "Lord of the Jungle"; "Ups and Downs,"; Max Linder; "Mysteries of Myra," 31 reels. Federal Feature Exchange, Inc., 145 West 45th street, New York City.

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List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama)
Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).
Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 29—The Village Chestnut.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Dec. 1—Fuss and Feathers (Enid Bennett—Five Parts—Drama).
Dec. 8—Too Many Millions (Wallace Reid—Five Parts—Drama).
Dec. 15—Good-Bye, Bill (Shirley Mason and Ernest Truex—Five Parts).
Dec. 22—String Beans (Charles Ray—Five Pts.).
Dec. 22—The Mystery Girl (Ethel Clayton—Five Parts).
Dec. 22—Quicksand (Dorothy Dalton—Five Pts.).
Dec. 29—Little Miss Hoover (Marguerite Clark—Five Parts).
Dec. 29—The Hope Chest (Dorothy Gish—Five Parts).
Dec. 29—The Way of a Man with a Maid (Bryant Washburn—Five Parts).

Artcraft Pictures.

Dec. 1—Under the Greenwood Tree (Elsie Ferguson—Five Parts).
Dec. 8—Arizona (Douglas Fairbanks—Five Parts).
Dec. 8—The Greatest Thing in the World (Five Parts—D. W. Griffith film).
Dec. 15—Branding Broadway (William S. Hart—Five Parts).
Dec. 15—The Squaw Man (Five Parts—C. B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Dec. 1—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.
Dec. 8—Independence B'Gosh (Two Parts).
Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).

SUCCESS SERIES (REISSUES).

Dec. 1—Caprice (Mary Pickford).
Dec. 8—The Goose Girl (Marguerite Clark—Five Parts).
Dec. 15—The Eternal City (Pauline Frederick—Five Parts).
Dec. 22—The Old Homestead (Five Parts).
Dec. 29—The Virginian (Dustin Farnum—Five Parts).

PARAMOUNT-BURTON HOLMES.

Dec. 1—The Belgian Sisters of Luzon.
Dec. 8—The Ends of the Rope.
Dec. 15—Turbaned Tommies.
Dec. 22—The Gorge of Pagansan.
Dec. 29—Two Cities of Old Cathay.

PARAMOUNT-BRAY PICTOGRAPH.

Dec. 1—Industries of Our New Possessions; Goodrich Dirt cartoon.
Dec. 8—Faithfulness of the Four-Footers, New York's War Service Centers, Cartoon of a German Trick that Failed.
Dec. 15—How Museum Groups are Made; New York in War-time; Cartoon.
Dec. 22—The Silent Gun of the Future; Czecho-slovaks; Bobby Bumps Cartoon.
Dec. 29—The Vanishing Skirt; Beans; Cartoon, Uncle Sam's Coming Problem.

World Pictures Corp.

Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).
Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—The Allies (Carlyle Blackwell and Evelyn Greeley—Five Parts—Dr.).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.

0. Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Nov. 30—All Night (Carmel Myers—Five Parts Drama).
Dec. 2—Tongues of Flame (Marie Walcamp—Five Parts—Drama)—03283).
Dec. 9—Set Free (Edith Roberts—Five Parts—Drama)—03295.
Dec. 23—The Sea Flower (Juanita Hansen—Five Parts—Drama)—03450.
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Dec. 16—She Hired a Husband (Five Parts—Drama)—03305.

CHRISTIE FILM COMPANY.

Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Dec. 3—All Mixed Up.
Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Greiver Distributing Corporation, 51 East 42d Street, New York City.

No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.

The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

(Released Through Pathe)

Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).

HOPP HADLEY.

130 West 46th Street, New York.

The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

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GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

1510 South 22d Street, Lincoln, Neb.

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SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Boots (Constance Talmadge).
Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Nov.—The Midnight Patrol (Special).

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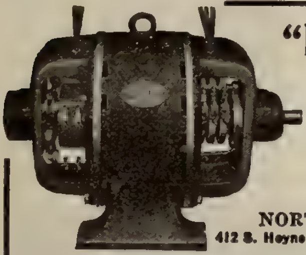

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List of Current Film Release Dates

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729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama)
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama)

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.
The Turn in the Road.

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC.
403 Times Building, New York.
Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).
The Star Spangled Banner (500 feet) (Gotham Film).
Columbia (500 feet) (Gotham Film).
Home, Sweet Home, and The Girl I Left Behind Me (Gotham Film).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
"The Hand of Vengeance."
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

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130 West 46th Street, New York.
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Human Clay.
Life or Honor.

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Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

JAMES KEANE.
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The Spreading Evil (Seven Parts—Drama).

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PERRET PRODUCTIONS.
Times Building, New York.
Stars of Glory.

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
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HARRY RAVER.
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The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
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Me und Gott.

UNITED PICTURE THEATRES.
The Light of Western Stars (Sherman Production—Six Parts)

ERNEST SHIPMAN.
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Sept.—The Prisoner of War (Five Reels).

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A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

HARRY RAPF.
Palace Theatre Building, New York.
Sins of the Children.
Wanted for Murder.

WILLIAM STOERMER ENTERPRISES.
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The Tidal Wave (Eight Parts—Drama).

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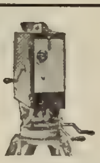

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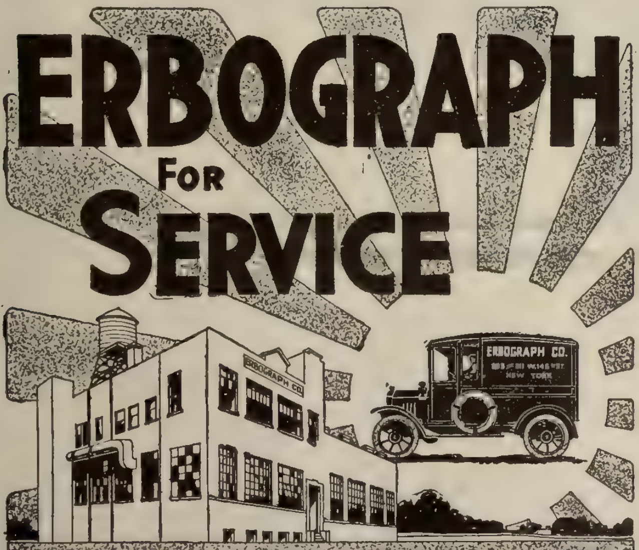
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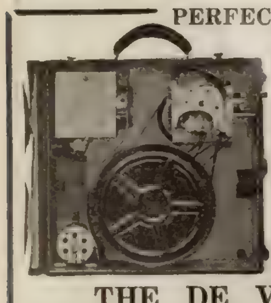

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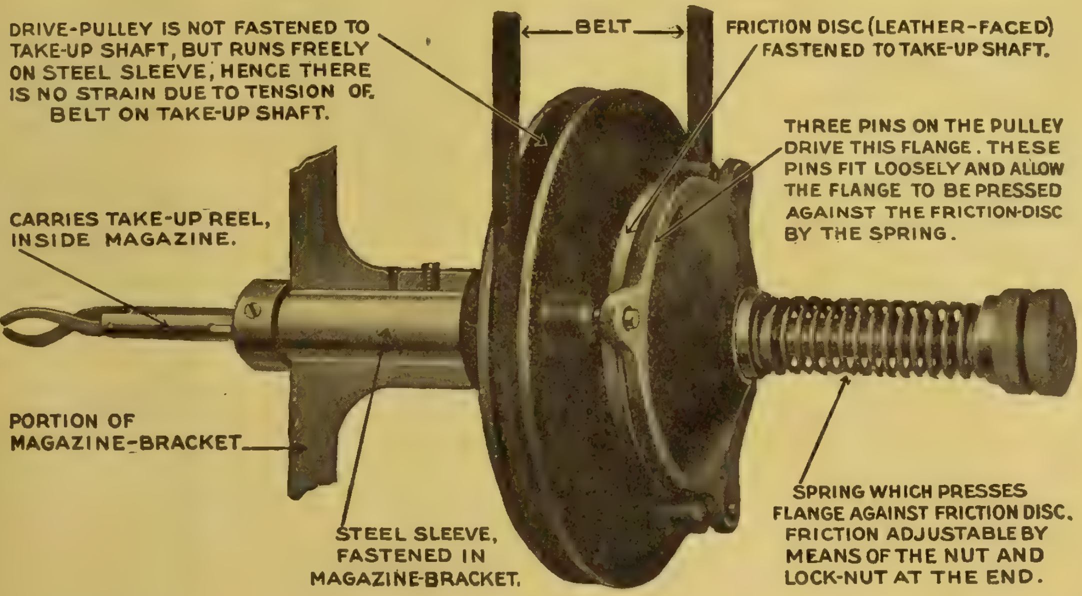
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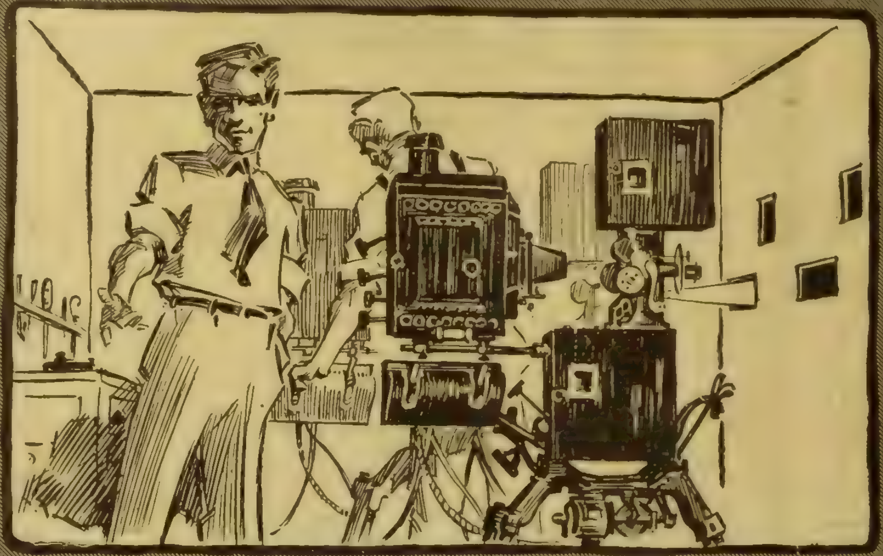

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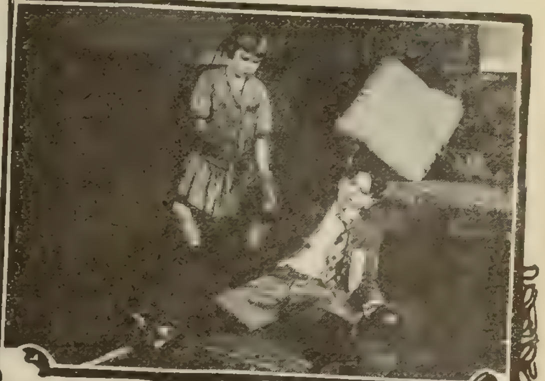

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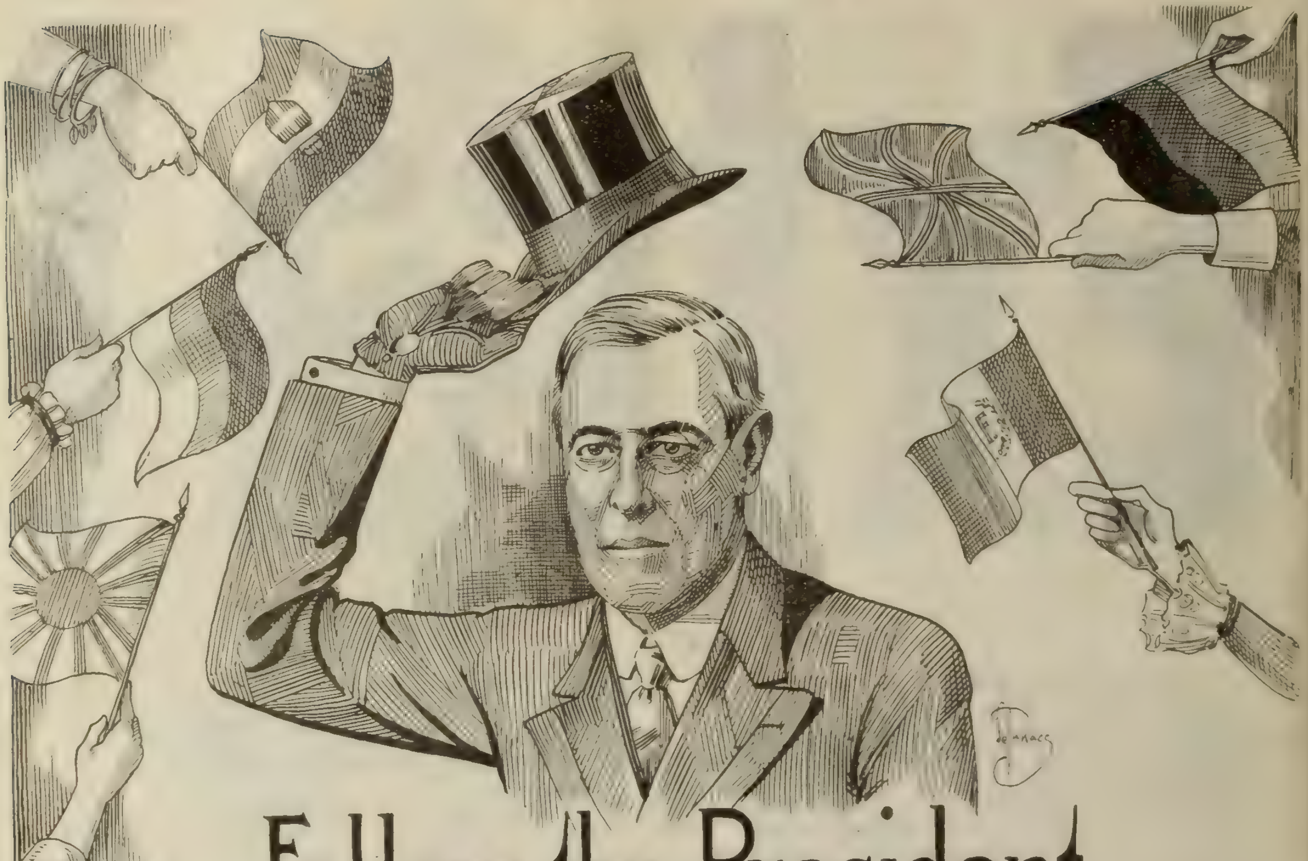

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We, like them, saw only the individual pictures and didn't grasp the magnitude of the whole, big, vast institution grown up around the successful Fox Idea.

When William Fox began producing some five years ago even he, with his great dreams of the future, had no shadow of a thought that the Fox Film Corporation would become the tremendous institution that it is—particularly in so short a time.

No one foresaw that Fox pictures would be seen in every part of the globe—that countless millions of people would become patrons of the Fox Idea of the photoplay—not only here in this country, but in almost every section of Europe, of Asia, of Africa, of South America, of Australasia.

William Fox has been busy producing month after month, year after year, until he has a record of pictures behind him that, in quality and quantity, is the real wonder of the moving-picture business.

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It Measures Likewise The Ever-Increasing Scope of the Fox Idea

The quality of the Fox pictures is proved by the astounding Fox success.

As to their quantity—well, up to date, Fox productions, if made into one picture, would have a footage of 200,284,160 feet or 38,000 miles, enough to reach around the earth with thirteen thousand miles of film left over.

This one picture would take a grind of five years and eight months, or over fifty thousand hours, to run—think of it!—a picture of more than two hundred thousand reels.

Does that give you any conception of the vastness of the productive growth and success of the Fox Idea?

On the basis of the Fox Idea—to give the public what it wants—William Fox has built up an edifice so stupendous in size that it is difficult to grasp its proportions.

The public has put its mark of approval on the Fox Idea as expressed in Fox pictures.

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The public will make **your** success—with Fox pictures.

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For whenever the unusual, amazing or extraordinary is done in photoplay production, 'most everybody who knows the film business just naturally says one word—"Fox."

Up to a year or so ago the photoplay world and the public were amazed at each new Fox film surprise.

Now they take each Fox surprise as a matter of course.

"The Fox way of doing things," they say, and look forward to the next.

William Fox has just gone on producing one surprise after another, until he has set a "surprise" standard of production.

So that motion-picture exhibitors and the public have become so used to the unusual from William Fox that they refuse to be surprised any more—at anything he does.

They just demand his films—and let it go at that.

True—the demand is progressive—is growing bigger and more insistent from day to day, from week to week, from month to month.

Until now—the demand is so vast that the question is—which exhibitor can get Fox productions first.

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More Than 38,000 Miles
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All this great success is very gratifying.

The public appreciates and wants Fox pictures—that's all William Fox is interested in.

The exhibitors, with their wise fingers on the public pulse, are showing Fox pictures whenever they can get them.

We congratulate these exhibitors on their sagacity—we thank them for their generous support and encouragement.

But—how many people fully realize the stupendous achievement that is the result of the Fox Idea in motion pictures?

Even we—including Mr. Fox himself—didn't fully realize it until we found time to sit back for a few days during the recent non-release period.

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FRANCIS FORD

with

MAE GASTON AND ROSEMARY THEBY

In His Newest and Greatest Serial

"The SILENT MYSTERY"

"Starts with a Francis Ford wallop."
—*Ex. Trade Review.*

"Packed with thrills and creepy doings."
—*M. P. World.*

"Cannot fail to find favor."
—*Morning Telegraph.*

"Has the necessary sustained mystery."
—*M. P. News.*

"A thrill to every minute."
—*Billboard.*

'A full limit of stuff to advertise."
—*Wid's Daily.*

The Greatest State Rights Buy in Years—

Francis Ford's Biggest and Best—Made to Order of Millions of Serial Fans—Whom No One Can Satisfy But Francis Ford—The Master Serial Maker.

Going—GOING—GO-O

Look at this List of Territory Sold

GREATER NEW YORK and NORTHERN NEW JERSEY—Merit Film Corporation, 126 W. 46th St., N. Y. C.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY—Arrow Film Company, 1235 Vine St., Philadelphia, Pa.

EASTERN CANADA and WESTERN CANADA—Exhibitors' Distributing Corp., 221 Yonge St., Toronto, Canada.

MARYLAND, DELAWARE, DISTRICT OF OLUMBIA, NORTH CAROLINA—Super-Film Attractions, Inc., 1209 E St., N. W., Washington, D. C.

WESTERN PENNSYLVANIA and WEST VIRGINIA—Penn Film Service, Matthew Teplitz, Pres., 938 Penn Ave., Pittsburgh, Pa.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA—First National Exhibitors' Circuit, 146 Marietta St., Atlanta, Ga.

LOUISIANA, TENNESSEE and MISSISSIPPI—R. Dean Craver, Charlotte, N. C.

NORTHERN ILLINOIS, INDIANA and WISCONSIN—Bee Hive Exchange, R. C. Cropper, Pres., Chicago, Ill.

MAINE, NEW HAMPSHIRE, VERMONT, MASSAHUSETTS, ONNECTICUT and RHODE ISLAND—Silent Mystery Corp. of N. E., 48 Piedmont St., Boston, Mass.

Buyers—WAKE-UP ! !

FRANCIS FORD has a tremendous following. Here you have him at his greatest and best—with a Supreme Serial that HAS HAD A UNANIMOUS VERIDCT of APPROVAL from ALL THE TRADE PAPER REVIEWERS—WITHOUT A SINGLE EXCEPTION. ALL AGREE that "THE SILENT MYSTERY" is a SURE FIRE BOX-OFFICE SUCCESS. Territory has been closing so fast as to establish new records. Write or wire for unsold territory. Louis Burston, Pres., Silent Mystery Corp.

LOUIS BURSTON, President
SILENT MYSTERY CORP.

HILLER & WILK, Inc., Selling Agents

42d Street and Broadway Longacre Building New York

Goldwyn Pictures

Here Is Another "Polly Of The Circus"

THOSE were the words of the reviewing committee of the National Board of Review when they saw Mae Marsh's next Goldwyn production.

A beautiful love story of appeal and pathos; a young girl's love and loyalty for her bankrupt father; a contest against uneven odds with an unscrupulous gambler and a Saratoga race scene that will thrill your audiences as few pictures ever have done before.

A picture that wins both exhibitor and public liking is

MAE MARSH
in
The Racing Strain

A romance of the Bluegrass

By Tex Charwate *Directed by Emmett J. Flynn*

Advertise it like this when it comes to your theatre:

"They're Off! The girl wins love—the horse wins a fortune."

"The day's best bet—fifty furlongs of daring, romance and thrilling adventure."

Released everywhere December 22.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

If You Don't Like Louis Bennison You Are Not Human

THE NEW YORK TIMES says this through its critic—strong words indeed for a great conservative newspaper.

An actor's scrapbook usually reveals his real *personality;* you can read what authoritative critics have said of him and accurately foretell his future success.

Every able, reputable critic in the larger cities of the country has unreservedly praised Louis Bennison and predicted his future as a screen favorite. In

Betzwood Film Company's
presentation of
LOUIS
BENNISON
in

Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

you will see the critical predictions begin to come true. This is the first of *six* Louis Bennison Star Series productions to be released exclusively through the Goldwyn organization.

Exhibitors in every Goldwyn branch zone have been invited to trade showings to "meet Louis Bennison." The immediate results of these showings have been a heavy volume of signed contracts.

We are now awaiting *your* contract for another winning star.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Write Your Own Ticket on a Comedian—

FIRST, he must be comic. He must be *wholesome.* He must be genuine. He need not seek to conquer the world in one picture, for if he does he will be forced and unnatural.

Naturalness and cleanliness are the elements you seek most.

Then you demand freshness, novelty, *zest.* These are the specifications that every exhibitor who knows his business and understands his public would write if he planned to make his own comedies for his own audiences.

And every thing we have here written is found in likable, laughable, happy-go-lucky

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You who read this are an exhibitor yourself. You *know* exhibitors. You know that not many of you write letters of praise. The exhibitor mind has worked out a rule that it doesn't pay exhibitors to tell a producer how much they like a star or a production.

But despite this, of the 2,900 exhibitors who are now playing Capitol Comedies easily 1,500 customers have written to Goldwyn saying: "I like the Capitol Comedies and my audiences are growing to like "Smiling Bill" Parsons more every day."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Do You Know the Real Idea Behind the Ford Educational Weekly?

LET us talk together, exhibitor and distributor, like "regular people" about the Ford Educational Weekly and the reasons both for its existence and its success.

Every great newspaper in America—every one that is rated as a successful, big money-maker—is founded upon *human interest and mass appeal.*

There is not a class daily paper in America with a tremendous circulation. The class dailies written for the minds of the select few have circulations ranging from 22,000 to 75,000 maximum a day.

But the papers that are *built for the public taste*— what a difference! There are two million-copy circulations in New York; one 448,000 daily circulation in Philadelphia; three in excess of 400,000 each daily in Chicago.

Our reason for telling you this is to give you *the real reason for the success and the tremendously widespread distribution of the Ford Educational Weekly.*

It is *built for the American public.* It is frank, open, interesting, human, vivid. It answers the multitude of questions the average alert American asks.

Goldwyn, as you have read in previous announcements, assumes the exclusive American distribution of the Ford Educational Weekly beginning with the first issue of January 12, 1919. We are frankly proud to be the marketing or releasing mechanism for *this altruistic product of the greatest industrial captain in our national life.*

Every Goldwyn office is now ready to sign contracts with exhibitors and the Ford Motor Company sales agents—there are 10,500 of them in the towns and villages of the country—will forward your applications for service to Goldwyn and give you any desired information promptly. Note the titles of releases under the "Educational" classification in this publication.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

LEONCE PERRET
PRESENTS

STARS OF GLORY

FEATURING
DOLORES CASSINELLI
AND
E K LINCOLN

PERRET PRODUCTIONS In

220 · WEST · 42nd STREET · NEW YORK ·

ALBERT E. SMITH
presents

HARRY T. MOREY IN

"Hoarded Assets"

SECOND RELEASE OF THE HARRY T. MOREY STAR SERIES

From the Story of the Same Title ***By Raymond S. Spears*** **Directed by** ***Paul Scardon***

HE was only a river pirate—and he was in love with a showgirl who was "playing for big money." And when he heard of the big gold shipment headed up the river at dusk, he believed that here was his chance to make his big haul and quit the old life forever.

By a cleverly devised plan, Jerry substituted twenty kegs of sand for the twenty kegs of gold in the shipment and buried the kegs in a cove up the river. Then he started to go honest—just as an alibi, at first.

And then his big man's heart told him that it was only circumstances of environment that had ever made him dishonest. Once he tasted of the comfort and security of honesty, he knew he could never go back to the old life. But there was the buried gold shipment—what of that? And what of the money needed to buy the things that he believed his wife craved?

Here is a real screen *story* holding every element of human appeal. And as the rugged river pirate, Harry Morey finds a role for which he is eminently fitted by physique and screen personality.

HARRY T. MOREY STAR SERIES SCHEDULE

(Current Releases)
"The King of Diamonds"
"Hoarded Assets"

to be followed by seven additional features on these dates:

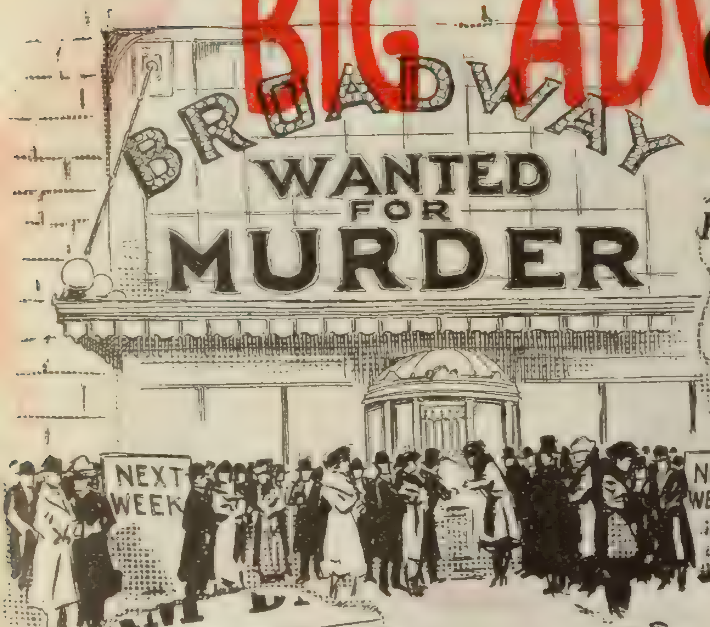
February 3, 1919	June 9, 1919
March 17, 1919	July 21, 1919
April 28, 1919	August 25, 1919
September 5, 1919	

VITAGRAPH

ALBERT E. SMITH *President*

E. K. Lincoln

THE BROADWAY THEATRE BIG ADVERTISING



Wanted for

Former Kaiser May Surrender to the American Authoritie

en Things Get Too Hot in Holland Briti Think He Will Seek the Protection of the Stars and Stripes.

[By Wireless to "The Evening Sun."]

Give Up Kaiser at Once, Allied Council Demand

British War Cabinet Unanimously Decides to Press for Extradition.

VE UP KAISER AT ONCE TO BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE

Holland Expected to Agree to Surrender of Former Emperor as a Pirate.

ENTENTE IS UNITED

Policy Toward Hohenolle Fixed at Conference in London.

AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP

NOT A PROPOGRANDA OR WAR FILM

SEE —
IRENE FRANKLIN AND BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKERS

ROMANCE
THRILLS
ADVENTURE

FROM M. KASHIN TO HARRY RAPF

DEAR MR. RAPF —

The advertising possibilities of "Wanted For Murder" have been well illustrated by the whirl-wind campaign launched in connection with its run at the Broadway Theatre. I feel certain that thousands of exhibitors throughout the country will reap the same splendid box office results. It is a great show proposition because it has so many different advertising angles.

SIGNED M. KASHIN

NOW

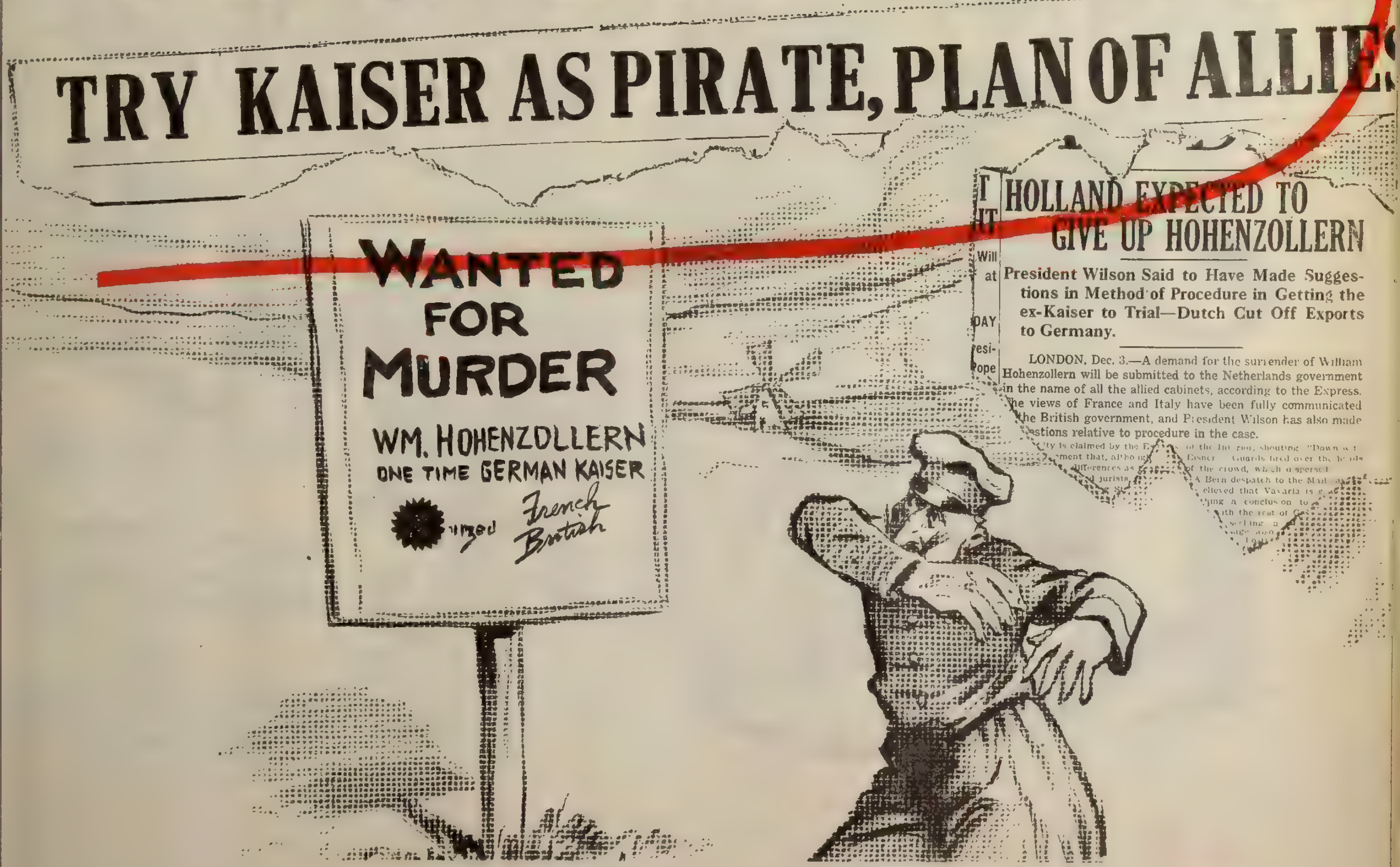
BOOKINGS PLACED BY

INDEPENDENT SALES CORP.

REPRESENTATIVES IN EVERY TERRITORY

RUN ILLUSTRATED THE POSSIBILITIES OF

MURDER



TRY KAISER AS PIRATE, PLAN OF ALLIE

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made stions relative to procedure in the case.

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

NOW

FILM CLEARING HOUSE INC

Carle E. Carlton's
Marvel of the Film Firmament
A ROMANCE

Starring **LIEUT. BERT HALL**
OF THE LAFAYETTE ESQUADRILLE
and **EDITH DAY**

The greatest drawing attraction of motion pictures today is

NAZIMOVA

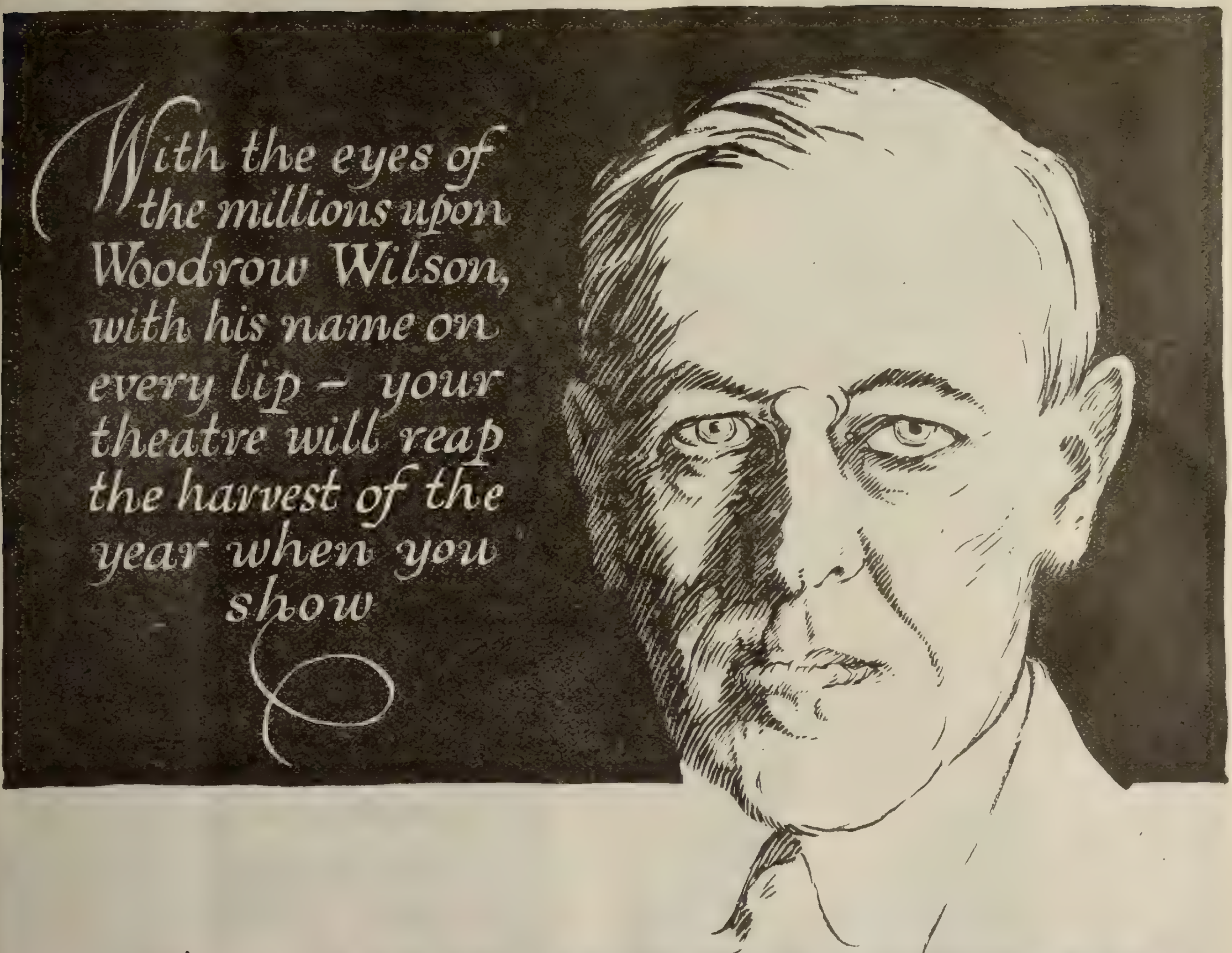
The public acclaimed her in *Revelation* and *Toys of Fate*- The public is now breaking the theatre records held by the motion picture kings and queens of yesterday by crowding to see her in *Eye for Eye*

In January the fourth great Nazimova production will be released.

Exhibitors are advised in order that their schedules may be kept open –

NAZIMOVA PRODUCTIONS

METRO – EXCLUSIVE DISTRIBUTORS –



With the eyes of the millions upon Woodrow Wilson, with his name on every lip – your theatre will reap the harvest of the year when you show

The GREAT VICTORY
Wilson or the Kaiser
The Fall of the Hohenzollerns

As a fascinating resumé of mighty historical events this production outrivals all productions for absolute timeliness and box office power.

Directed by Charles Miller.
Scenario by June Mathis
and A. S. Le Vino.

SCREEN CLASSICS INC.
Now booking at all
METRO EXCHANGES

Story by
Maxwell Karger
Director General

Metro All Star Series Productions

are their own best advertisement. They do more for the continuance of patronage at motion picture theatres than any other pictures in the field today.

The newest presents

Exquisite

EMMY WEHLEN

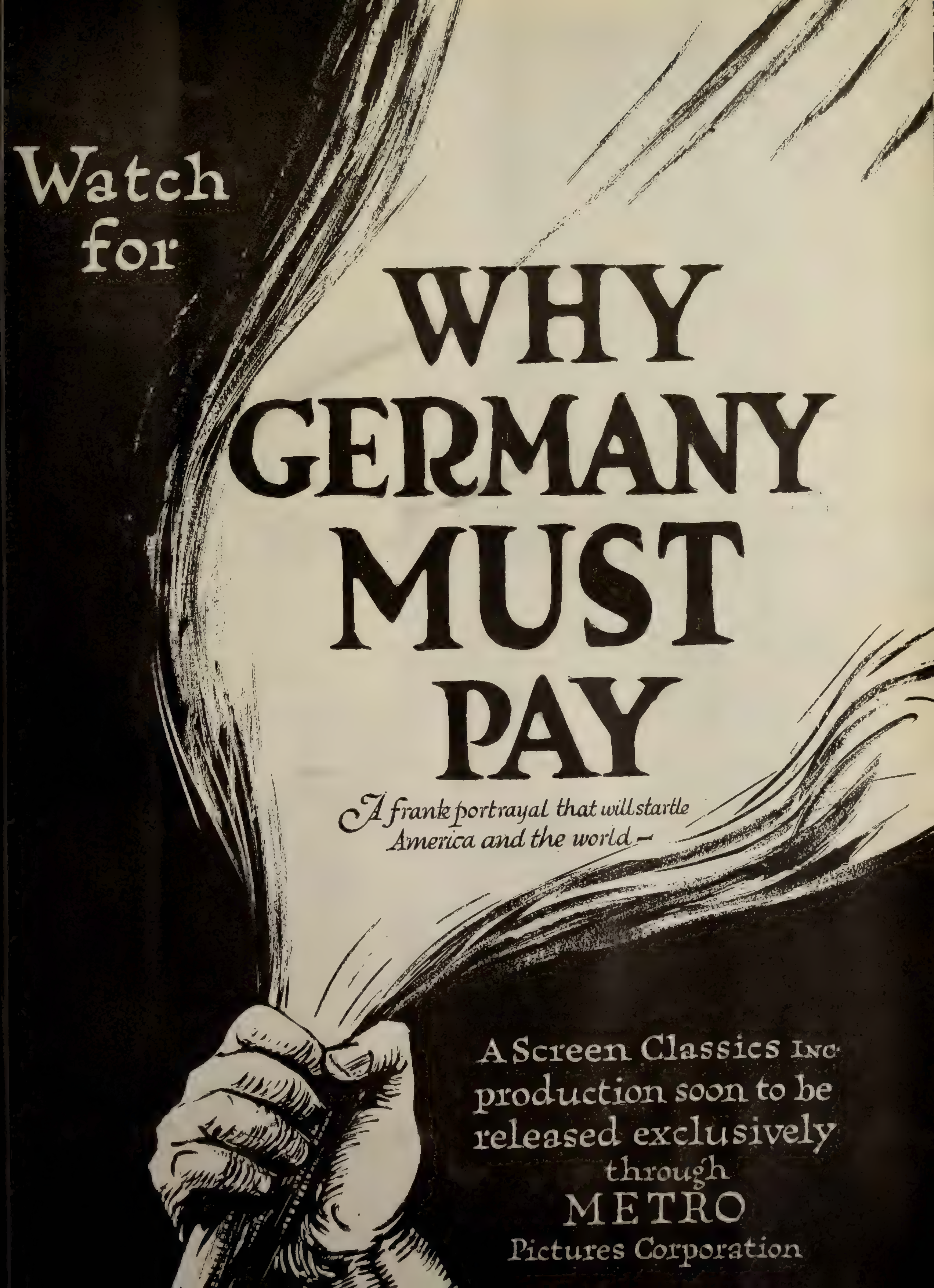
in

SYLVIA on a SPREE

Done into a scenario by June Mathis from the famous story by E. Forst and directed in 5 acts by Harry L. Franklin.

RELEASED BY **METRO** DECEMBER 16*th*

MAXWELL KARGER, DIRECTOR GENERAL

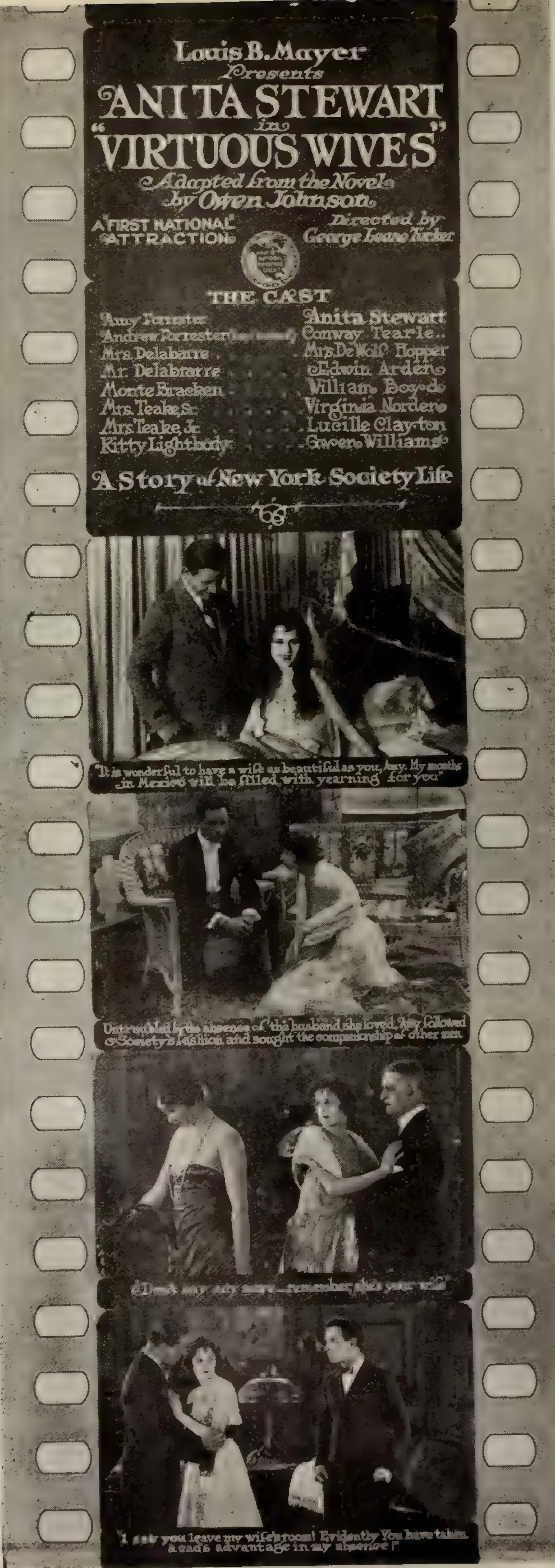


Watch for

WHY GERMANY MUST PAY

A frank portrayal that will startle America and the world—

A Screen Classics Inc
production soon to be
released exclusively
through
METRO
Pictures Corporation



Louis B. Mayer
Presents
ANITA STEWART
in
"VIRTUOUS WIVES"
Adapted from the Novel
by Owen Johnson

A "FIRST NATIONAL" ATTRACTION

Directed by
George Loane Tucker

THE CAST

Amy Forrester	Anita Stewart
Andrew Forrester [illegible]	Conway Tearle
Mrs. Delabarre	Mrs. De Wolf Hopper
Mr. Delabarre	Edwin Arden
Monte Bracken	William Boyd
Mrs. Teake, Sr.	Virginia Norden
Mrs. Teake, Jr.	Lucille Clayton
Kitty Lightbody	Gwen Williams

A Story of New York Society Life

"It is wonderful to have a wife as beautiful as you, Amy. My months in Mexico will be filled with yearning for you"

Untroubled by the absence of the husband she loved, Amy followed Society's fashion and sought the companionship of other men

[illegible] say any more — remember, she's your wife

"I [illegible] you leave my wife's room! Evidently You have taken a cad's advantage in my absence!"

This illustration is fac-simile of one side of herald which is printed in brown rotogravure.

To be

RELEASED
DEC. 29th

100%

A FIRST NATIONAL
ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

ELECT SP PICTURES

LEWIS J. SELZNICK
presents

CONSTANCE TALMADGE

in

“A LADY’S NAME”

from the play by Cyril Harcourt
Scenario by Julia Crawford Ivers
Directed by Walter Edwards

They're all after Constance—in “A Lady's Name”—and, they're all after Constance in the theatres throughout the country!

There's something about Constance Talmadge which makes your fondness for her grow and grow, the more you see her. She combines beauty with youth, nd there is also a touch of impishness about her. It is easy to understand why her popularity is ever increasing.”—*The Baltimore News.*

HENRY B. WALTHALL in "AND A STILL SMALL VOICE"

A virile and compelling drama of the Southland and the Money Marts of New York. The first of a series of eight superproductions starring this premiere actor from the studios of the National Film Corporation of America.

Released
December 29

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS

Released December 29th by
EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

They eat 'em alive

MARTIN JOHNSON'S CANNIBALS of THE SOUTH SEAS

Photographed at the risk of life

Released December 15th

The dainty morsel

"An Affiliated Release"

BILLIE RHODES

in

"THE GIRL OF MY DREAMS"

Produced by THE NATIONAL FILM CORPORATION OF AMERICA

Released December 22nd

eleased by

XHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS

Season's Greetings
from
Norma Talmadge

A. H. Woods presents

FANNIE WARD

in the adaptation of the famous stage success

THE NARROW PATH

Produced by Astra · Directed by Geo. Fitzmaurice
Scenario by Ouida Bergere and Jack Cunningham

Miss Ward's Pathé pictures "Innocent", "The Yellow Ticket", and "A Japanese Nightingale" have proven conclusively that she is an artist of the first rank, and a decided box office attraction. "The Narrow Path" is a story of the Double Standard, packed full of punch.

PATHÉ
DISTRIBUTORS

STRANDENAES — 18.

GABY DESLYS

the most piquant of all personalities, in

INFATUATION

a six reel special feature, produced by Eclipse Film Co. from the story by Marcel L'Herbier, and directed by Louis Mercanton.

"Pictorially beautiful.. Possesses a sturdy dramatic punch.. Gaby's costumes take one's breath away.. Effects are exquisite... Acting, settings and photography can only give complete satisfaction and provoke favorable comment from patrons."

Exhibitors Trade Review

PATHÉ
DISTRIBUTORS

STRANDENAES —18

To see them is to laugh!

"They are all good" says
F. F. Peters of the Majestic
Theatre, Hornell, N.Y., of the

HAROLD LLOYD COMEDIES

If you really want to
know what are the best
one reel comedies made
ask the exhibitors who
show Harold Lloyd

Produced by Rolin

PATHÉ
DISTRIBUTORS

THE SURRENDER OF THE GERMAN FLEET

an event unparalleled in history, is in the *regular* issue of the

OFFICIAL WAR REVIEW

Number 26

The importance of this film deserved a "special" issue at special prices. In accordance with a liberal policy, strictly adhered to, it was put in the regular issue at regular prices.

Official British, French, Italian and American pictures.

Presented by

COMMITTEE
ON PUBLIC INFORMATION
George Creel, Chairman

DIVISION OF FILMS
Chas. S. Hart, Director

PATHÉ
Distributors

A Woman's Love
The World's Greatest Treasure

It is the
deciding
factor for
good or evil
in most
men's lives

The CHALLENGE ACCEPTED

Directed by
Edwin L. Hollywood

Produced by Arden
Photoplay Company

starring
ZENA KEEFE *with Chester Barnett*

distributed by
W·W·HODKINSON·CORPORATION
through Pathe' Exchange, Inc.

Made In America

WELCOME HOME!

After giving the world Peace with Victory our soldiers are coming *home*. The nation welcomes *them* with open arms.

The home folk want to know how they accomplished their huge task. "Made in America," in a series of eight episodes, tells the story graphically, dramatically, vividly, *authoritatively*.

Every exhibitor should show "Made in America." It is an appreciation of the American soldiers who won undying fame and the gratitude of the Allied World.

ONE REEL RELEASED EACH WEEK

Produced and directed by

MR. ASHLEY MILLER

Published and Distributed by

The W. W. HODKINSON CORPORATION

thru Pathe Exchange, Inc.

PRODUCED WITH THE COOPERATION OF THE GOVERNMENT THRU THE DIVISION OF FILMS

Hang Up a New Box Office Record

Don't be satisfied. Beat your biggest day! That's the way to increase your income. This picture sets a new production record—you can set a new box office one.

Play "What Shall We Do With Him?" For All It's Worth

Make the most talked of subject of today *get money for you!* That's show-business. Be a *showman!*

Plan Your Voting Contest NOW!

Every man, woman and child in America has an answer to the question, "What Shall We Do With Him?" Let them vote in your theatre—again that is showmanship! You may send the votes to McClures Magazine at New York or, you can arrange to have your best newspaper receive them and publish the result.

Plan big! Cash big! Write the distributor's nearest branch now!

Produced by McClures Distributed by World

New York Goes Over!

"UNDER FOUR FLAGS"

the 3d Government War Film, showed simultaneously at the Rialto and the Rivoli, and attracted great crowds to both these popular theatres.

"Under Four Flags" made such a tremendous hit with New Yorkers that the Rivoli Theatre, which rarely employs a "repeat," arranged to show the film a second week!

The experience of exhibitors proves that the Government War Films go over big. They are profit-makers, too. The rental has been figured on a basis that will permit of showing at regular admission prices.

How many of these official pictures have you shown to your patrons:

The Official War Review
(Weekly) —Pathé

Pershing's Crusaders
—First National Exhibitors

Our Bridge of Ships
—General Film Corporation

America's Answer
Under Four Flags
U. S. A. Series
Available through the World Film Corportion, *except*

FOR CALIFORNIA:
Sol L. Lesser,
State Council of Defense, San Francisco.
FOR MICHIGAN:
Michigan War Preparedness Board, Lansing, Mich.
(Except Detroit and Wayne County, through World Film Corporation.)

Here's what the Metropolitan dailies had to say about the new film:

NEW YORK TIMES:
The man in the street must see "Under Four Flags" to know what it is, both as a war review and as a picture.

NEW YORK SUN:
The films drew heavily yesterday in spite of the rain, and proved well worthy of expectations.

NEW YORK WORLD:
"Under Four Flags" aroused the spectators to spontaneous enthusiasm.

N. Y. EVE. TELEGRAM:
"Under Four Flags" is the most graphic presentation of the actual participation by the Americans in battle.

EVENING MAIL:
New Yorkers shouted themselves hoarse and applauded themselves limp at the achievements of America and her allies. "Under Four Flags" went over the top with a characteristic American bang.

NEW YORK AMERICAN:
Soldiers, sailors, marines, civilians, women and children stood in line for a chance to see "Under Four Flags."

THE GLOBE:
It was the Big Chance of the movies, and the movies were equal to it. Naturally no such opportunity has occurred before in the life of the films.

The Bureau of War Photographs

The Bureau of War Expositions
presented by the United States and Allied Governments

Committee on Public Information
Geo. Creel, Chairman
Through the Division of Films
Chas. S. Hart, Director, Washington, D. C.

THE TIDAL WAVE

NOW OPEN FOR BOOKING TO LIVE EXHIBITORS!

A MERRY XMAS
HAPPY NEW YEAR

¶ The most stupendous screen drama in the annals of the motion picture—

¶ Quivering with a theme that affects every man, woman and child—

¶ Throbbing with the tensest thrills of life.

TURNING the NEVER DIMMING SPOT LIGHT of LIBERTY on the most amazing COLOSSAL BLUNDER in the History of Humanity!
C.S.

BOOK NOW

BY WIRE

¶ This magnificent feature and put the S. R. O. sign in front of your theatre.

¶ Cash in big with the timeliest subject in the market—

¶ The most certain money getter of the day—

¶ Full line of lithos, slides, photos and a handsome herald.

STATE RIGHT BUYERS,

Act quick—don't delay—WIRE NOW.

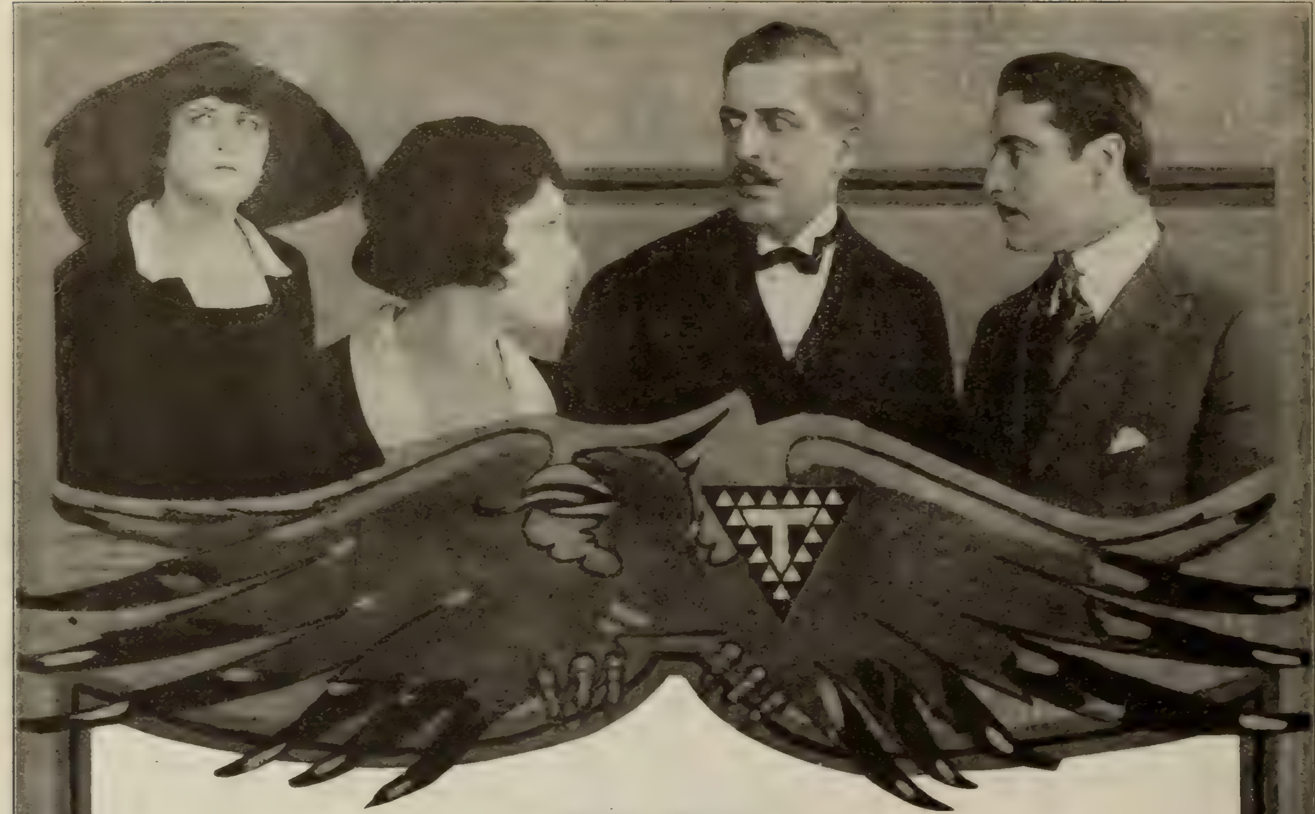
Not a war story, but gripping with international conflict.

Written and picturized in eight wonderful parts by William Stoermer, author of the Honor System.

WILLIAM STOERMER ENTERPRISES

TEMPORARY OFFICE
SUITE 709, 729 SEVENTH AVE.
NEW YORK CITY
Phone, Bryant 10359

A Few Territories Available
"Law of the Northwoods"
A Smashing Story of the Great Northwest in 5 Reels.



Triangle Presents

GLORIA SWANSON **GRETCHEN LEDERER**
HARRY MESTAYER **JACK RICHARDSON**

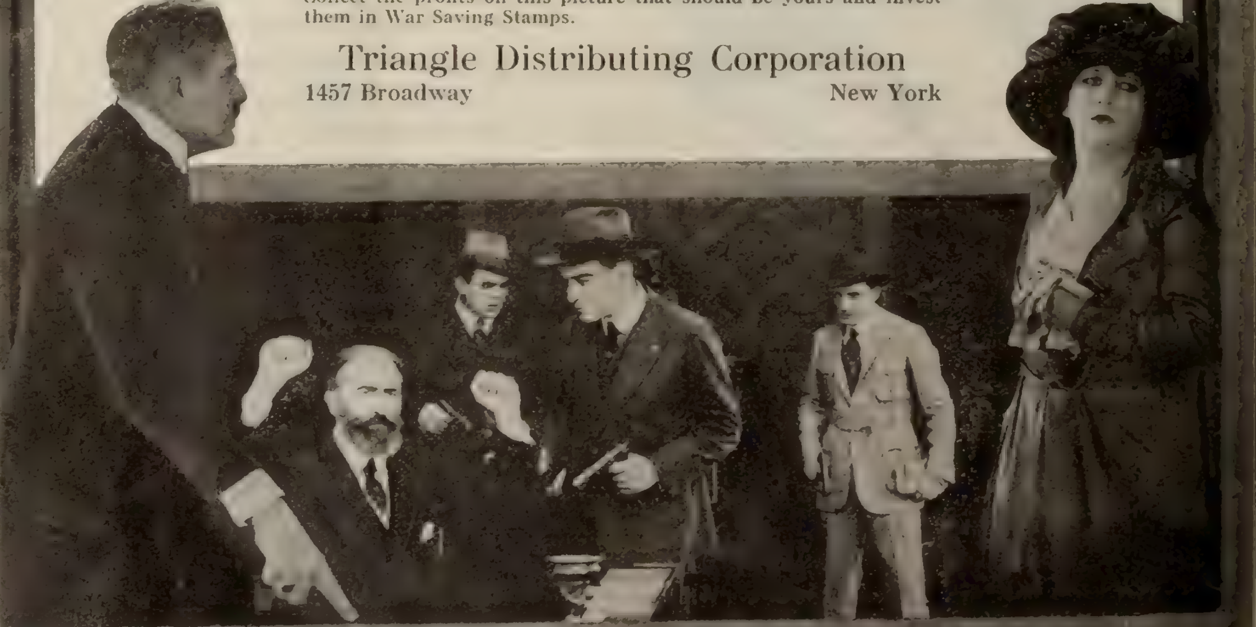
in

"WIFE OR COUNTRY"

Redemption, gratitude, love and patriotism are the motives which enhance this drama. It is not a war play but one timely in its appeal. Produced with a cast containing four players whose names are favorably known to your patrons, the Triangle trade-mark guarantees a picture at a profitable rental that will certainly entertain your patrons.

Collect the profits on this picture that should be yours and invest them in War Saving Stamps.

Triangle Distributing Corporation
1457 Broadway New York



Adolph Zukor presents

Marguerite Clark

in

"Little Miss Hoover"

A Paramount Picture

Adapted from "The Golden Bird" by Maria Thompson Daviess
Scenario by Adrian Gil-Spear. Directed by John S. Robertson.

When Marguerite Clark Raises Chickens!

WITH a few hens and a rooster she tried to frighten the wolf from the door—and you know how difficult it is for chickens to frighten a wolf!

In the midst of it all the incubator broke.

Did she sit down and cry? She did **not**! She took the eggs to bed with her and in the morning there they were, a whole family of little chicks.

When last seen, the wolf, his tail between his legs, was seen fleeing, scared to death, over the hill.

So will "Little Miss Hoover" chase bad business.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

Artcraft Pictures

RIALTO

Monument Square

Paramount-Burton Holmes Travel Picture
"Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy, "Yankee Doodle"
Latest News Weeklies

ADOLPH ZUKOR *presents*

Marguerite Clark

IN

"Little Miss Hoover"

A Paramount Picture

Adapted from "The Golden Bird" by Maria Thompson Daviess,

Scenario by Adrian Gil Spear
Directed by John S. Robertson,

The *sweetest* face he'd *ever* seen!

No wonder the man was smitten! Her face on a lobby poster will jam any theatre in America any day in the week! You—why you tell your wife you are devoted to Marguerite Clark, and she feels it just proves your good taste! Surest thing in the world, *your seeing this picture!*

RIALTO

THEATRE

Paramount-Burton Holmes Travel Picture
"Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy
"Yankee Doodle"
Latest News Weeklies

ADOLPH ZUKOR
presents

MARGUERITE CLARK

IN

'Little Miss Hoover'

A Paramount Picture

Adapted from 'The Goden Bird'
by Maria Thompson Daviess
Scenario by Adrian Gil Spear
Directed by John S. Robertson

SHE is one little witch we all adore. Marguerite Clark! Eyes like fairy pools. Lips like a newborn rose. Smiles like sunbeams. You know *one person* who will see "The Golden Bird."

The fact that big theatres use these advertisements, and eep on using them, would lead you to believe, wouldn't it, hat they're business bringers and business builders.

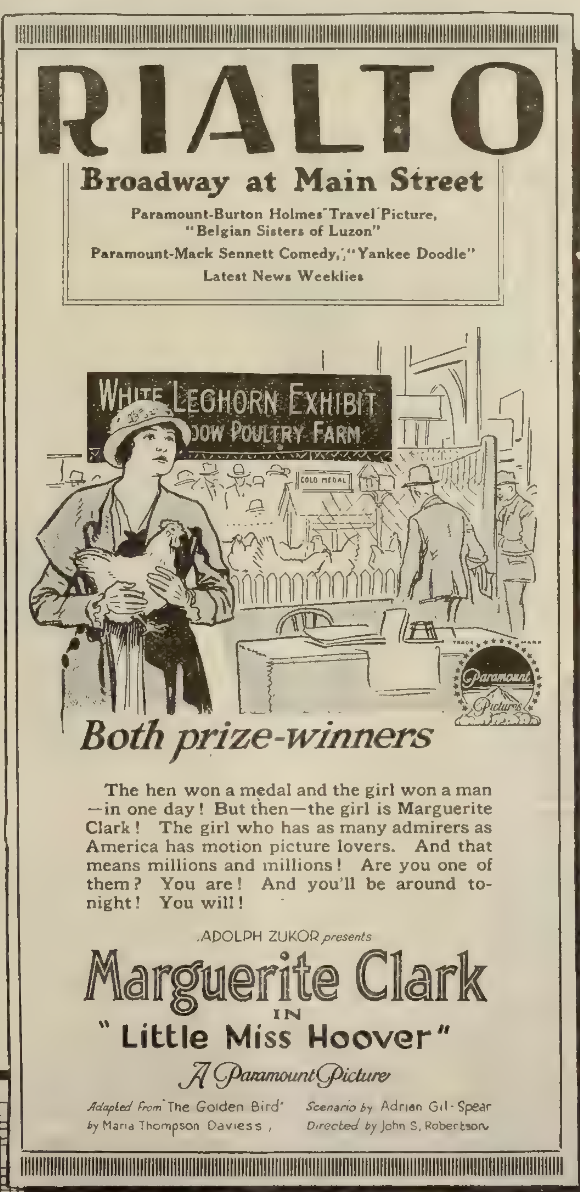
RALPH RUFFNER, of the Jensen and Von Herberg Theatres, one of the best nown moving picture theatre advertising en, says the line-cut advertisements in the aramount and Artcraft press books are ust the things he wants.

He uses them continually in advertising he Rialto in Butte, Montana.

How about you?

Perhaps sometimes they don't fit in exactly ith your advertising policy.

Then write to Progress-Advance, the Famus Players-Lasky Corporation's Service agazine, and anything you ask for will be ade especially to order for only the cost of ngraving or electrotyping.


White Leghorn Exhibit
dow Poultry Farm
Gold Medal
Paramount Pictures

RIALTO

Broadway at Main Street

Paramount-Burton Holmes Travel Picture, "Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy, "Yankee Doodle"
Latest News Weeklies

Both prize-winners

The hen won a medal and the girl won a man—in one day! But then—the girl is Marguerite Clark! The girl who has as many admirers as America has motion picture lovers. And that means millions and millions! Are you one of them? You are! And you'll be around to-night! You will!

ADOLPH ZUKOR *presents*

Marguerite Clark

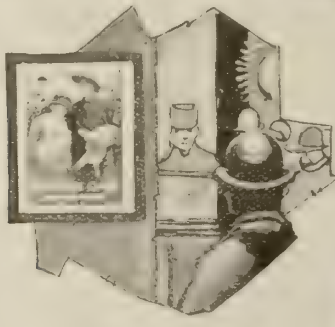
IN

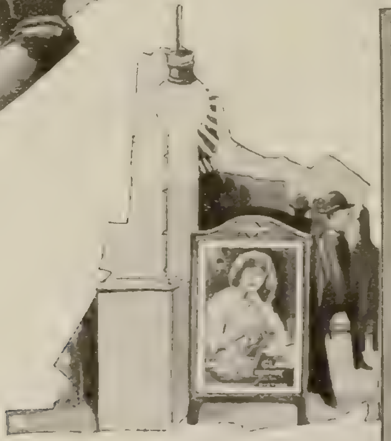
"Little Miss Hoover"

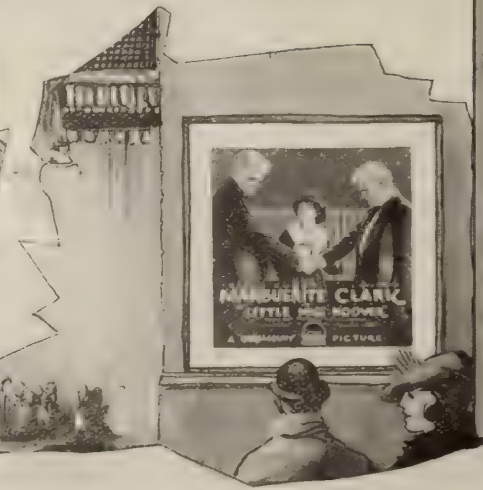
A Paramount Picture

Adapted from The Golden Bird' *by* Maria Thompson Daviess, *Scenario by* Adrian Gil-Spear *Directed by* John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* **JESSE L. LASKY** *Vice Pres.* **CECIL B. DE MILLE** *Director General*
NEW YORK







Adolph Zukor *presents*

MARGUERITE CLARK

in

"Little Miss Hoover"

A Paramount Picture

As To The Posters

TRYING to reproduce in black and white a beautiful five-color poster is like trying to tell how a violin sounds.

These illustrations on this page can give only a small idea of the splendor of the lithographs for Marguerite Clark in "Little Miss Hoover."

The best poster artists in America make the paper for Paramount and Artcraft Pictures. Many exhibitors say it improves with each production.

We hope it's true.

What do you think?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY [illegible] CECIL B. DE MILLE [illegible]
NEW YORK

DOUGLAS FAIRBANKS

in

"Arizona"

An ARTCRAFT Picture

Adapted from Augustus Thomas's Play, "Arizona"
Produced by Douglas Fairbanks Film Corporation

The Villain Said the Hero was a Crook!

REMEMBER how it was in the play? Everybody does, for everybody has seen "Arizona" on the stage.

What suspense! What excitement when Lieutenant Denton started to square things with the heavy!

That was on a small stage in front of painted scenery. And even there it was a tremendous scene.

But imagine what happens when Douglas Fairbanks is the hero and he has all of the state of Arizona for the stage upon which to give the villain what's coming to him!

As surely as Douglas Fairbanks beats the villain, so will "Arizona" beat all your box-office records.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Adolph Zukor presents

ELSIE FERGUSON

in

"Under the Greenwood Tree"

By H. V. Esmond. Scenario by Adrian Gil-Spear. Directed by Emile Chautard

An ARTCRAFT Picture

ROMANCE! That's what they want now! Love and adventure and beauty. And here it is in another charming Elsie Ferguson picture.

"Elsie Ferguson can reach out across the screen and take you by the hand and lead you where she will."—*New York Tribune.*

" 'Under the Greenwood Tree' serves to purvey Elsie Ferguson's allurements. She appears to advantage equally in modish gowns, dishabille and a bathing suit."—*New York Sun.*

"Elsie Ferguson is winning new admirers at the Rivoli this week."—*New York Journal of Commerce.*

"Miss Ferguson is a lovely figure, graceful in every movement, charming in all she does."—*New York Times.*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Thos. H. Ince *presents*

Wm. S. Hart

in

"BRANDING BROADWAY"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

When A Real Man Tackles The Great White Way!

INTO New York City goes William S. Hart. Fifth Avenue puts him in a panic, the cabarets daze him but the men and women with their city stuff—they can't fool William S. Hart!

He shows them how a real man can fight and love.

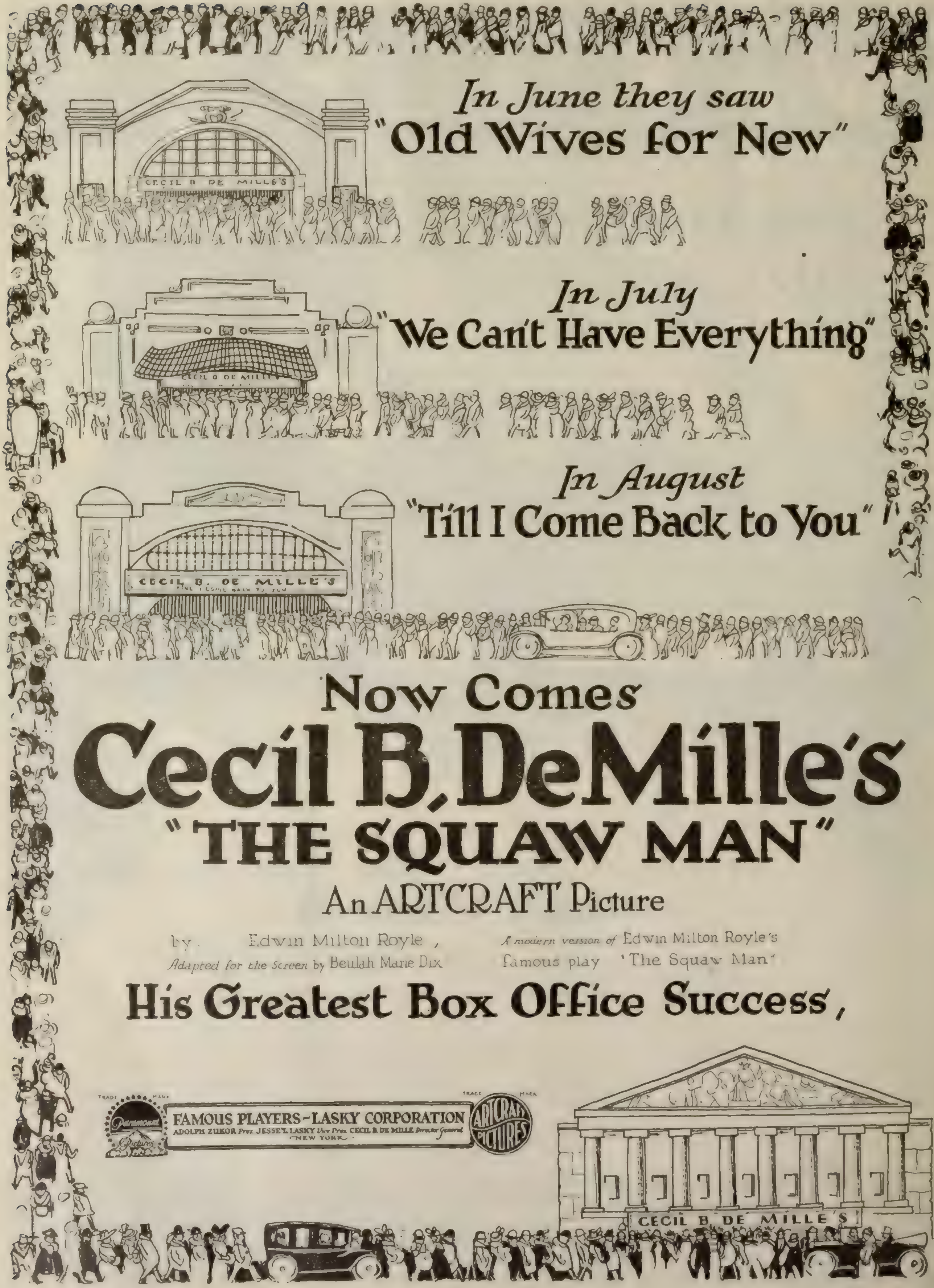
It's Hart in a new sort of story that's going to set new records in your theatre.

Advertise it *right*! Play up the Broadway angle.

How'd you like, for instance, to use the lay-out shown above?

It's ready for you—with a line drawing in place of the half-tone cut, so it will print well in newspapers—in the office of Progress-Advance. A mat of it (4-column size) is free. An electrotype (4-column size) will cost you $2.50. Other sizes will be made especially for you for the cost of engraving.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



In June they saw
"Old Wives for New"

In July
"We Can't Have Everything"

In August
"Till I Come Back to You"

Now Comes
Cecil B. DeMille's
"THE SQUAW MAN"

An ARTCRAFT Picture

by Edwin Milton Royle,
Adapted for the Screen by Beulah Marie Dix

A modern version of Edwin Milton Royle's
famous play "The Squaw Man"

His Greatest Box Office Success,

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky *presents*

ETHEL Clayton

in "The Mystery Girl"

Adapted from the story, "Green Fancy," by George Barr McCutcheon.
Scenario by Marion Fairfax. Directed by William C. De Mille.

A Paramount Picture

"Number 477" Had The Jewels!

"The Mystery Girl" give Ethel Clayton one of the greatest parts of her career—a stop-at-nothing heroine who sees things to be done and does them!

George Barr McCutcheon's story revolves around a box of jewels, a clever thief, a beautiful girl and of course the hero, "Number 477" is the "Mystery Girl" and that's Ethel Clayton.

Every one of Ethel Clayton's Paramount Pictures adds to her box office value. "Women's Weapons" was a big success and "The Mystery Girl" is just as good. You can't ask for anything better than that.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK Artcraft Pictures

TRADE MARK Paramount Pictures

Progressive Exhibitors!

?

How many of my patrons of today saw these four new series of Re-issues—

15 KAY BEE COLUMBIA
15 KAY BEE UNION

Two-Reel Western Dramas
Directed by Thos. H. Ince

28 KEYSTONE LIBERTY
28 KEYSTONE EAGLE

Single-Reel Comedies
Produced by Mack Sennett

How many of my patrons of today who have seen these remember them more distinctly than to retain the impression that the KEYSTONES were mighty funny, and that there were plenty of thrills in the KAY BEES.

Beyond a question they are the best one and two reel subjects on the market—Re-edited, Re-constructed, Re-titled.

New advertising matter of punchy one, three and six sheets and 8x10 photographs on the Kay Bee subjects; and one and three sheets and 8x10 photographs on the Keystone subjects.

Released, commencing January first, through best Independent Exchanges.

W. H. PRODUCTIONS CO.

71 West 23rd Street New York, N. Y.

THE "HELL CAT'S" AVERAGE—

is 100%—says a well-known critic. "When Panchita O'Brien takes the law in her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke, her act more than justifies itself. In other words—Panchita is a thoroughbred."

Thoroughbreds are also found among trade papers—and the term *"average"* is sometimes used when talking circulation.

A thoroughbred trade paper is not afraid to print the truth, and its editorial and general text columns are not guided, governed or gulped by its advertising pages.

We know—and we seldom crow—the circulation "average" of the MOVING PICTURE WORLD tops by thousands any other paper in this particular field. It has a 100% *reader* circulation, and each week it circles the moving picture trade—*in every country* where moving pictures are bought or sold in the English language.

Our subscription department has the records—come and see them.

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The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P. Chalmers in 1907

SELLS TICKETS ON "$ DAY" PLAN

Manager Griffith of Poli's, Meriden, Conn., Borrows $311.90 from Mr. and Mrs. Patron, Using Familiar Merchandising Scheme—Built Up Lagging Matinee Business

THE "Dollar Day," which has been so successfully exploited as a means of community merchandising throughout the country, has again been applied to the moving picture business. Walter L. Griffith, manager of Poli's Theatre, Meriden, Conn., is the man who has achieved with great success attending, the coupling of the Dollar ($) Sign with a "drive" to sell admissions. Through the courtesy of Manager Griffith and aided by excerpts from the Meriden Daily Journal we are able to present for the benefit of exhibitor-subscribers to The World a detailed explanation of the plan.

For several years, as many of our readers know, merchants of many communities have co-operated in "Dollar Days," when $1 would buy, on those special days, or at specific hours, more than the same money could buy, in value, at any other time. In some towns "Dollar Day" is made a gala affair. Streets are decorated, "free vaudeville" attractions, are provided, bands are hired to furnish music, and the event is generally "circused" to bring into the town residents of the surrounding country side.

Griffith Works By Himself.

In Meriden, Manager Griffith had none of these "extras" to help along his scheme. He established his own "$ Day," advertised it in the papers and by "throw-aways," boomed it all he could in every way, and on December 11 the Journal had this to say:

> The "Dollar Day" plan which Manager Walter Griffith of Poli's Theatre will put into effect today is something entirely new in the theatrical business. The plan has already attracted advertising firms out of the city, and yesterday a representative of the Roebling system called on Mr. Griffith to find out about it. He stated that he had been instructed to watch the plan and make a report.
>
> The present slow process of selling theatre tickets and the consequent inconvenience to patrons who have to wait in line before entering the theatre caused Mr. Griffith to think up a plan to obviate this nuisance.
>
> **Time and Money Saving Plan.**
>
> The selling of tickets now requires twice the time that it did before the war tax was imposed upon tickets. In making change the cashier must use pennies, so that the time consumed in making change is doubled, as it is very seldom that patrons present the correct amount at the box office, since the passage of the law requiring the collection of the war tax.
>
> The meal ticket and mileage book ideas are familiar to everyone, and Mr. Griffith's plan is similar in scope. It saves time for the patron, and at the same time it is a benefit to the management inasmuch as people are not kept in line, out on the sidewalk, thereby discouraging others from attempting to enter.
>
> If people will avail themselves of the offer made and buy a supply of theatre tickets today, they will avoid the congestion, and at the same time make a saving, as there will be quite a saving under the new plan.
>
> The only dollar sale which is contemplated is the one for matinee and night gallery tickets. The other sales proposed are for $1.04 and 90 cents. The plan derives its name from the first of the three offers which are made.
>
> Twenty matinee or night gallery tickets will be sold for $1, the usual price being $2.20 for these 20 tickets. Mr. Griffith explained that the reason for this more than 50 per cent. reduction is that the attendance at matinees is not usually anywhere near the capacity of the house. These 20 tickets, including the war tax, will cost but $1.
>
> The second offer is seven 17-cent evening tickets for $1.04, which is a saving of 15 cents, and the third offer is five 22-cent evening tickets for 90 cents, which is a saving of 20 cents.
>
> All of these tickets are good for their face value, 5 cents, 17 cents or 22 cents, to apply on the cash value of tickets to any performance which is given by the management at Poli's Theatre.

Walter L. Griffith.

Griffith Explains in Detail.

From Manager Griffith we have received other details that will be of aid to exhibitors in "putting over" the scheme. "Our idea," says Mr. Griffith in his letter, "was to increase the matinee attendance—but we could not conflict with our better seat-sales by offering a reduced admission scale to interfere with the higher priced clientele we are catering to. But Uncle Sam has something to say about admissions these days and so we figured out a plan whereby we would pay the tax and still offer 'bargains.'

"Our plan was divided into three offers, as follows: twenty matinee or night gallery tickets for $1 (would cost $2.20); 7 evening tickets (17 cents) for $1.04 (would cost $1.19); 5 evening tickets (22 cents) for 90 cents (would cost $1.10)—war tax paid in all offers. We opened the box office at 10 A. M. and sold until the theatre closed. The gross over our regular day's business was $311.90!

"What does that mean to a manager? Just go to the bank and try to borrow $311.90, and they will let you have it at bank interest with security that must be acceptable to them. We borrowed from our public $311.90 and nothing said about the interest. And Wednesday, December 11, was one of the most disagreeable days we have had this winter!

Matinee Business Benefited.

"We have watched very carefully the outcome of the sale as affecting matinee business, and it has been a benefit. Only a few days have elapsed (Mr. Griffith wrote The World on December 14), but our cash business has increased and our theatre is filled better than it has been at matinees. This only proves that if they get them in their pockets they will either use them or give them away—like the man who buys three cigars, intending to smoke them all himself. The matinee ticket drew the best, and that was just what we wanted it to do—fill our house afternoons.

"Here is how we operated, serving out the 20 matinee or night gallery admissions, paying the war tax, and getting $1. We take eight regular tickets from the matinee roll (that is if you want the gross of your sale to apply to your regular day's business), and to this we add 12 of the Special Tickets. From this sale of 8 tickets we receive the regular price (10 cents) with war-tax added, which totals 88 cents. This leaves us 12 cents that we are collecting from Mr. and Mrs. Public to pay for the twelve additional courtesies which Uncle Sam requires.

"The night inducements are on the same principle, only we add one ticket. The nearest we could come to even money was 7 tickets (17 cents) for $1.04, and we wondered if it would detract from the idea. But it did not and it went along with the Dollar Day idea all right. The five 22 cent tickets for 90 cents was another price away from the Dollar scheme, but it worked fine. In the last two graduations of prices we did not need the extra draft, but to go through with the idea we went ahead as shown.

This Ticket is Good For Any Performance
(FACE VALUE) — AT
POLI'S THEATRE, Meriden, Conn.
Given in connection with
$ DAY SALE | **Value, 17 Cts.**
The object of this Sale is: Promote Sale of Tickets in Advance

U. S.
Government
War Tax
has been
paid on this
Courtesy.

Kept the $ Sign Before the Public.

"In all the display we used or wherever we could get the slogan before the public eye we said: 'You'll Be There; Poli's $ Day'—using the $ sign prominently. In our 'readers', on throwaways, in store-window cards and everywhere, we stuck the '$ Day' slogan before the eye of the public. We made a special trip to the city editor of the Journal and 'planted' the story we were anxious to get.

"So well are we satisfied that we are after it again, in the worst week in the theatrical year—the week before Christmas. But in all the 'boosting' we do, for this Christmas sale, will be the idea of 'Christmas Presents'—advising that the ladies cut out the green neck ties, handkerchiefs and cheap perfumery and give hubby something that she can help him use. Tickets are to be sold in nice envelopes, holly and all that on the outside, making it a regular Christmas present."

What It Means To You

$ Day at Poli's $
Dec. 11th

20 Mat. or Night Gallery Tickets for **$1.00**
(Would cost you $2.20)
War Tax Paid.

7 - 17 Cent Evening Tickets for **$1.04**
(Would cost you $1.19)
War Tax Paid.

5 - 22 Cent Evening Tickets for **90 Cts.**
(Would cost you $1.10)
War-Tax Paid.

Tickets purchased are Good for face value at any Performance.

Don't Forget The Date
Wednesday, December the **11th**

Box Office Opens at 10 A. M. for the
$ DAY POLI SALE! $

Manager Griffith advises The World that exhibitors everywhere are welcome to use his "$ Day" plan, but asks that they let him know if they work out any improvements on the scheme. Here is a practical idea; a proved plan to do something unusual, to attract a special attention to the moving picture theatre, big and little, and to benefit the business along legitimate lines.

Clark Moves to East to Direct Exhibitors Mutual

WILLIAM J. CLARK, president of the Exhibitors Mutual Distributing Corporation and vice president of Affiliated Distributors Corporation, has resigned as president of the City Commission of Grand Rapids, Michigan, to come to New York to direct the activities of Exhibitors Mutual. He became president of Exhibitors Mutual upon the recent reorganization of the Mutual Film Corporation when a group of exhibitors acquired the ownership and control of the Mutual exchanges.

William J. Clark.

Mr. Clark entered the field of distribution as vice president and general manager of the Affiliated Distributors Corporation, which was organized last spring. Early in November exhibitor interests acquired control of the Mutual exchanges.

Mr. Clark has been for a long time a practical exhibitor. He has for a number of years personally directed the Consolidated Theatres of Grand Rapids, which owns the Majestic Gardens, Strand, Orpheum, Idle Hour and Original, all downtown theatres and every one a successful house.

Mr. Clark's other interests are extensive. He is president of the Little Rock Lumber and Manufacturing Company, Little Rock, Ark.; president of the Clay Brick Company of Grand Rapids, Mich.; president of the Surety Land Company of Grand Rapids; vice president and secretary of Consolidated Theatres, Grand Rapids; treasurer of the Kent Storage Company, Grand Rapids; treasurer of the Sanitary Milk Company, Grand Rapids, and a director of the Grand Rapids Ice and Coal Company and the Commercial Savings Bank of Grand Rapids. He is a Shriner and has filled all the offices of the Masonic order up to Potentate of the Shrine.

Mr. Clark plans to move to New York immediately after the first of the new year and establish his home in New York City.

Rothacker Insures Employes.

W. R. Rothacker, president of the Rothacker Manufacturing Company of Chicago, after spending a few days in New York and its vicinity, boarded his train for "back home" on December 19. His business here consisted chiefly in supervising the making of some industrial films in New Jersey. The Rothacker plant in Chicago is well known as one of the largest and most prosperous moving picture plants in the country, being continually busy with films of either a novel or educational value. His latest series of pictures, known as the Outdoor Series, is being handled by the Affiliated Distributors' Corporation. One of the most attractive of these, "Peaks, Parks and Pines," was the featured educational number of a recent program of the Rialto Theatre, New York.

Mr. Rothacker, apart from his business interests in the east, was absorbed in a plan of practical benefit for his several hundred employes. In place of the usual gold piece bonus he is presenting each and every one of them with a life insurance policy on which he pays the premium for the period of time which they remain in his employ. These policies range from $500 to $1,800.

Phillips Picture Goes to Broadway.

Jewel Productions, Inc., has announced the opening of the premiere showing of its master picture, "The Heart of Humanity," at the Broadway Theatre, New York, Sunday, December 22. The film will remain at the theatre indefinitely and will be presented with elaborate musical accompaniment and stage effects. Manager Kashin is making extensive preparations for the showing and expects to boost it with many original advertising stunts.

The premiere public showing will be preceded on Friday, December 20, by a special showing for critics, at which Dorothy Phillips, star of the production, and her husband, Allen Holubar, who created it, will be present.

"America's Answer" Booking Well.

Although the war is over, it is the experience of exhibitors that there is no lessening of the demand of the public for official war pictures. This is shown in the remarkable record of bookings for "America's Answer," the second official United States war picture.

The picture was first shown officially in New York in July, after which official presentations were made in a number of the principal cities. It was released through the World Film October 11.

Up to the present time "America's Answer" has played in 1,819 theatres and contracts are made for its exhibition in 3,204 other theatres. Contracts are now being made at the rate of 150 or 200 each week.

RUFFNER SEES NEW YORK AND TALKS

After Tasting the Ocean and Finding It Salt, He Drops In on Associated Advertisers and Relieves Pent-Up Feelings, to the Edification of His Hosts

SUNDAY morning Ralph Ruffner, of the Rialto, Butte, Montana, solemnly stalked across the somewhat soiled sands of Coney Island. Having dipped his hand in the water and tasted it, to assure himself that it was salt, he figured out that at last he had completed his journey from ocean to ocean. Just a week before (allowing for the difference in time) Ruff had hustled out from between the sheets in the early morning to take from a messenger a telegram from J. Von Herberg, of Jensen and Von Herberg, telling him to meet the boss for a trip to New York. Mr. Von Herberg was coming on business, but Ruffner's transportation had "For a Good Boy" marked on it, like the china mugs that we used to get—well, some time ago.

They came into New York in a baby blizzard Wednesday December 11, and registered at the Claridge. Then Ruff started out to see New York. Thursday he was invited to attend a meeting of the Associated Motion Picture Advertisers, and Ruff surely was among those present on the occasion of that luncheon. He had never met most of the press agents who comprise the association, but he had been in correspondence with most of them, and he had much additional to say. He said it—not all of it, but as much as he could think of on such short notice, and about as much as he could get rid of between luncheon and dinner.

Meets the Men He Was Looking For.

He was too much in earnest to say polite nothings and let it go at that. For years he has been on the other end of the wire trying to get cuts and stills and other helps with which to get his pictures over. Around the table was the man who had sent him one stingy two-inch hard rubber cut with which to advertise a sensational picture. Another man represented a firm which had no newspaper stills for a picture version of a best seller, and took an encore twice on the same stunt. A third had sent him such a mass of junk for a high priced picture that he put it on top of the safe and did the best he could with what he could get from this paper.

They were all friends of his—more or less—and he had a nice, long chat with them. It's safe to say that the publicity men of the picture business never got so much information about their shortcomings in the same brief space of time, and it wasn't in the form of a letter they could drop into the waste basket with some comment on the "damned fool exhibitors." This was a personal message that had not improved any with being so long stored up.

Ruffner a Practical Man.

Ruffner is probably the most practical man who ever addressed the meeting. He knows the film game from the 300-seat dump to the high-grade theatres, and he told them a complete earful, though he regretted later that he had not had warning of what was coming that he might have prepared his ideas more carefully and covered the ground more completely. He said plenty, as it was, and gave them all food for thought—if they will only think it over.

Mr. Ruffner prefaced his talk to the association by saying that there probably was not an advertising or publicity man present whom he had not "cussed fifty ways from Sunday" at some time within the last ten years.

"Time after time," declared the exhibitor, "I have booked features for the Rialto at Butte, or for others of the Jensen and Von Herberg houses, only to find that my show was doomed to failure if I depended upon the so-called 'advertising and publicity helps' you fellows had prepared for it. You have sent out illustrations that were impossible from an exhibitor standpoint. You prepared ads of from 50 to 300 words in length that might contain a phrase or catch line of five words, buried somewhere in the text, which I could use exactly as you had written it. The posters, particularly the one-sheets and three-sheets, invariably pictured, in two figures clutched in an embrace, some title like 'The Deathless Woman' or 'War's End.' I have had to resort to all kinds of substitutes for posters, ad copy illustrations, text matter, publicity stories, and lobby display matter, just because you fellows back here in New York didn't know what the exhibitor needed.

Ralph Ruffner.

Hard to Get the Right Stills.

"I have booked big special feature productions, confident that I would have a good selection of advertising and publicity matter from which to build up my local campaign. Instead of having a set of twenty-five or more black and white stills to choose from, I have considered myself lucky if there were ten of them that were worth consideration.

"As an exhibitor, I know that it is just as important for me to have a strong, appealing advertising and publicity campaign on each production I show as it is for me to make certain that the productions themselves are up to standard in quality and entertainment value.

"Black and white illustrations are the most important of the ad material I use. You fellows present here should insist that you are provided with an adequate number of worthwhile stills on each picture. It means a great deal to the exhibitor. Newspaper advertising copy without illustration is only 50 per cent. productive. I do not use half-tone cuts except in rare instances. They do not reproduce well on newspaper stock, and with the coarse screen necessary they usually result in a blur or black splotch which destroys completely the effect and appearance of the copy of which they are a part. Line illustrations are much more practicable, and the printed result is infinitely superior.

Posters Can Be Improved Too.

"There is a big opportunity for improvement in posters. I believe that other exhibitors agree with me that a well printed lithograph of the head of the star is worth ten illustrations of two and three person groups, doing nothing in particular that can be related to the title of the production. I have seen many posters that were absolutely worthless to me because their pictorial parts were without subject matter which the farthest stretch of imagination could identify as having to do with the action or story implied by the main title of the release.

"The prepared reviews printed in the press books some of you write are a decided help. Very often the local newspapers will request a review. I am usually very busy, and to write one properly takes time. If I can take the press book, clip out a prepared review and have it copied, I am getting practical service.

"The average story published in the press books for exhibitors to 'clip and hand to the editor' is worthless. There is too much bunk in it. If you can supply but two or three stories for every production, and have each of them contain news about the star or the story, limit yourself to that, because anything more is thrown away.

Take Care of Small Town Man.

"It would be unfair for you to gauge your work entirely by my wants from you as an exhibitor. In a city the size of Butte we have advertising and publicity facilities that are not available to exhibitors in smaller places. I can buy art work of a kind, if it is necessary. I can employ ad writers if I am too busy to prepare copy. Let the small town exhibitor predominate in your consideration of exhibitor wants, and in working to equip him thoroughly, you will more than satisfy managers like myself.

"Some producers are apparently very vain and egotistical. They have their names plastered all over the posters and prepared ads, and threaded through the publicity stories like strings of scarlet. As an exhibitor I do not try to sell the public in Butte the name of a producer. I try, instead, to sell them the star and the story of each picture. And every time I get a prepared ad, a newspaper story, or a lithograph from which I can eliminate the name of the producer I do it. If it is impossible to eliminate it I am very apt not to use it at all.

No Use for Superlatives.

"Trade journal advertising to exhibitors amuses me. It is loaded with superlatives and adjectives. Every production, seemingly, is a wonderful picture, a sure winner at the box office, the biggest of the year, the most stupendous ever made, a riot for action, featuring the screen's most beautiful woman or pictureland's greatest male actor. I first look through the advertising sections of a trade paper for announcements of new pictures. I pay no attention to what the producer says about them. I want to know the title, the name of the star, or lead. Then I decide whether it is worth looking at as a prospective booking.

"I always read the editorial pages. They give me the pulse of the industry. Then I turn to the reviews, and if there are any productions in which I am interested for the Rialto, I compare the various criticisms. I look through the projection and music departments to find out whether there is anything new that I can refer to my operators or orchestra. After this I go through the news and text sections, searching for stories about how other exhibitors are handling productions. Quite often I get good ideas from such stories. Sometimes I find a good story sent out by a manufacturer or distributor as publicity, but not very often. It seems to me that this sort of bunk could be dispensed with in favor of things more valuable and interesting. None of it is convincing.

Direct-by-Mail Matter Wasted.

"There is a big item of waste in the tremendous quantities of direct-by-mail matter sent to exhibitors by producers and distributors. My desk is covered with it almost every morning. I used to make an effort to go through it, but there was hardly ever anything in any of it that had not been covered by a story or an ad in the trade papers or house organs. So now I consign it all to the waste basket without trying to go through it.

"I always pay particular attention to house organs. This is about the only advertising matter I receive in the mail that has any reason or excuse for its existence. You will frequently publish in your respective house organs information about forthcoming productions, perhaps a catch line I can use for advertising purposes, or a short discriptive story of the picture itself.

"One of the most common experiences I have, and one that is always discouraging, is to pore over a press sheet, making memoranda of the numbers of various black and white ad cuts you have prepared for my use, and noting other necessaries I may want, and then writing and mailing to the exchange an order for the material, to get a reply, sometimes only after I have waited a reasonable length of time and then wired a request for an answer, to be told that they do not have it in stock. Of what use is it for you to work hard in preparing exhibitor campaigns only to have your exchanges fail to put in a stock of the accessories?

"The industry is fast approaching the time when exhibitors will not have a tremendous number of feature productions to work with in the daily and triweekly change system. They will have to play their bookings to longer runs. And that means that they will be obliged to intensify their ability as showmen and do better advertising and publicity work in their respective localities. When that time comes you gentlemen will find that the exhibitors will be much more dependent upon you for assistance, and that the demand for practical, beneficial advertising and publicity helps will be much greater."

Comments Favorably on Theatres Here.

Mr. Ruffner did not visit many theatres, for he was too busy, but he did manage to make most of the leaders, and his comment was generally favorable. "We do not have as large orchestras as you have on here," he said, "but the houses are about the same, though I think the western houses lay more stress upon real courtesy to the patron. We try to make them feel at home with small acts of service. For example, in one house I visited, six ushers watched me struggle into my overcoat with polite interest. Out west one of them would have helped me into it, as there were no incoming patrons at the time. In these little things I believe that the western houses are ahead. I was surprised to note the small spaces taken in the daily papers. Where we have but two or three in a town and with liberal space rates, we use large spaces. I can understand that here with prices so large and so many papers to be used there is not the same opportunity for effective newspaper work, but it looks strange to the westerner.

Lights on Broadway Appeal.

"The electric signs are wonderful. I don't mean just the theatrical signs, but the announcements generally. It is a treat to walk up and down Broadway at night. I'm glad that I did not hit town while the Fuel Administration was on the job. I should have lost half my visit."

That's about all Ruff had to say, for publication or otherwise, and Mr. Von Herberg was even less communicative, contenting himself with remarking that chaperoning Ruff was like taking a small boy to the circus. That just about describes it. Ruff was frankly interested in everything he saw or did, and he saw and did much. Most everything he saw he had already seen in the pictures, for the news weeklies have made New York more familiar to the out of town patron than to the resident New Yorker, but he was glad to see the real thing instead of the pictured places, and the press agents were not actuated by a sense of policy in their eagerness to entertain him, for Ruffner is a very genuine sort of chap, clean-cut, likable, modest and with none of the breeziness that marks his advertising. He is real folks, and both he and his many hosts enjoyed every moment of his stay.

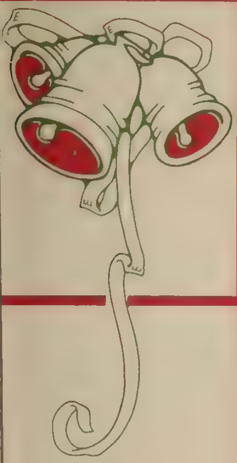
October Admission Tax $4,443,265.10.

Taxes collected on admissions to theatres, etc., during the month of October, under the war revenue act, totaled $4,443,265.10, according to a report just made by the Commissioner of Internal Revenue. This brings the collections from this item for the four months from July to October, inclusive, to $15,309,359.54, which is exceeded by only two other taxes collected under this bill—those on freight and personal transportation.

"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light.

"The Midnight Patrol." Clara Kimball Young. Scene from Alice Brady's Forthcoming Picture.

Scenes and Stars of Select Productions.



To the MOTION PICTURE INDUSTRY---GREETINGS

AT the end of a year of many difficulties overcome and problems solved; of many hopes deferred and disappointments manfully endured, may the joys of Christmastide restore your faith and confidence and renew your determination to enter upon the ventures of a New Year with that spirit of optimism which begets success.

To this end we bespeak for you a Merry Christmas and a Happy New Year.

The Moving Picture World

TO THE MOTION PICTURE INDUSTRY the passing year "Nineteen-Eighteen" has been a strenuous one. Deep in the world war much of our country's resources and energy together with nearly four millions of its men and women—don't forget the women—were directly engaged in war and contributing activities. To this great force striving for the Freedom of the World our industry contributed its rightful share in man and money power. In addition to this and backing up, sustaining the high morale, as it were, of these great forces of democracy our industry contributed vastly of its product and services to the common cause of the World's freedom so violently assailed by the bloodthirsty and treacherous Hun.

But Victory was for the Right. Our reward is Peace for the whole World and the privilege of returning to our vocations without fear of the invader. A new year opens before us and with it the markets of the World eager to receive our product and to extend to us the fellowship to which our valor has entitled us.

Shall we not, then, enter upon this new year, "Nineteen-Nineteen," with a broader vision, a World market for the products of our studios and factories? Is it not a great incentive to better effort and better work?

Then let us go to this new task, remembering always the supreme sacrifice that has been made by many of our fellows who died that we might enjoy that Peace and Liberty which they gave their lives to protect.

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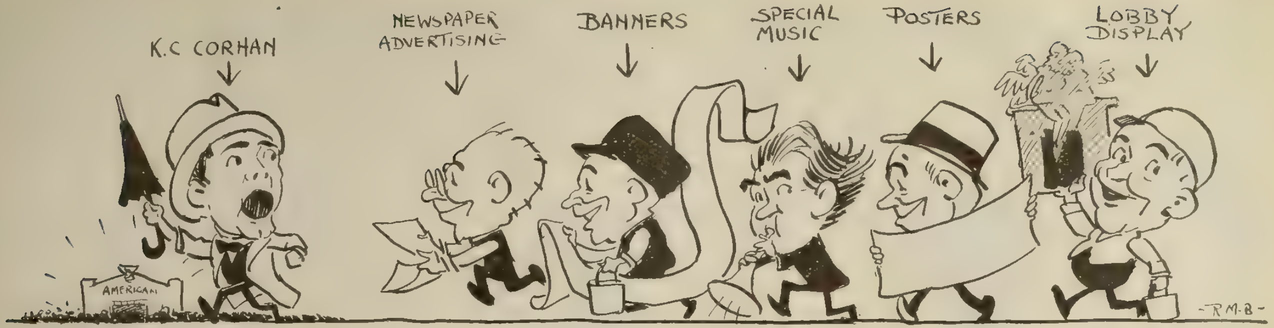


CORHAN OF HOPEWELL PACKS 'EM IN

Just to Prove Exchangeman Wrong, Virginia Exhibitor Spends $225 for Two-Day Showing of Feature and $106 for Advertising—Counts Up Profit of $477

Illustrated by Brinkerhoff

SAY, don't these trade paper editorials about spending good money to advertise pictures make you sick?

"If some of those fellows up in New York who write that stuff could come down here to Hopewell, with its twelve thousand people and five theatres, and try out their 'tell-the-exhibitor-how-to-do-it' stuff, they'd quit shouting that tune about us not knowing how to do things."

"Yes," answered Mr. Corhan, manager of the American Theatre, of Hopewell, Virginia, "the exchanges are demanding so darned much money in rentals that we can't make a decent profit. We pay a big price, and if the weather is good and there is no carnival or circus in town and our opposition hasn't got a bigger attraction, we do a little better than break even. The exchanges and producers get it all. Last week I played 'Hearts of the World,' and would have done a good business, only it rained. So bang went my profits of the week before."

K. C. Corhan was militant. And the exhibitor with whom he was talking was just as upset, but Corhan doesn't want the other fellow named.

"He's a sick man now," he explained. "Since I lost my mind and spent $106 advertising 'The Romance of Tarzan' and made $480 profit in two days, after paying the First National in Richmond $225 for the picture, he doesn't speak to me."

Mr. Corhan does not excuse his own previous attitude toward intensive exhibitor advertising and publicity for pictures.

Sometimes He Gets Investment Back.

"I figured, too," he condemns himself, "that by the time I had paid $100 a day for a two days' run on a feature, and added enough more to cover my posters, slides and a newspaper announcement, with perhaps a thousand heralds, I had spent about all I could afford. Sometimes I got my investment back. On as many other occasions I lost money. I found that the specials I ran gave me just enough profit, on an average, to make up what I lost on some of the regular program features, with just enough left over at the end of the week to serve as a bare excuse to go to the bank."

Recently Corhan got mad. He was going to quit the business. He went home one night after the show and threw himself disgustedly into a chair.

"Gee whiz," he complained to his wife, who had taken a quick peek into a bedroom to be sure that a little dark-haired son-of-his-father had not been awakened by the door slammed noisily as her husband stormed in, "this picture game is bleeding me to a standstill. I can't make any money. The profit this week won't be $100. Look at to-day's receipts. They're not quite $170. And I'm paying $100 a day for this special. By the time I charge off my rent, light, salaries to the operators and ushers, the supply bill from the exchange and my own regular salary, I'll have as much as $15 left. And the salesman told me it was a whale of a production that has played to tremendous business in this territory.

"Gee Whiz! I Can't Make Any Money."

"Didn't the people like it?" queried his wife.

"I'll Prove That You Are Wrong or That I Am."

"Sure; they applauded like the dickens. But I tell you, on these specials I've got to get more patronage. Two full houses lets me out on the day, but if I am to have any profit I've got to fill it three times or more. And none of the pictures will draw that big here. Maybe it's because this is a bum show town. I'm sick of this working and worrying and trying for practically nothing but a living."

"Won't you make up with one of the two program features you have booked for the latter part of the week at $75 a day?" She was searching for a ray of optimistic thought.

"No. The opposition has a big special booked for Friday and Saturday. He'll get all of the extras and many of my regulars. I can't afford to shelve one of my contract pictures and book another special. I'll only play him even money, and be out my regular rental. I'll lose as it is, but not as much as if I tried to compete with a special."

Enter James Anderson.

There was a knock at the door. Mrs. Corhan returned in a moment to announce Lieutenant James Anderson, manager of the First National Exhibitors' Circuit Exchange, of Richmond. If anything Anderson is persistent and to the point.

"What have you booked for two weeks from Monday and Tuesday?" he began as an introduction.

"Nothing yet," Corhan responded, firmly determined to tell Anderson what he thought about exchanges generally.

"All right. I'm going to give you 'The Romance of Tarzan.' You played 'Tarzan of The Apes' and did a good business. You would have done twice as much had you advertised."

"There you go," snapped Corhan, "blaming the fact that I didn't make more than a nominal profit on to my lack of advertising. Didn't I spend $25 in newspapers and heralds? You've always got some excuse when a picture doesn't do all you claim for it. What do you want for 'The Romance of Tarzan'? About $150 for two days, I suppose."

"Don't suppose anything. You're wrong before you start," Anderson retorted. He knew more about Corhan than Corhan suspected, and he had come to Hopewell to prove a belief he had about this particular exhibitor. "You're going to book that picture at $112 a day for two days, and spend at lease $50 in advertising. You'll get your money back."

"Say, I haven't made enough on a special in the last two months to pay my rent. Give you $224 for two days and add $50 for advertising? Nope. Good night."

"That $224 doesn't sound good Corhan. We'll make it real money at $225. Never mind the contract to-night. We'll fix that up in the morning. Goodby."

Corhan did a lot of thinking between then and noon the next day. When Anderson called at the American Theatre he found a different exhibitor from the one he had called on the night before.

"Tell you what I'm going to do, Anderson," Corhan began. "I'm going to book that Tarzan sequel and borrow money, if I have to, to advertise it. I'll either prove you are wrong or that I am."

"Fine," the exchangeman rejoined.

Corhan went to work the next week to prove that there was no logic in the subject of exhibitor advertising—so strongly urged in the Moving Picture World. He was going to satisfy himself, finally and for all time, that any special should stand on its own merits, and that people would come to see it if he had some paper in his lobby and an announcement in the local papers. But to be fair, he was going to resort to the opposite extreme—wanton extravagance—to convince himself.

He ordered three big banners, to be painted by a local artist. He had the Richmond exchange send him a press sheet and music cue. He set to work and wrote two big newspaper ads from the copy suggested in the press sheet. He ordered newspaper ads and publicity cuts until his pen ran dry. He bought enough posters to repaper the interior of the house. He took the leader of his orchestra into consultation, and they arranged an amplification of the prepared music cue, and hurried around and bought what music they needed.

Makes Ten-Reel Assault on Lobby.

Then he turned loose his native talents as a window trimmer, with a genius for arrangements which appeal to the eye and then to the reason, and made a ten-reel assault on his lobby. At the center and rear of the lobby he built an artificial cave. Ferns, palms and tree branches were artistically arranged. Inside the imitation stone entrance to the cave he placed the cutout figures of Tarzan and the white girl, taken from one of the three-sheets. Above this, and reaching from one side of the lobby to the other, he stretched a specially painted lightweight canvas, picturing a tropical moon, set in a light blue sky, and with a suggestion of horizon and tropical trees at each side. Behind this he placed colored lights, so that the effect at night was amazingly realistic. To all of this he added the regulation lobby display cards and stock one-sheets, in their respective frames.

One of the three large banners was hung across the street in front of the theatre. The two others were displayed across other thoroughfares, in advantageous parts of the business district.

One of his competitors met him on the Saturday preceding the Monday he opened with "The Romance of Tarzan."

"What are you doing, going crazy?" he was asked. "I saw a big ad you ran in last night's paper. Bet it cost you $25. What? You've got another scheduled for tonight? Well, we'll be glad to get your patronage after you close. Or has one of the local banks decided to spend its surplus on the American? Gee, man, where's your good common sense? What good are those banners going to do you? Everybody in town knows where the American Theatre is. That sort of stuff won't get you any business."

Another competitor called on him at the theatre that night.

Even Competitor Expresses Concern.

"Listen, Corhan," he said. "I'm a competitor, and we've fought each other good and hard, many times. But you've always been on the level. I don't want someone else who might be a tough guy to get the American. Don't pull all this foolish stuff. The rest of us don't do it, and we're getting by and making a little money. You've not done so badly. What's the use of throwing away all this good coin just because trade paper men, press agents and exchange managers tell you you can't make a picture pay unless you spend a lot of dough advertising. That's all bunk and hokum. It's their excuse for a picture when it doesn't go. You'll go broke, sure, if you keep this up."

Corhan walked the business section of Hopewell on Sunday afternoon, studied his banners, referred occasionally to his second big ad in a copy of Saturday's paper he carried in his pocket, and stood off at several different angles to view the lobby which was to be trimmed that night.

Proposes to Learn Value of Advertising.

At midnight he went home. With the exception of one more ad, which was to appear on Monday at a cost of $15, he had invested in "The Romance of Tarzan" $225 for the rental of it, and $90 in promotion material, including his lobby trim. By noon on Monday, adding the $15 for the ad, he would be in just $331, not including the fixed charges for operating the theatre.

"Well," he told his wife, "either I'll be out a lot of money by Tuesday or I will have made a lot. The boost I'm giving this picture is going to pay big or not at all. And I've got some stiff opposition from two of the other houses. We'll find out exactly what advertising is worth to a picture. If it doesn't win for me this is the last time I'll swallow any hokum about it."

MORE MONEY FOR FILM AND ADVERTISING
WELL ADVERTISED SPECIAL SLOT MACHINE
PROFITS

"Gosh! It Worked."

"What do you think will be the result?" she asked.

"I don't dare think. I've got my profits for the last three weeks at stake. If I start to think now, when it's too late to do me any good, I'll be awake all night. I'm in for it, so don't let me get the blues before my excuse for them is established."

Corhan went down to the theatre early on Monday morning and completed the work of arranging his lobby display. Then he went uptown on business. Returning, just before the opening hour at 11 o'clock, he saw, from a block distant, a big crowd around the front. Sensing something wrong—Hopewell used to have a small sized vendetti—he ran the remaining distance, pushing his way through the crowd, expecting to see a body lying in the lobby, or something of that kind, he didn't know just what. But the crowds were looking at the imitation cave, at the sky effect above it, and at the lobby photos and posters.

"We're Packing 'Em In," Says Corhan.

"There must be something wrong with the opposition," Corhan told his assistant shortly after the night shows started. "We're packing them in."

Outside the crowds were still surging around the box office, gazing wide-eyed at the really beautiful effect given the lobby display when it was lighted. And they kept buying tickets, at 25 and 35 cents, until the 600 seats were filled, not once, but twice, and then three times.

"What happened?" asked his wife when he reached home just before midnight.

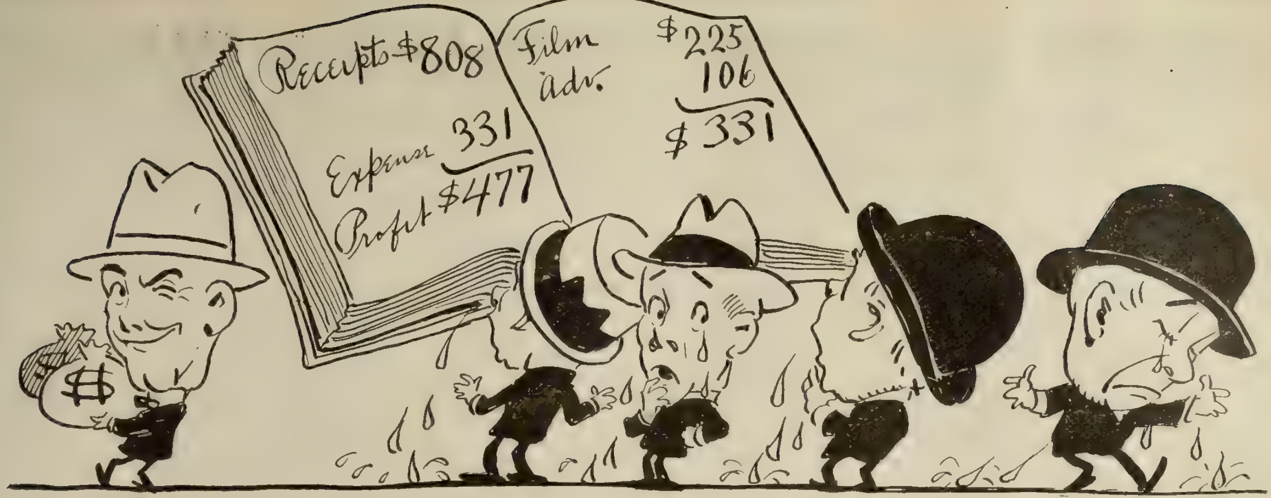
"About $380 worth," he answered. "And say, you should have heard the comments on that lobby display of mine. It's a knockout. We played to capacity all afternoon and evening. The last show tonight fell a little short, but I've cleared enough to pay $225 for the film, $106 for advertising, and my fixed expense for the day. Tomorrow, anything I do over $75 is net profit."

Here his old opinions flocked back in self-defense. "But probably everybody in town that wants to see it came tonight," he added.

There was another crowd around the lobby at the starting hour on Tuesday. And it did not diminish appreciably throughout the day. When Corhan checked up his receipts for the day shortly before 11 o'clock in the evening, he found that the American Theatre had beaten Monday's gate by exactly $48. His total for Tuesday was $428.

Takes in $808 in Two Days.

"I took in $808 in two days," he said. "My film and advertising cost $331. That left me with $477 net profit, because during the balance of the week my receipts on the program releases were enough to more than pay the week's overhead. It's funny, but when I changed the bill the next day, the people patronized the American in greater numbers than had been usual before for a Wednesday show." He paused a moment, thinking. Then he continued: "There's psychology in a big picture properly advertised. Get them started,



and the momentum keeps up for a couple of days afterward. I am going to play a repeat on 'The Romance of Tarzan,' for two days more, with much the same lobby display and general advertising."

"What did your competitors say to you after you had finished the two days on the Tarzan film?" he was asked.

"Nothing. I'm satisfied now that advertising, properly done, and in a sufficiently big way to command real attention, is a mighty good investment for any exhibitor. And I've come all the way to New York to tell you about it. You know, a profit of $477 for two days in a six hundred seat house is something for any exhibitor to think about. I'll do it often now, because I think I know the combination that will keep unlocked for me the mysteries of profitable advertising and publicity."

HOW FOX HELPS WITH HIS "BULLETIN"

Editor McCarthy Has Issued a December Number Filled with Attractive Propaganda

THE publicity department of the Fox Film Corporation makes a specialty of its Exhibitors' Bulletin, issued monthly as an aid to exploiting, at retail, the Fox productions. The December issue is typical of those gone before, showing an improvement over its predecessors as has each previous issue.

Charles E. McCarthy is editor of the Fox Bulletin and he has done a particularly good job in turning out the December issue. His "editorial" utterance, starting twenty-six pages of lively text and pictures, gives encouragement to the exhibitor who really wants to take advantage of the armistice. He dedicates his helpfulness "To an Exhibitor at the Dawn of Peace." In these expressions Editor McCarthy extends no end of encouragement.

Cuts and text referring to particularly successful exhibitors of Fox films occupy the early pages of the Bulletin, references to Edgar E. Duncan, manager of the Colonial, Lincoln, Neb.; John Barncord, manager of the Lamar Theatre, Phoenix, and the Opera House, Winslow, Ariz.; S. L. Baxter, manager of the New Isis Theatre, Denver, and L. M. Boas, manager for Marcus Loew of three houses in Fall River, Mass., are "among those present."

"Ye Village Post Office" is the heading of a page of lively patter, fit for programs or newspapers; and "Cut-Backs and Close-Ups," along with "Long Shots of Film Folks" are two more pages devoted to news of Fox features done in snappy paragraphs. Editor McCarthy weakens his case (in this opinion) by an imitation of K. C. B. in praise of Robert Pelter, manager of the Bijou, Mt. Clemens, Mich.—we are getting "fed up" with space killing chatter in imitation of said K. C. B.

"What the Other Fellow Is Doing" is a "stunt" page telling how certain exhibitors have exploited Fox pictures to money-making advantage. "Says His Pocketbook to Your Pocketbook" is a collection of expressions from showmen who have had experience with the Fox brand, and then follow pages devoted to various products of the Fox loom due for immediate distribution.

To finish off the work there is a list of Fox attractions, Fox exchanges and Fox special features in classified form, and last and prettiest—a cut of Louise Lovely, who looks all her name implies. The exhibitor who comes into possession of Fox's Bulletin is going to find some real helps to picture exploitation, ready prepared to the advantage of his box-office. HILL.

Harry Carr, Sennett Booster, in Town.

Harry Carr, head of the publicity department of the Mack Sennett Studios at Los Angeles, and Sunday editor of the Los Angeles Times, arrived in New York on Monday, December 16, on a special mission for the Sennett interests. If things break right Mr. Carr may have an interesting story to relate.

Charlotte Walker in "Every Mother's Son" (Fox).

EXHIBITORS HOLD OLD-TIME BEEFSTEAK

Members of Manhattan Local and Guests Enjoy Get-Together—Schaefer for 100 Per Cent. Body

IT looked auspicious to see so large attendance so representative of the several branches of the motion picture industry at the beefsteak dinner given at Healey's on Wednesday evening, December 11, by the exhibitors of Manhattan local. It seemed like a revival of old-time interest and a general disposition to get together. Ike Hartstall, William Hilkemeier and Billy Hart, who comprised the entertainment committee, deserve credit for the conduct of the affair. John Manheimer, president of the New York league, acted as toastmaster. Peter J. Schaefer, the national president of the exhibitors' association, was the first speaker. He reiterated that he would put his energies and determination into play to reorganize a 100 per cent. exhibitors' organization that would be representative of the exhibitors of the United States.

Sydney S. Cohen, president of the State league, gave an outline of the activities of the State organization in preparing for legislation to be introduced in New York legislature as affecting the exhibitors. Everything is safeguarded and provided for.

Sam Trigger said he was about to return to the exhibitors' fold and lend his attention to their interests. He had been inactive for the past year on account of his two sons being with the army, but now that they had returned he would again take up where he had left off.

Alfred S. Black, of Maine, spoke of his interest in national legislation and said he and Pete Schaefer would go to Washington that night in an effort to secure a modification of taxation.

S. J. Kaufman, of the New York Globe, caused some stir in his remarks by saying he believed too many pretty boys and ingenues were being exploited by directors. Most stories picturized a couple of silly idiots in the travails of love. There were few big ideals for the picturization of truth and mentioned several present day and other subjects that would make us realize truth and would work for the betterment of mankind.

Other speakers were Rudolph Sanders, P. A. Powers, Harry Reichenbach, W. L. Sherrill and I. E. Chadwick.

Among those present were Henry E. Friedman, A. Alphonse Frank, Bert Sanford, Harry L. Lyons, Harry Rapf, M. Oestriker, M. Kashin, James Keane, Samuel Rictenstein, Jules Sarzm, Louis Weinberg, Otto Lederer, N. Vinegard, Henry Cole, Aaron A. Corn, Charles Abrams, W. J. Brandon, Harry J. Keltin, Amity J. Van Buren, George F. Wright, Gouveneur O'Sullivan, H. Danto, Adolph P. Reiben, Tom Rogers, A. G. Whyte, F. A. Keeney, D. V. Picker, S. P. Reiben, H. A. Samwick, William H. Hollander, A. J. Stocheimer, Lew Smith, John Hammell, Arthur Abeles, Miles Gibbons, Jack Schwartz, S. H. Kraus, T. Schneider, Cary Wilson, Charles C. Johnson, Charles Steiner, E. Mayer, H. Weismer, A. L. Harstn, Guss Konigswald, William S. Schwarts, S. Manoriel, S. Rhonheimer, J. Bellman, Nathan Hirsh, H. Kram, J. McNevin, M. C. Solomon, H. N. Speer, Morris Needles, S. Coleman, William Wright, Harry G. Guthman, Charles A. Goldreyer, Harry Harring, Charles Harring, Harry I. Hartel, B. Pierce, Ben Levine, Joseph Forster, W. J. Gilmore, J. Silverman, E. R. Behrend, R. C. Clark, Bob Carson, Louis F. Blumenthal, Herman Fichtenberg, Emil Mayer, C. H. Goldstein, H. Huber, Louis Cohen, Charles Mosem, W. C. Herrimann, Sam Zierler, J. A. Hammell, W. E. Raynor, Joseph Stein, S. Eckman, Jr., Hy Gainsborg, William Brandt, George J. Schaefer, E. M. Saunders, Abe Blumstein, W. Furst, L. Rosenbluh, J. J. Schmertz, Lester W. Adler, Henry Siegel, Sam H. Trigger, Charles L. O'Reilly, Sam Spedon, W. H. Linton, B. K. Bimberg, J. Gorman, Samuel J. Berman, Emmett Dalton, Harry G. Cuttman and Billy Hart.

A good time was had by all.

Buckland Returns with Fresh Ideas.

After several weeks spent in the eastern metropolis, Wilfred Buckland, art director, Famous Players-Lasky Corporation, has returned to Hollywood, with new enthusiasm and new ideas.

As art director Mr. Buckland has upon his shoulders the responsibility of arranging the plans for innumerable artistic settings. He had been on the coast for a number of years, however, and felt the necessity of getting into closer touch with the progressive methods of the big city.

"The importance of perfect investiture is clearly becoming more apparent, and in fact it may be said that it is imperative that the setting for pictures shall be absolutely in accord with the most modern ideas of art and beauty as well as utility," said Mr. Buckland.

Herbert Brenon Back from England.

Herbert Brenon, who has been in England for the past eight months, has returned to America. Mr. Brenon left this country in response to a call from the English Government to make a British propaganda picture. Under the auspices of the Minister of Information, Lord Beaverbrook, Mr. Brenon has been engaged on its production ever since. He is in the best of health and spirits.

Mr. Brenon did not bring his production with him, but expects it will be shown in London within the next few weeks.

Old Time Beefsteak Dinner by Exhibitors of Manhattan Local at Healy's, Decem ber 11, 1918.

SUNDAY CLOSING QUESTION LOOMS

Exhibitors in New Jersey and Ohio Meet to Discuss Preventive Measures—Ministerial Associations in Indiana Are Making Determined Fight, and Movement Is Spreading

SUNDAY closing for motion picture theatres is breaking out strongly in various sections of the country where the open Sunday prevails. Ministerial associations are meeting and adopting resolutions requesting city authorities to close the theatres. Bills are being framed for presentation at forthcoming sessions of state legislatures, so that there is promise of lively times for exhibitors.

Jersey exhibitors have been holding meetings preparatory to offering a bill in their state legislature asking relief, and the exhibitors of Ohio have shown considerable activity along similar lines.

Ohio exhibitors, in particular, are awakening to the prospects of Sunday shows being eliminated, while in Boston the ministers are busy.

Dayton Exhibitors Meet to Discuss Sunday Closing

HARRY W. KRESS, campaign manager of the Ohio State Screen League, with offices in Piqua, sent out notices from his office on December 7 that a meeting of the Dayton exhibitors would be called Friday, December 13, to arrange to get together in order that a united stand could be taken by the state organization to fight the Sunday closing law that is in effect in Ohio. A good representation was present at the rooms of the Miami Valley Exhibitors League in Dayton. The meeting was called to order by Gus Muller, manager of the Select Exchange at Cincinnati, who has obtained a temporary leave of absence from that company to act as traveling representative of the Ohio State Screen League. The object of the meeting was explained to the managers present by Mr. Muller and Harry Kress that if action was not taken soon, instead of having over one hundred towns already closed in Ohio, every town would be closed, which would embrace all of the big cities such as Cincinnati, Dayton, Cleveland, Columbus, Toledo, Youngstown, Akron, and many others.

Mr. Kress said that Piqua, Ohio, his own town, was now closed and that he controls three theatres there, including one legitimate house. Mr. Kress had devoted a lot of his time to the matter and was instrumental in organizing the league. The other officers of the league are H. H. Lustig, of Cleveland, president; Fred Desberg, Cleveland, secretary and treasurer.

Gus Sun of Springfield, Ohio, who was in attendance at Dayton and who controls about thirty theatres throughout the state, mostly vaudeville, expressed the desire to co-operate with the picture interests and consented to leaving out any mention of legalizing the legitimate performance on Sunday with the understanding that if the first bill was passed an attempt would be made to permit vaudeville and other speaking attractions. Without a single exception all of the Dayton managers at the meeting promised financial aid to the Ohio State Screen League in the fight to put over a law that would set things right.

Jerseymen Take Action to Further Sunday Opening

A MEETING of the New Jersey Exhibitors' League was held at 1758 Broadway, New York, on Thursday morning, December 12. Dr. Charles Hespe, the president, was in the chair. The subject of discussion was the method of procedure necessary to accomplish legislation for a local option bill for Sunday opening in the New Jersey legislature this winter.

Sunday opening is a moot question in Jersey. It is largely indorsed in cities of the first and second class, but in residential and rural communities it is an open and divided question. A committee of six was appointed with power to act in formulating a plan whereby the desired result might be accomplished. The members of the committee are James J. Lyons of Morristown; Charles L. Dooley of Patterson, Louis Rosenthal of Passaic; Joseph Stearn of Newark; George Jacobs of Newark, and Dr. Hespe of Jersey City.

Among those present were Peter J. Schaefer, Charles Hespe, Harry K. Hackett, Passaic; Joe Stearn, Newark; David Keizerstein, Bayonne; George P. Williamson, Jersey City; Louis J. Ruckle, Dumont; William O. Maschke, Ridgefield Park; James J. Lyons, Morristown; F. C. Cross, Long Branch; H. S. Jans, Newark; B. L. Shafer, New Brunswick; Sig. Marok, Newark; B. W. Suydans, New Brunswick; Walter M. Hoffman, Orange; D. Shepherd, Orange; E. U. Cadugan, Jersey City; Barnett Albin, Madison; Michaelson & Baer, North Bergen; Aaron Shintleman, New Brunswick; George Gold, Paterson; S. M. Aughinsbaugh, Jersey City; P. A. Adams, Paterson; M. L. Fleishman, Newark; Louis Rosenthal, Passaic; Edmund A. Thomaser, Rutherford and Carlstadt; L. F. Blumenthal, Jersey City; H. F. Jans, Metro Film, New Jersey; Martin Singeo, Newark; F. C. Cross, Long Branch; Charles L. Dooley, Paterson; George Jacobs, Newark; Alfred Black, Maine.

Sunday Closing Wanted by Indianapolis Ministers

A COMMITTEE of Indianapolis ministers, representing the Indianapolis Ministerial Association, which recently began a drive to close the motion picture theatres and other places of amusement on Sundays, conferred recently with Mayor Charles W. Jewett in regard to the situation, but received very little satisfaction.

Mayor Jewett said he told the committee that he would make no announcement regarding his policy until after he has conferred with the motion picture men. The ministers' committee presented a set of resolutions to the mayor in which they demand that he begin an immediate enforcement of the Sunday closing laws.

It is understood some of the ministers present at the meeting were not in sympathy with the resolutions, a number of them contending that the legal way is not the proper way to handle the situation. Some of them said that before the ministers try to keep the people away from Sunday shows they should prevail on some of the members of their own organization to remain away from such places.

It is the belief of the motion picture interests that Mayor Jewett will not accede to the ministers' demands.

Sunday Closing Agitation Is Spreading.

Following closely on the heels of the action taken by the members of the Indianapolis Ministerial Association, in their proposed fight against the operation of motion picture shows and other forms of amusement on Sunday, the ministers of Clinton, Ind., have announced that they, too, will endeavor to see that the motion picture theatres there remain closed on the Sabbath.

The Clinton ministers have adopted the same resolutions passed by the Indianapolis association, and are going to prevail on the town authorities to get busy and enforce the statutes regarding Sunday amusements. The Clinton exhibitors, however, are not losing any sleep over the matter for they feel that sentiment in regard to the question is about "fifty-fifty."

The exhibitors say that if any effort is made to interfere with them in the operation of their shows they will consent to arrest and have the case settled by a jury. With the town about equally divided on the question they feel that it would be a difficult task for the prosecutor to get a jury of twelve men to convict them. Ministers in some of the other towns and cities in the state are understood to be considering similar moves.

Protests Sunday Concerts at Dorchester's Strand

THE mayor of Boston, Andrew J. Peters, has under consideration the protest of churches in the vicinity of Upham's Corner, Dorchester, a high-class residential section of the Hub, against Sunday night concerts being run at the new $1,000,000 Upham's Corner Strand Theatre, operated by the Nathan Gordon interests.

A lively hearing took place in the City Council Chamber when representatives from the churches appeared in opposition to the theatre's Sunday night concerts. No protest was made against the weekly shows, which were highly praised. The basis of the protest was upon the fact that the theatre drew largely from the regular attendants of the churches.

The Rev. Edward E. Gaylord of Pilgrim Congregational church handled the case for the protestants. Four churches are within a short radius of the theatre, Dr. Gaylord said, and it tends to attract the younger element particularly away from the church services.

Manager J. J. McGuiness of the theatre said the Catholics and Jews did not object to the Sunday night concerts and he didn't see why others should.

KANSAS CITY HAS NEW ORGANIZATION

Association Comprised of Representatives of the Picture Industry and Speaking Stage Launched

THE new organization of amusement enterprises in Kansas City was formally launched December 3. It will include speaking stage, vaudeville, moving picture—exchange and exhibitor—and supply representation, and probably will follow somewhat the lines of the Chicago association.

J. E. Storey, manager of the Pathe Exchange at Kansas City, was chosen president; E. W. Werner, proprietor of the Warwick Theatre, vice-president; and George W. Curtis, proprietor of the Doric, treasurer. Mr. Storey has a wide acquaintance among Kansas City business men, both socially and in business organizations, and he is setting up high and sternly practical ideals for the operation of the association. Mr. Werner is operating one of the best of the suburban moving picture shows. Mr. Curtis has lived most of his life in Kansas City, and knows the town thoroughly—and he is full of energy and fight. Mr. Curtis got busy at the organization meeting, securing the five dollars initiation fee of thirty-seven first members, from all branches of the amusement industry.

To Aid Each Branch of the Industry.

"We will steer clear of petty quarrels, personal matters and subjects that concern only the minor details of single constituent branches of the industry," said Mr. Storey. "The organization must start right, with strong purpose, a desire and a willingness to do big things, to co-operate right down the line. And that's the way we are starting—we hope that we can give real help to each branch of the industry in its own problems, each getting the backing of the entire organization when such backing is needed; and that our occasional meetings and the constructive work we can do in the industry for the town will enhance the standing of each factor in the association, not only among business men, but before the public—and among ourselves. We will be to the amusement business what the Chamber of Commerce usually is to all business in a community—the central body having representation from all, with departments, committees, divisions which study their own problems, assisted by the facilities of the Chamber, and helped by the Chamber's force and large membership in putting over projects of particular interest to any one."

Advantages of New Body.

Richard Robertson, Goldwyn manager at Kansas City, mentioned at the organization meeting, two distinct points of advantage to be gained by the new association.

"First," said Mr. Robertson, "there will be one representative always on the job looking out for our interests, appearing in public and before officials, backed by the strength of the entire organization.

"Second—and this appeals to me as if tremendous importance to the entire industry—we can, with such an organization, immediately take our place as representatives of the world's fifth largest industry. We will have distinguished speakers at our meetings, whose words will be of general interest to the public. We will have local ministers and business men, talk to us and bring to us the contact with other phases of business and education life. Our organization will soon become as much of an institution as the Chamber of Commerce, the Merchant's Association, the Real Estate Board, and the other groups, whose meetings are matters of public interest, and whose officers are looked to for comments on matters of public concern regarding which their industries or organizations have special facilities for information or advice. We can become the real factor in the city's life that we should be. Perhaps I should say that we will be recognized as the factors our industry puts us in position to be. There is a wonderful future of service, aside from the purveying of pictures and of theatrical entertainment, before the amusement industry, through this organization."

William Farnum Signs Long Time Fox Contract

MAKING him what is claimed to be the highest-salaried male dramatic star in the film profession, William Farnum has signed a contract for a period of years with William Fox.

William Farnum.

Following the execution of the agreement William Fox issued a statement in which he said:

"This announcement will set at rest all rumors being circulated throughout the country that William Farnum intended leaving Fox Film Corporation. It is true that he was approached by nearly every producing organization in the field, but he decided to renew his old associations.

"William Farnum's salary is only commensurate with his wonderful popularity and drawing power at the box office. This new contract places William Farnum in a class by himself. It makes him the highest paid male dramatic artist in the picture world today."

Plans are said to be already under way for several big special attractions featuring Farnum. The Fox organization is negotiating with a number of America's foremost authors for books and stories which will have dramatic power and will afford a magnitude of production commensurate with Mr. Farnum's abilities. These stories will be announced in the near future, it is stated, and will be an indication of the importance of the productions in which Mr. Farnum will appear during the coming year.

Mr. Farnum will continue to be a star in the William Fox Standard Picture group, it is understood, as it has been Mr. Fox's policy that only the best stars and the best stories be released under this brand.

The signing of the new contract comes at the close of the most successful year in Mr. Farnum's career. "Les Miserables," "True Blue," "Riders of the Purple Sage" and "The Rainbow Trail," four Farnum releases this fall, have scored tremendous successes.

Coming Farnum releases, "For Freedom" and "The Man Hunter," will be released within the next few weeks.

Hollywood Directs Arden Subject.

Edwin L. Hollywood's introduction to the moving picture was as an actor with Vitagraph. James Young was at that time a director with the same company. Hollywood and Young were friends from the days when Young starred in "Brown of Harvard" and Hollywood was a lesser member of the cast. Pretty soon young Hollywood became Young's right hand man in the direction of Vitagraph pictures. After seven years at that studio in Flatbush, Hollywood accompanied Young to World. When Young went to California, the other went along.

For two years at the Lasky Western studio Hollywood was associated with Young. After that he directed independently several subjects. His latest picture is "The Challenge Accepted," starring Zena Keefe. It is a production for Arden Photoplays, Inc., of which Mr. Hollywood is a partner, and is being distributed by the W. W. Hodkinson Corporation through the exchanges of Pathe.

Changes in Famous Players Forces.

S. R. Kent, formerly associated with Hiram Adrams in the administrative bureau at the home office of the Famous Players-Lasky Corporation, and more recently branch manager at Kansas City, has been made special representative to exchanges.

Fred C. Creswell, formerly sales manager at the Chicago office, also becomes special representative to exchanges.

W. R. Scates, who before becoming associated with the Famous Players, was manager for General Film at St. Louis and Milwaukee and handled "The Crisis" in Middle Western territory and has recently been dividing the responsibilities of the Chicago branch with Mr. Creswell, now assumes full charge of the office.

Austin to Play with Chaplin.

Albert Austin, who appeared with Charlie Chaplin as a member of the Fred Karno company during its tour of England, France and America, has been put under contract by the comedian to play leads in future First National releases, and to assist him in production.

Mr. Austin left the varieties stage for motion pictures when Mr. Chaplin was producing for Mutual Film Corporation, and has continued to work with him up to the time the contract was signed with First National Exhibitors' Circuit.

SCOURGE REVIVING IN MANY STATES

Recrudescence of Influenza Epidemic Reported from Arkansas, Oklahoma, Texas, Virginia, the Carolinas and Other Sections—Ban Restored in Many Cities

ACCORDING to report received by the Moving Picture World from it correspondents the epidemic of influenza which was apparently on the wane a week or two ago has broken out afresh in a number of states. There is a decided recrudesence of the plague in Arkansas, Oklahoma, Texas, Kansas, Missouri, Washington, D. C., Michigan, in the Northwest and in a number of the southern states. Many of the cities in Arkansas and Oklahoma are closing again, and the first big city to close for the second time in Texas is San Antonio. Portland, Ore., which has been open for but three weeks, is in danger of having the ban restored.

Washington City exhibitors are again threatened with a ban on shows, and theatres in many of the cities of the Carolinas and Virginia, where the malady on its second visitation is assuming rather alarming proportions, are again in the throes of a second closing.

In some Ohio and Kentucky cities a return of the epidemic is not so serious as is a prohibition directed against the attendance of children at theatres.

The closing ban again has been placed on most all of the towns of Montana. Michigan is experiencing so severe a return visitation that the authorities have threatened several times to impose a second quarantine.

In Iowa and in the San Francisco territory conditions are improving, while in Salt Lake City, where theatres have been dark for nearly nine weeks, the influenza quarantine was removed.

Reports Show the South in Throes of a Recurrence

THAT the South is in the throes of a recurrence of the influenza epidemic of alarming proportions is evidenced by last minute reports coming in from the states of North and South Carolina and Virginia. Many towns in this territory have again been closed and health authorities are daily expected to close many others of the principal towns in the three states named. Theatres are said to be just emerging from the crisis brought on by the former closed period and business just assuming normal proportions, and the prospect of another closing order, especially through the holiday period, is indeed alarming and may cause financial embarrassment to the management of many of the theatres in that territory. A review of the towns reported as already closed reveals, however, the fact that those towns were hit less heavily by the former epidemic, suffering only short shutdowns, and in the cities where the former plague visited more heavily, no recurrence is yet in evidence.

Condensed reports from the Southern territory gathered by the Moving Picture World correspondent follows:

Raleigh, N. C.—Charles W. Stiles, in charge of United States Public Health work with supervision over the entire state during the recent influenza epidemic has called a meeting of the leading health forces and his official staff to meet at once for a review of the condition brought about by a recurrence of the epidemic in many of the principal cities of the state. Reports of the closing of a number of towns have already been received at state headquarters and Dr. Stiles is of the opinion that a serious visitation of the plague again is possible over the entire State since the percentage of cases before was small in congested districts in proportion to the total population, and it is assumed that very few individuals are immune from the disease.

Expect Closing Daily.

Locally the situation is again assuming alarming proportions and an order closing all places of public gathering is expected daily. The State Board of Health has issued a circular for posting throughout the State which is playing havoc with theatre attendance where it has been circulated, the circular paying special emphasis upon motion picture theatres as spreaders of influenza, and which has brought about a protest from various managers who feel that it is working an iniustice upon their business.

Wilson Closes Again.

Wilson, N. C.—Theatres, churches, and all places of public assembly were closed by order of the health authorities on December 10 following the discovery of a recurrence of the influenza epidemic which caused a former closed period of three weeks in October. Opening will not likely occur before the middle of January.

Rocky Mount, N. C.—All theatres, churches, etc., were closed here on December 12, following a survey of the influenza, has at last developed a good fact that one hundred and fifty new cases had been discovered within the past forty-eight hours.

Asheville, N. C.—This city, which escaped lightly in the first epidemic of influenza, has at last developed a good epidemic, and authorities claim that it will be necessary to close theatres, churches, etc., unless the next few days show a rapid improvement in the visitation. Theatre managers are expecting hourly a closing order.

Charlotte, N. C.—Another visitation of the dreaded influenza plague has been experienced here and while no action toward closing the theatres has yet been taken, such is in prospect within the next few days unless rapid improvement is shown by later reports. Camp Greene has already been quarantined against the city.

Several Towns Closed.

Columbia, S. C.—Spanish influenza is again assuming alarming proportions throughout the state, and several of the principal towns have been closed. Columbia has not yet noticed a recurrence of the malady and it is not likely that statewide action will be taken by the health authorities as was done previously. However, reports coming in to state headquarters are to the effect that several towns, including Florence, Spartanburg and Greenville have been closed by the local authorities and will likely not reopen before the middle of January if at that time.

Roanoke, Va.—All motion picture and other theatres were closed here on December 9 due to the appearance of Spanish influenza in large numbers of cases. It is reported that Norfolk and Petersburg are also on the verge of closing again.

Majority of Theatres Shut in Kansas City District

MORE than 75 per cent. of the moving picture theatres are closed in Kansas City territory. For every show that opens—and one does occasionally open in a town where the epidemic recedes—a dozen are closed.

There is a possibility that many of these theatres will not reopen until after the holidays. It will be several weeks before any general reopening takes place.

Conditions affecting moving picture exhibitors are almost as bad now as when the epidemic was at its worst several weeks ago. At that time practically 100 per cent. of the theatres were closed—including the theatres in the larger cities. The bans were removed from many towns. The reopening in November in Kansas City assisted largely in raising the total of running houses at that time to about 60 per cent. of the theatres of the territory. But since the first of December the closing orders have fallen thick and fast in Central and Western Kansas, and in Western Missouri.

In some towns where theatres are allowed to run the restrictions are so onerous that the exhibitors might as well shut up shop—and many of them are closing. For instance, in Kansas City, Kansas, children under 16 years of age may not visit a picture show. In Wichita and other cities no more than one person is admitted for each 100 square feet of floor space.

A Suit in Wichita.

At Wichita, the churches, schools and moving picture houses co-operated to resist an order closing them because the board of health did not at the same time close the stores—referred to as prolific means of spreading of contagion, if the contagion is mostly spread that way. Judge R. E. Bird of the district court of Sedgwick county granted a restraining order against the city of Wichita and its health officers on the ground of discrimination. But the health board continued to enforce the orders—and naturally the preachers and exhibitors did not care to go too strong in violation.

The health board and city officials did the worrying. They applied to the supreme court of Kansas for a writ of mandamus against Judge Bird to cause him to erase the restraining order. The supreme court did not issue the writ, but advised the city officials of Wichita to bring an appeal from the Sedgwick county court's decision issuing the order. The assistant attorney general of the state assisted the attorneys of Wichita and of the Wichita board of health in the hearing before the Supreme Court. It is understood that the Wichita officials are about to comply with the restraining order, but with restrictions that amount to closure—prohibiting more than one person for every 100 square feet of floor space.

Ban Removed from Sale Lake City Theatres

AFTER having remained dark for nearly nine weeks on account of the influenza quarantine, a majority of the Salt Lake City theatres reopened Monday, December 9. The ban on theatres was lifted as suddenly as it was imposed, the announcement being made by the state board of health but three days before the playhouses were reopened.

Capacity houses were reported by every manager.

The action of the state and city boards of health in raising the quarantine on theatres and churches followed shortly on the heels of a protest lodged with Dr. T. B. Beatty, state health commissioner, by the theatre and film men of the city. Meeting in the office of the manager of Pantages Theatre, the several theatrical managers and film exchange managers adopted a set of resolutions, vigorously protesting against alleged discrimination in favor of department stores, which were being allowed to operate as usual. It was also complained that the street car company, stores and other places were not obeying existing regulations aimed to prevent crowding.

Committees were appointed to take the matter up with the state board of health and the city department of public safety to ascertain why the regulations were not being lived up to by the interests complained of. The theatre managers demanded that either they be allowed to open or other places be closed within reason. They explained that they did not wish to place themselves in favor of any action which would tend to spread the disease, but did contend that it was time for discrimination against the place of amusement to stop since many were being called upon a bear a burden which threatened the very life of their business.

Result of Action of Film Men.

The direct result of the action of the theatre and film men was the promulgation by the state board of health of a set of much more stringent rules, which are yet in effect save those which forbid the operation of theatres and services in churches.

The question of compelling theatres to admit only 50 per cent. of their capacity for a time is under consideration, but no action has been taken. In the meantime the houses are packed for every performance. Unless there is a serious relapse in the influenza situation traceable to the reopening of theatres, it is understood that no more rules will be made concerning places of amusement.

Indiana Exhibitors Protest Against Ban Extension

IF THE ban on public gatherings at Gary, Ind., is not lifted by December 21 there no doubt will be "something doing" on the part of the Gary motion picture exhibitors and theatre managers. The theatres in Gary have been closed the greater part of the time during the last eight or ten weeks because of different outbreaks of influenza and pneumonia, and there was some talk last week that the ban, which has been in effect—for the third time—about two weeks, may be extended again.

A meeting of all the exhibitors and theatre managers of the city was held earlier in the week at the Orpheum Theatre to discuss the attitude to be taken by the theatre managers regarding a continuation of the ban. It was the consensus of the meeting that the theatre men had been discriminated against, because the stores and other places had not been forced to close.

As a result the following public protest was drafted:

> The theatres of Gary have been closed by the health authorities of the city under the impression that the theatres here were breeding places for germs of influenza.
>
> We believe that the Board of Health of Gary has been acting in good faith, but we do not believe that, after two months' trial, they should continue to dictate a policy that is apparently accomplishing very little toward checking the disease.
>
> The crowded street cars, stores packed with Christmas shoppers, theatre parties going to Hammond and Chicago and returning on crowded trains and cars, and with no effort being made to curb these conditions, it would appear that the theatres of Gary have been unjustly discriminated against.
>
> We believe it to be the will of the people that the local theatres should open again. It is the most natural thing on earth that a working public should feel the need of and demand amusement. It is likewise most natural that, if the public cannot obtain good, clean amusement at its doorstep, it will seek amusement and relaxation elsewhere.
>
> Amusement in Gary depends upon local patronage and so cannot offer anything but the most sanitary and comfortable houses—while outside amusement places do not have to depend upon Gary and can be conducted on any basis to secure the profits.
>
> Every amusement house in Gary has been fumigated and made thoroughly sanitary—some of them by repeated processes—thus insuring the public against danger.
>
> We believe the majority of the public of Gary is with us in saying that the present discrimination against the theatres in keeping them closed is not accomplishing the good that a closing order is intended to accomplish, and for that reason we believe the theatres should be allowed to open.

Theatre Men Start Campaign.

The theatre men are now engaged in a campaign to crystalize sentiment in favor of permitting them to go ahead with their business and it has been intimated, in case the ban is extended, they may open their doors and make a test case of the closing order, as was done recently by the theatre men in Terre Haute.

The theatre owners argue that it is not more dangerous for them to operate than it is for stores to permit crowds to congregate at the counters, and they say they are willing to observe any restrictions placed upon them that other business houses must suffer.

Scourge Increasing in Michigan.

The influenza epidemic apparently is on the increase in Michigan and Governor A. E. Sleeper and Dr. R. M. Olin have threatened several times to again put the ban on public gatherings, churches, theatres, etc. Charles H. Seaman, of the Consolidated Theatres, Inc., Detroit, prevailed upon the governor and Dr. Olin to permit an educational campaign to be waged for another week or so by the theatres, and in the belief that this will produce results, they consented to let the theatres remain open.

Kalamazoo has been ordered closed and there are still many places throughout the state that the local boards of health will not permit to operate. Detroit and Grand Rapids are in splendid shape, with fewer cases of influenza than any time during the epidemic.

Many Northwest Cities Restore Influenza Ban

THE recurrence of the Spanish influenza epidemic in the Northwest is playing havoc with the motion picture business again in most parts of the territory. The closing ban has again been placed upon practically all of the towns of Montana, the cities of Butte, Billings, Missoula being among the first. Some of the towns of Oregon have never been opened since first closing several weeks ago, and Portland, which has been open for about three weeks, is in danger of having the lid clamped on again.

Theatre managers in Seattle met the city health commissioner and the mayor when the epidemic began to spread again, and advised them to have the cases quarantined, instead of closing theatres and schools and limiting business in the downtown stores, as they did in the first period of the epidemic. The officials were so much criticized for their former drastic measures that they were quite willing to listen to the argument put up by the theatre men and agreed to quarantine cases in their own homes, if the disease continued to spread.

In the meantime people are not staying away from the theatres in Seattle, for all managers report splendid business. This is not the case in other towns of the state, however, where the epidemic is making its second appearance. In most of these the people, who are for the most part regular patrons of the shows, are staying at home, and the picture theatres have not the advantage of the transient population of the large cities, which insists on being entertained.

Spokane Theatres Under Modified Influenza Ban

THE influenza ban has again been placed on amusements in Spokane, prohibiting all dancing, private and public, but permits the theatres to operate under a limited quarantine provision. This provides that all theatres shall use only every alternate row of seats to avoid congestion and that they shall have no shows between 5 and 6:30 p. m., giving time for complete ventilation and reheating and cleaning the theatres.

Moving picture managers, deprived of a large part of their normal revenues by the modified quarantine which permits seating to half capacity only, are casting about for economies to offset the enforced loss of revenues. The present service will be kept up in every instance and the patrons will not be affected by any changes found necessary.

Exchanges Reduce Rentals.

The exchanges generally have made

a voluntarily reduction of 33 1-3 per cent. in the service charges for Spokane. This action on the part of the exchanges is due to their belief that a revenue two-thirds of normal is better than no revenue, which might be the case if the managers found it impossible to curtail expenses.

May Cut Operators' Salaries.

Some of the picture managers are talking of a cut in operators' salaries while the quarantine is on. This applies mainly to the operators who are the best paid employes, outside, possibly, of a few organists. As yet nothing definite has been done on the matter as the move probably would have to be voluntary on the part of the operators.

Discuss Lincense Fee Reduction.

Theatre managers generally are discussing the question of asking the city council to release them from the city charges for the length of time the quarantine is on. Each manager pays an annual license to the city based on his seating capacity. For the larger houses it runs from $200 to $300 a year. All licenses expire January 1. If the quarantine continues three months, including the seven weeks the houses were closed entirely, the managers will ask for a cut of 25 per cent. in the annual license fee.

Another General Ban Feared by Southwest Film Men

THE influenza situation which had been satisfactory for several weeks does not look so promising in Texas, Oklahoma and Arkansas during the second week in December and exhibitors and film men are apprehensive as to another general closing.

From small towns in central Arkansas and eastern Oklahoma, the disease gives promise of spreading once more. Fortunately, so doctors observe, the epidemic in its renewed form does not seem to be attended by nearly as many fatalities as in the initial outbreak.

Statistics obtainable from Dallas film exchange managers under date of December 9 show that thirty-six towns and cities in the three states have closed their theatres once more; twenty theatres did not reopen after the first closing. The largest town to close for a second time is San Antonio, Texas. Pine Bluff, Ark.; Amarillo, Texas, Hugo, Medill, Alvah, and El Reno, Okla., are among those closing.

In Dallas the general opinion is that the theatres alone should not be made to bear the brunt of the closing. Exhibitors have pointed out to the authorities that should it be deemed necessary for them to close they will gladly do so but declare that the closing of the city should be complete. They advocate the closing of department stores during the Christmas rush of shopping, the closing of churches, schools and abandonment of all public meetings.

It is likely that if any closing order goes into effect here the theatres will not be the only ones to suffer.

Kansas City Puts Ban on Children.

"Children under 16 years of age shall not be admitted to any picture show."

This was the order promulgated in Kansas City, Kansas, the week of December 1, upon the reappearance of the influenza in that city. This order did not come from the board of health, however. It was the solution proposed by the Chamber of Commerce. And while possibly the exhibitors could easily have resisted enforcement of the suggestion, they followed it. The curtailment of business was severe. Because the order seemed so clearly discriminatory there was a disposition on the part of exhibitors to test its validity, and to bring to a direct issue the advantage of such a restriction by suit. It is likely that a test case may be made if the influenza continues and the restriction is not removed.

Authorities Bar Children From Cincinnati Theatres

THE recurrence of the epidemic of influenza is the outstanding factor in Cincinnati moving picture circles just now, as it is of most other businesses, except that the prohibition against children attending the theatres is perhaps hurting the exhibitors more than the inability of children to ride on street cars at present hurts other business men. The situation has not improved much up to this writing, and while the Board of Health, at its most recent meeting for the purpose of considering whether a complete shutdown was necessary, did not see fit to take that step, it was plainly indicated that if the epidemic continued to grow worse more drastic closing orders than those in effect in October and early November would certainly be issued.

Health Boards Clash.

Across the river in the Kentucky towns there has been a general disposition on the part of the local health authorities to close the theatres to the same extent, and in Dayton, Bellevue, Newport, Covington and Ludlow orders were issued by the city and town boards directing the closing of the moving picture houses to children under 16 years of age. However, a clash arose between the local Kentucky boards and the state board, due to the alleged failure of the state board to enforce in Covington its own order that moving picture theatres be closed. As the other Kentucky towns across the river obeyed the order and the theatres closed, the resulting confusion may be imagined. At present Covington and Newport theatres are open to all except children under 16, as in Cincinnati, and the same is true of the other towns across the river.

May Place Ban Against Los Angeles Visitors

WHILE the influenza epidemic in the San Francisco territory is gradually subsiding, moving picture theatres are not being reopened as rapidly as was expected. In some places houses were reopened only to be closed again, and it is doubtful if the new year finds all in operation. Of a total of three hundred and fifty theatres served by San Francisco film exchanges, but about two hundred were open at the end of the first week in December, with about one hundred and twenty of these located within the confines of the Greater San Francisco. Business has been resumed in most of the large towns in this territory, the theatres that remain closed being small ones for the most part.

New cases of influenza are commencing to appear in San Francisco Bay communities, and the wearing of gauze masks has been resumed by the faculty and students of the University of California at Berkeley. In almost every instance these cases have been traced to recent arrivals from Southern California and Oakland and city councils of Berkeley and Oakland are considering placing a quarantine against visitors from Los Angeles. Theatre owners having houses in the Northwest have been compelled to close again in a number of places.

San Francisco exhibitors are doing a steadily increasing volume of business and downtown houses are about back to normal again.

Scourge Again Threatens Ban on District Theatres

THE continued prevalence of Spanish influenza in the District of Columbia again threatens to cause the closing of the theatres there. The daily increases in the number of cases has alarmed the authorities and it is stated that a continuance of this condition will result in the closing of schools, churches, theatres and other places of amusement. The low mortality rate that has prevailed so far in the threatened recurrence of the epidemic is the only encouraging feature of the situation.

The theatre owners are only just beginning to recover from the effects of the last closing order and it is feared that serious financial losses will be incurred if they are again prohibited from doing business. All of Washington's theatres are sanitary and up-to-date in every particular.

It is not likely that the film men will enter any protest, because they would not care to appear to be standing in the way of better health conditions, but they do hope that the Commissioners will think well before putting another closing order into execution.

Authorities May Restore Influenza Ban in Cleveland

INFLUENZA conditions in Cleveland and northern Ohio assumed alarming proportions during the week ending December 15, and the health commissioner of Cleveland announced that he may impose the closing restrictions again providing the number of daily cases continued to increase.

Incidently, when this was made known, the exhibitors' league, exchange men's Chamber of Commerce organization, and officials of the operators, musicians' and stage hands' unions announced that they would put up a vigorous fight against the restrictions unless all stores and other places where people assemble are treated like the theatres. They were not against the closing order, but took the stand that the recent closing for four weeks of theatres, churches and schools was a joke and did not stamp out the epidemic.

Reports from northern Ohio were not good. On Saturday, December 14, about seventy-five towns in that section were closed.

In Warren, Ohio, the theatre managers had a meeting on Friday, December 13, and put it up to city officials to close everything up tight or allow the theatres to reopen. The officials allowed the theatres to reopen the following Sunday.

In Canton, Ohio, the influenza ban was lifted December 2, but children under sixteen years were not admitted.

For Sale and To Rent are business opportunities often appearing in The World's Classified department — a quick road to prompt and profitable action.

TWO ZUKOR MEN START NEW COMPANY

Hiram Abrams and Ben Schulberg Resign from Famous Players-Lasky Administrative Bureau

HIRAM ABRAMS, vice president and managing director, and B. P. Schulberg, vice managing director of the Famous Players-Lasky Corporation, have resigned their offices to form their own organization and carry out certain plans which it has long been their desire to establish. The news has aroused surprise and interest in the trade, for these two men have long been known as strong pillars of the organization with which they have been identified since its inception.

In response to a request for a statement as to what general form his plans would take, Mr. Abrams remarked that they were of too much import to the trade to be presented in their present immature shape, but that they would be announced in detail within a few weeks when they would be found to comprise some of the most constructive measures and some of the most equitable principles ever offered for the trade's consideration. He also added that the reason for his departure from his old company was due to the realization that it is more difficult to work out new tenets of procedure between two factors of an industry through an old company with established policies than through a new and unhampered machinery of his own construction.

Mr. Abrams is to start for Los Angeles immediately, and it is promised that the announcement will promptly follow his return to New York. In his absence, Mr. Schulberg will remain in New York adopting the preliminary steps toward the organization which they contemplate building.

They are in close touch with motion picture conditions throughout the country, and their plan to organize a new unit in the industry indicates that they believe that the after-war influence promises expansion for the entire motion picture business.

Organize Administrative Bureau.

Messrs. Abrams and Schulberg about a year ago surrendered the presidency and general managership respectively of Paramount to organize the administrative bureau of the corporation, through which, as was announced at that time, it was their desire to bring the exhibitors of the country closer to the producers for their common welfare, so that a direct channel of communication could be maintained between studio and theatre. In the interests of this project they made numerous tours of the country, in order to come in more direct contact with trade currents. It was as a result of these observations that they prompted the declaration by Jesse L. Lasky that the company would produce no gruesome, religious, costume plays or fairy-tales during the war, and they were also responsible for the system at present in vogue of obtaining opinions on all productions from exhibitors.

Hiram Abrams entered the film business in the early stages of its development, when his force and devotion to the exhibitors' interests rapidly made him conspicuous as one of the foremost distributors in the country. He has always been known as a constructive organizer and a vigorous exponent of equitable principles between producer and exhibitor. He was among the first exchange men to acquire the rights to first features produced by the Famous Players Film Company, of which he, in association with Walter E. Greene, was the sole distributor in New England. He was one of the principal factors in the formation of the Paramount Pictures Corporation.

Hiram Abrams.

B. P. Schulberg entered the film business ten years ago from the newspaper field, and joined the Famous Players Film Company at its inception as scenario editor and advertising and publicity manager, in which capacity he selected and adapted for the screen and later exploited "the first thirty Famous Features." It is of interest that it was he who selected "Tess of the Storm Country" for Mary Pickford and "Wildflower" for Marguerite Clark, the first for a long time considered Mary Pickford's greatest success, and the second of which established Miss Clark overnight as one of the foremost favorites of the screen, and it was he who Mr. Zukor once publicly announced "delivered his message to the world." He was appointed general manager of Paramount in 1915 under Hiram Abrams, and has been closely identified with him ever since. They have been described as ideal collaborators, and their detailed announcement is awaited with interest.

B. P. Schulberg.

December 15 Attractions at New York Theatres

STRAND.—Vivian Martin in the Paramount production, "Mirandy Smiles," was the screen star at the Strand the week of December 15. The picture was directed by William C. De Mille, and Douglas McLean is the leading member of the support. A new comedy, a scenic study, educational and travel studies, and the Strand Topical Review completed the picture program. Alys Michot and the Strand Ladies Quartette were the vocal artists.

RIALTO.—"Branding Broadway," with William S. Hart in evening clothes for the first time on the screen, was the leading attraction at the Rialto. Seena Owen and Arthur Shirley are in the cast. Mack Sennett's latest comedy, "Hide and Seek, Detectives," a scenic of Versailles and the Rialto Animated Magazine were also shown. Vincent Ballester was the soloist.

RIVOLI.—Douglas Fairbanks in his new version of the Augustus Thomas stage success, "Arizona," headed the program at the Rivoli. The production and company are fine and the star puts in his usual number of stunts. Marjorie Daw and Kathleen Kirkham are members of the cast. A new Mutt and Jeff cartoon, the Official Allied War Review and a scenic completed the screen cartoon features. The Rialto Male Quartette, Annie Rosner and Carlos Mejia were the vocalists.

EIGHTY-FIRST STREET.—First half, J. Warren Kerrigan in "Three X. Gordon." Latter half, "Under Four Flags."

BROADWAY.—Priscilla Dean in "The Wild Cat of Paris."

Blackwood Heads Scenario Department.

The scenario department of the Robertson-Cole Company has been moved to the coast in order to effect a closer co-operation by this department with the producers. John M. Blackwood, for many years a newspaper man and for twelve years manager of the Belasco Theatre of Los Angeles, and more recently with the Thomas H. Ince scenario department, is in charge of this department.

Jack Cohn Is Commended.

Jack Cohn, editor of the Universal news pictorial staff, has received a letter of commendation upon the Universal's splendid work in behalf of the recent war work campaign from Edward A. McManus, chairman motion picture committee.

What do you want? If it's anything in the moving picture line try The World's Classified Advertising.

SCREEN LETTER TAKES JOY TO YANKS

"Smiles" Picture Made on Salem Common Shown to Soldiers on Battle Front on Armistice Day

WE have been indebted to George Balsdon for several interesting letters from "over there," but his report from the front line, on the day the armistice went into effect, carries especial interest now that peace has come. In a letter sent from Paris November 17, Mr. Balsdon tells how the boys were made happy by the exhibition of a "Smiles" picture on the battle line. We have had many references to these films being "produced" on this side by the folks at home, but Mr. Balsdon now supplies us with our first details of the fervor of joy with which the boys welcomed their loved ones, in shadow form, on the fighting front. Mr. Balsdon writes:

"I left Paris November 5, for a trip to the front, and had about the most remarkable and exciting trip I have had since I came over. The Rotary Club of Salem, Mass., from which town a large number of artillerymen were recruited, conceived the idea of sending the boys from Salem and surrounding towns a moving picture "letter," so they invited all the parents, wives, sweethearts and any relatives to a meeting on Salem Common, and then formed them into groups, and marched them in front of the movie camera; the women waving and throwing kisses and the men with hats off, and waving.

Soldiers Wild With Enthusiasm.

"After the picture was finished it was sent to us to get it to the boys, so I took a motion picture apparatus and screen in an auto, and started for the front. Found most of the batteries were on the front lines and could not show picture the first day I arrived; so went back to the rest line and showed it to the boys who were there—about 300. I had to use a small battery light for projection, and used a transparent screen so that they could see picture on both sides of the screen. I set up the apparatus in an empty barrack shed, and when I showed the picture they went wild with enthusiasm. Many recognized their parents and wives and kiddies, and some were filled with such mixed emotions they did not know whether to laugh or cry.

"You can imagine a soldier boy who has been over nearly a year, through the hell at the front lines, having the extreme pleasure of seeing his mother or wife and baby looking right at him and throwing kisses and smiling just as though they could see him. My! how they cheered, and during the whole show the guns were thundering, putting over a mighty offensive barrage into the Boche lines. It was real war music.

"The next day I went up to the Colonel's dugout (one built by the Boche and occupied by them for two years) and gave him and his staff a show. He saw his wife and family and enjoyed it immensely. The place was intended to hold six persons, but we got twenty into it. Had a hard time getting there, as I could only take the car to a certain distance on account of the mud and shell holes in the road. So we walked the rest of the way, a detail of soldiers helping carry the apparatus. I took moving pictures of the Colonel and staff outside of his dugout.

Sees the Last Shots Fired.

"The next morning we got word that hostilities would cease at 11 A. M., so myself and a captain went up to the front line batteries to be there when the last shot was fired. How those boys did work to put as many shots over as possible before eleven! The din was terrific, and punctually at the stroke of eleven everything stopped, and there was a quietude that was positively uncanny.

"I got some pictures of the batteries and crews (I have an official permit to take pictures), which will be sent to the Rotary Club of Salem to show to the boys and relatives, provided the censor passes them. I got permission from the Colonel to give the boys at the batteries a show, if it were possible, so toward evening I started down the line, and when I came to a battery I hung the screen on the back of the car, set up the machine in the road, lined up the boys on each side and gave them the show.

"I wish you could have watched that scene. It's one I'll never forget. Bonfires were going everywhere, both on our lines and the enemy's, and rockets were being fired in the air celebrating the finish.

"It was a cold but beautiful moonlight night, ammunition and supply wagons were incessantly passing to and fro, details of men going on outpost duty, and a real movie show going on, and the men seeing their relatives right on the front lines, with the gun battery and caissons as a background. It was wonderful. I gave three shows to as many batteries that night."

SEE TOO MUCH U. S. A. IN NEW REELS

Canadian Official Leads Protest Against Too Frequent Display of Yankee Flag and Army

IN a sensational statement issued on December 4, T. W. McGarry, Provincial Treasurer for Ontario, made a hot criticism of the frequency with which American war dramas and views of activities of United States troops have been presented on screens in Ontario during the past year or two, to the almost total exclusion of Canadian and English military views.

The official letter, which was sent out to all Canadian film exchanges and a number of exhibitors, created a tremendous amount of comment among film men, newspapers and the general public. Immediately after the publication of the letter the Canadian Universal Film Company, Limited, announced that it had adopted the policy of eliminating foreign flags from pictures to be shown in Canada as much as possible.

The company also pointed out that cameramen frequently secured news views in Canadian cities and that these pictures eventually found their way to Canadian theatres. It was also admitted that the company permitted certain theatres to edit their news weeklies, and "American flag pictures" generally were deleted by these exhibitors.

Carmel Myers
In "Who Will Marry Me?" (Universal).

Following the threat made by Mr. McGarry that he would order the Ontario Board of Censors to condemn all pictures in which the American Army or the American flag was "exalted" too frequently, the film exchange men of Toronto decided to hold a private meeting to discuss the subject. Mr. McGarry appealed to the exchanges to secure more Canadian or English views and he stated that he would give them an opportunity to work out their own salvation. Local exchange men stated that they expected to be able to make a satisfactory adjustment without the help of the censor board.

Manager Lee Devaney of the Toronto office of the Fox Film Corporation pointed out in a public interview that the American producers were interested first in producing pictures for American patrons and that the great bulk of prints are used solely in the United States. Canada and other countries are considered to a certain extent, said Mr. Devaney, but the Dominion depends upon film producers in the States almost entirely for pictures of all kinds.

H. F. Stonge, a Toronto exhibitor, declared that England should "loosen up" with war pictures and other releases. He offered the information that there are millions of feet of war film in England which have been "held up," and Canadian exchanges and exhibitors could not secure any prints. He suggested that the Canadian Government should get in touch with the British authorities.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

LIEUTENANT MOORE HOME FROM FRANCE

Young Soldier Who Was "Brought Up" in New York Film Office Gets a Hearty Welcome

THE first hero from the ranks of the motion picture industry has returned home with high honors. He is First Lieutenant William J. Moore, formerly an employe of the Famous Players-Lasky Corporation. The lieutenant arrived in New York on the steamship Maui on December 17 and was the first to reach shore. On his chest was pinned the Croix de Guerre.

Lieutenant Moore, immediately upon landing, went to the offices of the Famous Players-Lasky Corporation on Fifth Avenue, where he was welcomed back by Adolph Zukor and other executives. In the outside offices all work was suspended.

The lieutenant is a member of the 165th Infantry, and was wounded twice and gassed once. It took much questioning on the part of his friends to ascertain how he won his French war cross. On March 7 he took command of a sector under heavy bombardment after his superior officer had been killed. He organized relief parties to dig out men who had been caught in dugouts that caved in, commanding this work and taking active part in it for twenty-four hours, holding out against a fierce bombardment in which forty-two men were lost and he himself shot through the right lung with a machine gun bullet.

"A week later I received a letter from the commanding general of the French army with the surprising information that I had been designated to receive the French decoration," said the lieutenant, "and I want to say that no amount of money would ever tempt me to part with this medal."

The bombardment in which Moore won his cross and was first wounded took place at Luneville. After recovering from his wound he again went into action at Baccarat. At Rouge Bouquet later he was severely gassed. He also took part in engagements at Badon Viller, St. Mihiel, and his latest fighting occurred in the Argonne Forest, where he was again wounded, a bullet passing through his leg.

Lieutenant Moore was connected with the National Guard, the old Sixty-ninth, New York, when the trouble with Mexico happened. At that time he resigned from Paramount and went to Mexico with his regiment as a private. His regiment sailed for France in October, 1917. He had left New York a sergeant, and after the Luneville "show" he was sent to the officers' training school upon recovering from his wounds.

Adolph Zukor Welcomes Back Lieutenant Moore.

John Von Herberg Looks Over Newest Production

JOHN VON HERBERG, of Jensen & Von Herberg, who control a circuit of high-grade theatres ranking among the foremost in the country, and easily the most profitable in the Northwest, arrived in town December 12 on one of his frequent visits to the city and left a week later for home, after looking over the newest films and freshening up his ideas generally. He was accompanied by Ralph Ruffner, of the Rialto, the Jensen & Von Herberg house in Butte.

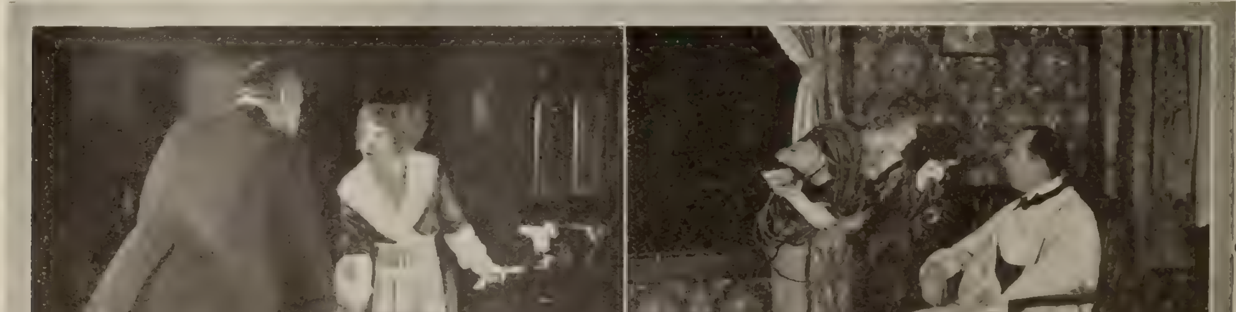
Mr. Von Herberg, who is better known to most of the leading film men in the business simply as "Von," is a director in the First National Exhibitors' Circuit, and this, in part, accounts for his frequent visits to town, but he believes in seeing what the other fellow is doing all of the time. When he does get hold of an idea not already in practice in his houses he takes it back with him, but the Jensen & Von Herberg circuit has given more to the others than it has received from them, for the prosperity of the circuit is largely based upon the intensive application of the theory that perfect management is a more important factor in the success of a theatre than a star film, and the circuit houses are models in their way.

Irvin V. Willat Again Among Those Present

FOR Irvin V. Willatt, as for thousands of other soldiers, the war is over and he is back again among the home folks; said home folks including his brother, C. A. (Doc) Willat, and Mrs. Willat, and his mother. The family party will leave New York this week for a holiday trip to Florida, where the reunion will continue until the demands of business recall the Willat brothers to renewed activities in the picture game.

When Irvin Willat was last in New York he was a photographer, but when he joined Thomas H. Ince, about three years ago, he became a director. Two of his features are about to be released—a Paramount-Artcraft, "The False Face," with Henry Walthall, and a Select Special, "The Midnight Patrol"; the latter being a police propaganda picture which, Mr. Willat says, "is the only picture in captivity in which the cops get the best of things."

Presumably, when his Florida enchantment ends, Mr. Willat will return to Thomas H. Ince. Since becoming a director he has been working on special subjects, his thorough knowledge of every step taken in the making of moving pictures making him especially fitted to this class of work.



Bessie Barriscale in "All of a Sudden Norma" (Exhibitors' Mutual).

News of Los Angeles and Vicinity

By A. H. GIEBLER

LOS ANGELES STILL HAS FLUPHOBIA

Too Much Publicity Has Created Unpleasant Condition—Crowd Is Crime Only When in Theatre

THEATRES in Los Angeles were opened on December 2, after having been closed for fifty-two days. A survey of the situation since the opening shows that while business is better than it was immediately before the influenza ban, it is not at all what exhibitors hoped for, or anything at all like it should be, and that in spite of the official lifting of the restrictions, the flu scare is still with us, and likely to remain with us for some time to come.

This situation is the result of too much talk and too much publicity. All during the epidemic, long stories giving the number of new cases, deaths and other direful data were published in the papers daily.

No story was complete without frequent mention being made of theatres and the strenuous efforts being made by the health officers to combat the plague by keeping theatres and places of amusement closed.

Exhibitors got in long-winded wrangles with the health officials in their endeavors to get the town opened up to amusements, but nothing came of it except statements that it would be most unwise to open up the theatres; that the theatres, if opened, would increase the number of cases; this, until many people got the foolish idea into their heads that the entire situation depended on the opening or closing of the amusement houses.

The people are afraid of crowds in theatres, but they are not afraid of crowds anywhere else, and they never were afraid of crowds anywhere else, because there were no regulations against crowds in stores, restaurants, cafeterias and street cars. Everything except shows and churches were practically wide open during the worst of the epidemic.

Today thousands of shoppers are crowding the big and the little stores all day long. Christmas buying is at its height. The people surge and crowd and jam, tire themselves out, lessen their resistance to disease by fatigue, stand on the street corners in the rain waiting for cars, and then ride home in the cars packed like sardines—but they are afraid to spend an hour and a half in a comfortably appointed, well-ventilated theatre in the afternoon or evening because they have the word "theatre" and the word "flu" tangled up in their minds until they are almost synonymous terms. Great damage was suffered by Los Angeles showmen during the close-down, and the loss is still going on.

Peace is here. The minds of the people are free of the strain of war. The holidays are upon us. Thousands of tourists are in town. It should be the most prosperous season of the year—of four years!

The exhibitors should appeal to the local press for a campaign of editorial advice and discussion that would serve to conquer the foolish fears of the public. Unless something is done, the loss will go on as long as there is a cough, a cold or a sneeze left in the city.

Photoplayers Aid Christmas Fund.

At a big festival given on December 17 in the Majestic Theatre under the auspices of a Los Angeles daily newspaper, a number of players for the screen gave their services, appearing in vaudeville numbers, songs and sketches, to help swell the fund that will provide baskets of food and other cheer to innumerable poor families on Christmas Day.

Charlie Murray appeared in his familiar role of master of ceremonies, and among the players who entertained the audience were Julian Eltinge, Doraldina, Ralph Herz, and all the Mack Sennett comedians. Mrs. Carrie Jacobs Bond, composer of such famous songs as "Perfect Day" and "Just a Wearyin' for You," sang several of her old and new favorites.

Hayakawas Both Ill of Flue.

Sessue Hayakawa and his wife, Tsuru Aoki, were both laid up with influenza at the same time during the weeks that the epidemic was at its height in Los Angeles. No nurse could be found to take care of the invalids, but Mrs. Hayakawa's Japanese maid and the chauffeur took turns in the sick room until the patients began to recover, when Mr. Hayakawa suffered a relapse, from which he is just now recovering. He expects to begin a production within a week or so if no further complications interfere.

Parsons in New Comedies.

"Smiling" Billy Parsons is being directed in a series of six new comedies by Harry Pollard, who made a big reputation as the creator of the American Beauty comedies while with the American Film Company. Parsons will be seen in an entirely new comedy role as "Go Gettem Potts," a good-natured promoter, who, while he makes money on every proposition he touches, has many amusing experiences in rounding out his deals.

Brentwood Shows First Film.

"The Turn in the Road," the initial feature of the newly formed Brentwood Corporation, was given a preview to officials of the company, members of the cast and a number of invited guests at the Iris Theatre in Hollywood on December 10.

The photoplay, which was directed by King Vidor, who is also its author, tells a simple and wholesome story, the main incidents of which have come within the experience of many people, and it is offered by its sponsors as the beginning of a new order of pictures which they believe will be welcomed by the public.

The cast is headed by Helen Jerome Eddy, Lloyd Hughes and little Ben Alexander. Winter Hall and George Nichols are prominent in supporting roles.

New Universal Serial Begun.

J. P. MacGowan has begun the production of an eighteen episode serial entitled "The Fifth Ace," at Universal City, with Marie Walcamp in the star part. Pat O'Malley plays opposite, and Alfred Allen, Andrew Waldron, Thomas Lingham, Edgar Allen and Leon de la Mothe, erstwhile Kent, play important supporting roles.

Jack Oberle May Be Alive.

A recent letter from Ivan Kahn to his mother in Los Angeles states that Ivan talked with Jack Oberle, son of Florence Oberle, screen actress, after the armistice was signed, which means that Jack was still alive on the date of his reported death. Young Oberle had been very ill in hospital when Kahn

Thomas H. Ince's New Studio at Culver City, California.

saw him, which probably gave rise to the report of his death.

Falls Fifteen Feet.

Aurora Mardiganian, the Armenian girl who is playing a leading role in a Selig production, fell fifteen feet during the making of a scene showing her escaping from a second-story window. The girl sprained both her ankles severely, which will cause her to remain away from the studio for several weeks.

How About This?

One S. P. Trood, who dopes out publicity for the Brentwood players, comes along with a suggestion that since the word "audiences" applies to people who congregate for the purpose of listening to things, why should not people who gather together to look at things be called "optinces"? Why not, indeed? They have been called a number of things and showed no resentment—it may be that they will stand for "optinces."

Nazimova Here.

Mme. Alla Nazimova has arrived in Los Angeles, and after a brief trip to the studio she abandoned everything to search for a bungalow. Mme. Nazimova says she has lived in houses, flats, mansions, palaces and apartments, but never in a bungalow, and she is anxious to get a real bungalow in the country where they originated, and have a yard and flowers and chickens and everything.

Jack Pickford "In Wrong."

Jack Pickford, who, with his mother, Mrs. Charlotte Pickford, returned to filmland recently, brought a contract to make at least three pictures for the First National Exhibitors' Circuit. The first of these pictures will be "In Wrong," similar in story and atmosphere to the Mark Twain stories, and will be given the same style of treatment in its transference to film. James Kirkwood will direct the production at the Brunton studio.

Gunn a Victim of Flu.

Charles Gunn died on December 6 at his home in Hollywood, of influenza, at the age of thirty-six years. Mr. Gunn was a well-known figure in the dramatic stock and motion picture world, having been active in screen work for the past two years.

He was leading man for the Alcazar Stock Company in San Francisco for a number of years, and played for two seasons on the New York dramatic stage. He appeared in a number of films with the Thomas H. Ince company, the Triangle, and the Brunton, where he supported Mme Yorska in "The Infernal Net," which has just been finished.

Mr. Gunn was an officer in the Hollywood Officer's Training School, of which he was one of the organizers. Mrs. Nina Gunn, the player's widow, and his mother, Mrs. Samuel Gunn, survive him.

Actor's Widow Engaged.

The widow of the late Eric Campbell, who was killed in an automobile accident about a year ago, has announced her engagement to W. H. Corcoran of Kansas City. Mrs. Campbell is a sister of Mrs. Mabel Gilman Corey, wife of the steel man. Eric Campbell was a familiar character in Chaplin comedies prior to his death.

Star Loses Mother.

Mrs. Rose Barham, of Glendale, mother of Nell Shipman, died on December 7. Miss Shipman was ill of influenza at the time of her mother's death, and her husband, Ernest Shipman, was also having a siege of the disease at the same time.

STUDIO SHORTS

DONALD CRISP, who, besides directing Bryant Washburn in a new picture at the Lasky plant, is taking the part of a warrior in a big Griffith feature, and is suffering from an injury to one of his feet at the same time.

Emory Johnson is Margarita Fisher's new leading man.

Mahlon Hamilton will have the part of the Daddy in "Daddy Longlegs," the new Mary Pickford production.

Wallace Reid is said to be suffering from golf.

William Piggett, who used to write scenarios for American at Santa Barbara, is now doping out continuity at Universal City.

Harry Van Meter is supporting Peggy Hyland in her new film now being made at the Fox Studio. Harry is playing the heavy.

Charles Ray won a couple of turkeys at one of the beach pavilion skin games down at Venice the other day.

Kitty Gordon has been deserted by her manager, Jack Wilson, who has returned to New York, and will resume his stage activities as the partner of James J. Corbett in a vaudeville act.

Frank Keenan is back from the East, and he will get in harness at once on the new pictures he is to make for the Pathe program at the Brunton studios.

Pauline Starke is being featured in an independent production that is being filmed at Universal City under the direction of Frank Borzage.

Cecil B. DeMille has left for New York, to be gone until Christmas. His latest picture, an answer to "Old Wives for New," and called "Don't Change Your Husband," by the same author, Jeanie MacPherson, is about finished.

Dennis O'Brien, attorney for Mary Pickford, is in L. A. for a two weeks' stay, during which time he will attend to legal business in connection with Miss Pickford's productions for the First National.

George Arthur is in charge of the cutting department at Universal City while Frank Lawrence, editor-in-chief, is in New York.

John (it used to be Jack, but he wants us to say John because that sounds more dignified) Gilbert is doing the heavy in Charlie (no one has asked us to say Charles, although we may get the request any day now for the same reason as per above) Ray's latest picture.

Enid Bennett has completed "Partners Three," and is waiting for a new play to be finished for her by John Lynch.

Bebe Daniels is the latest film star to have contracted Spanish "flu."

The Al Jennings outlaw film, "The Lady of the Dugout," is running a two weeks' engagement at the Mason Opera House, and Al is making a personal appearance and a speech at every performance.

Monte Blue is cast opposite Ethel Clayton in her new Paramount picture.

Bessie Love has a personal representative and publicity manager in the person of Gerald C. Duffy, who formerly served in that capacity for William S. Hart.

Will M. Ritchey, scenario department, Lasky studios—absent from desk ten days —"flu"—back again, making old typewriter hum as usual.

Director Frank Grandon has arrived in Los Angeles from New York, and is at the National studios, where he will alternate with Bertram Bracken and William Chaudet in directing Billie Rhodes and Henry Walthall.

Mitchell Lewis has been signed for a starring engagement with the Select program.

Vivian Martin, whose mother has been very ill, will accompany her mother to a health resort, taking a vacation that will extend until after the Christmas holidays.

Winter Hall, who has just finished a picture with the Brentwood Company, is going to support Nazimova in "The Red Lantern," being made at Metro.

Edward Sloman has taken the Margarita Fisher Company somewhere out on the Mojave Desert to make a picture called "Put Your Hands Up."

Gradner Bradford, title editor at Uni-

Gallery of Metro Stars.

versal City, has been made Pacific Coast manager of the Hearst-International Weekly Service, but he will still maintain headquarters at U City.

D. W. Griffith is making a picture called "Limehouse Nights," which, instead of dealing with the late war, is a story with Chinese characters and atmosphere, and features Lillian Gish, Richard Barthelmess and Donald Crisp.

In his new play, "Little Boy Blue," written for him by Stephen Fox, William Russell is taking the role of a policeman.

Tom Ince and C. Gardner Sullivan got caught out on the bosom of the Pacific in Tom's new yacht during a recent storm.

Juanita Hansen has been loaned to Lois Weber by Universal to play a part in the new Anita Stewart production.

Billy Parsons, of the smiles and grins, has added a new piano to the flock of three phonographs already installed in "Laughter Hall."

Ethel Lynne, of Christie Comedies; Stanhope Wheatcroft, and Frank Mayo, who helped Charles A. Taylor's unnamed star make "The Girl with the Horses," are now working in a Mary MacLaren film called "Whose Widow?"

The "Smile" films for the boys over there, which were discontinued during the "flu" quarantine, have been resumed at Lincoln Park, when literally thousands of relatives of men in service passed before the camera.

Ora Carewe is the latest actress to form her own company. Walter Wright is to direct.

JOE BRANDT'S "IT" AGAIN.

"IMPORTANT—From Tarkington Baker, Director of Publicity, Universal-News for Immediate Use.

"* * * And now Brandt turns to a new field. He has been called upon to undertake another difficult task—and a bigger task. Beginning with the first of the new year, Universal's assistant treasurer—for Brandt occupies that office as well—will devote himself to the promotion of the greatest cooperative system ever established in the history of motion picture exploitation. All of Universal's numerous departments will be coordinated in the new campaign.

"His work, nation-wide in scope, will take Universal's assistant treasurer on frequent and extended tours of the exchanges. Brandt will carry the campaign direct to all the leading cities and all the leading newspapers. The entire campaign, in all its details, involving the most advanced step thus far undertaken by any film producing company, will rest completely in Brandt's hands. Not a little of his time, too, will be spent in the studios at Universal City, where he will have much to do with the selection of serial scenarios particularly and with other essential phases of production.

"Mr. Brandt's assumption of these new duties means a most substantial step forward for Universal. It means, to state the matter briefly, increased cooperation for the exhibitor—the development of a new field of exploitation, and, what is of equal importance, its development in the thorough, vigorous, effective manner that is characteristic of Brandt.

"In his new capacity, the title of assistant treasurer still attaches to Brandt's name and, while he is putting his new policies into execution, he will continue, as heretofore, to discharge the duties of that important executive office as well."

Now you know what Joe Brandt's going to do.

"UNDER FOUR FLAGS" SHOWS REAL WAR

Government Film Will Give Public Reflections of Combat They Deem Their Own

THE question of the present day status of war pictures has elicited the published opinions of a number of prominent men in the industry and they seem to be about evenly divided in their views as to whether or not war pictures are through and no longer wanted by the public.

An interesting and logical discourse on the subject is given by Raymond S. Harris, traveling representative of the Division of Films of the Committee on Public Information, who has recently completed a tour of the Middle West in connection with the official presentations of "Under Four Flags."

"If there is going to be a war-after-the-war on the question of whether war pictures are still attracting the public, I will jump very cheerfully into the discussion, because I have just been arguing and observing that exhibitor's problem," said Mr. Harris. "In connection with the special work I have been doing for the Division of Films I have traveled through the heart of the Middle West, and feel that I know from my experience to what the public will respond.

"Make no mistake, war fact will draw the crowds if the picture is presented from exactly the point of view taken, for instance, by S. Barrett McCormick, manager of the Circle Theatre at Indianapolis. He just presented 'Under Four Flags,' the latest big war feature, as a 'Victory Picture of America and the Allies.' His advertisement dwelt on the fact that the battles shown were the actual combats that brought about peace. McCormick evidently reasoned that people cannot be indifferent to the war; they must of course be interested in it very vitally. But they are simply no longer interested in it as combatants—they are interested as victors.

"That seems to me the point of view every exhibitor should take, if he wants to crowd his theatre. Put on a fact picture about the war—and regard the public as victors, not combatants, in giving them information about the picture.

"Just look into your own reactions. During the war you fought every foot of a war fact picture; you ground your teeth and exulted, and drove bayonets through the foe. Now you sit back with a self-satisfied feeling of power and victory at the same sort of picture—and you cheer like the very dickens when our boys come into the shadow box.

"Why? I guess because our army is us. When we fought, there in the theatres during the fighting, we were fighting for ourselves; when we applaud the army now, we applaud ourselves. As long as that emotion exists—and it is a part of unchanging human nature—the right appeal will crowd the theatre that shows a war fact picture. But the appeal should be right. Remember that we are now victors—and that we want to see just how we won that war, anyway."

William Laub, Navy Cameraman.

William B. Laub, who was engaged in the photographic department of the Goldwyn Company, and assisted in the production of "The Hell Cat" and a number of other Goldwyn productions, is now a member of the Aviation Division of the Bureau of Ordnance and has been taking pictures up in the air. He intimates he has seen things that would have made life mighty unpleasant for the Kaiser if the war had continued.

Mr. Laub's present rating is "Printer, First Class," but something much better has been promised. Each photographer, he says, does most all of his own laboratory work, run and title his own stuff. Bell & Howell cinemachinery is used exclusively. With the experience he is getting Mr. Laub ought to be a valuable man to some picture producer when he gets out of the service.

Scene from "Under Four Flags" (Official).

MOORE'S BEAUTIFUL RIALTO IS OPEN

Outstanding Feature of Washington City's Newest Picture House Is Its Foyer Ballroom

THE third of the new houses to be opened in Washington, D. C., the Rialto, will stand well in comparison with any of its kind in the country It contains many novelties that add to its beauty and attractiveness and the foyer is a place of grandeur.

The Rialto faces on Ninth street and is near G street. Its front is of Indiana limestone with marble panels. A brightly lighted glass-roofed marquise extends from the building to the curb, and the structure is surmounted by a large electric sign and clock. There is a large storeroom on each side of the entrance lobby. The ticket booth is at the building line.

The entrance lobby, in Ionic style, presents an attractive appearance, being a reproduction in marble of the Temple of Apollo. The color scheme is carried out in blue and gold. Instead of opening directly into the auditorium proper, the entrance lobby gives the Rialto one of its unique and extremely effective novelties in design—a foyer ballroom, with stained glass domed ceiling thirty-five feet high. It is sixty feet long and forty-five feet wide, in oval form.

On the evening of the opening of the theatre this room held the attention of the guests. The lighting gave to it a moonlight appearance, and in the center an electric fountain played, while around the room were singing birds in pedestal cages. Around the room also are marble rest benches and the decorative treatment of the whole place is pleasing. There are statues of Adonis and Minerva in the wall niches. There are rest rooms on each side for men and for women patrons.

2,000 Seats on Orchestra Floor.

From this room one enters the auditorium. There is not a step in the theatre and 2,000 person can be seated on the floor level. No balcony has been built, although this can be done at a later date in the event that it is desired. There are no posts, pillars or obstructions of any kind to impair the view of the spectator.

Forming a horseshoe across the middle of the house and down the sides is a tier of loge boxes, sufficiently elevated to command an unobstructed view of the screen over the heads of those occupying orchestra chairs in front, and sufficiently low to be out of the line of vision of those seated in orchestra chairs at the rear. The front row seat nearest the picture is thirty-five feet removed from the screen.

The main entrance across the proscenium arch is of silk velour. The screen curtain is of satin. The dominant color note here is plum and canary yellow. Over the proscenium and on each side are illuminated paintings, representing Grecian field scenes. The walls are paneled in plum-colored silk tapestry. The wide seats are upholstered in tapestry and the boxes contain comfortable wicker chairs. The railings of the box are of marble.

Orchestra on Raised Platform.

The orchestra occupies a raised platform immediately in front of the stage instead of in a pit, and supplementing it is a three-manual Austin pipe organ. The auditorium is 150 feet long, 100 feet wide, and 50 feet high. There are twice as many exits as are required by law and these are indicated by illuminated glass signs. The ventilation is very good, the outside air being drawn through to a nine-foot fan and blown over heating coils. The air is then washed, heated again and blown through tunnels to mushrooms heating the auditorium. A battery of six-foot fans take care of the exhaust and drive the stale air through the roof.

Tom Moore.

E. G. Evans.

The auditorium can be emptied in two minutes in case of need. The lighting can be controlled from three different places in the house. The lighting system is unique, not a fixture being visible. Through the entrance lobby and foyer single cove lighting is used; in the auditorium there is a three color system which permits of the blending of shades to desired colors and the intensity is controlled by dimmers.

The musicians and dressing rooms are back of the stage. The offices of Tom Moore, and of his assistants, E. G. Evans, general manager, and "Bob" Long, manager of the house, are on the second floor over the lobby. Here also are the general offices and cashiers' rest rooms. These are all attractively fitted out and are bright and cheery.

LINZ.

North Carolina Ministers Make Move for Censorship

North Carolina will stage its first censorship fight during the coming session of the state legislature which meets at Raleigh early in January. The first movement for censorship of all motion picture films exhibited in the state comes from the ministerial association of Wilmington and through them is being spread throughout the principal centers of the state for similar action in these cities, and indications are that the supporters of censorship will be strongly lined up before the legislature meets.

Opinion is that the clergymen would create a board similar to the Ohio and Maryland censorship organizations, the resolutions adopted suggesting procedure to the committee in charge and pointing to the fact that the board could be maintained without cost to the state through the placing of a tax on film footage or on the theatres.

President Percy W. Wells, of the State Exhibitors' League, is marshalling the official forces of the organization to make a strong fight against legalized censorship in the state and a special meeting of the league will be called soon after Christmas to formulate plans for combating the movement.

Plaza Rebooks "Under Four Flags."

The rebooking of "Under Four Flags" at the Plaza, Fifty-ninth Street and Madison Avenue, is another indication of the extreme popularity of the Government picture and of the demand of the public for its exhibiton. On the first booking, December 9 and 10, special morning performances were given for children. Manager Gosdorfer states that 1200 children attended the first morning and 1500 the next. He is enthusiastic over the engagement, saying it was the most enjoyable booking he ever made on account of the wild enthusiasm of the youngsters. This enthusiasm was communicated to their parents who attended at night, packing the theatre to its doors. Mr. Gosdorfer has rebooked the picture for two more days.

Madge Kennedy Reaches Coast.

Madge Kennedy has joined the group of Goldwyn stars at work in the big new studios of the company at Culver City, Cal. Tom Moore, Mae Marsh and Mabel Normand preceded her to the Coast in the order named, leaving only Geraldine Farrar and Pauline Frederick of the presently engaged stars to follow. Miss Frederick is at work in the old Biograph studio, the Bronx, on her first Goldwyn Picture and Miss Farrar is busy with her opera engagements. She will not go west until spring.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FILMLAND is perked up this week. Almost everybody is happy, the studios are going full blast and the shows are open. I tell you it's a grand good thing the shows opened when they did. With no movies to guide them some of our actors were letting their art get rusty for lack of encouragement. It was as if a tailor were to try to make suits with never a coat or a pair of trousers passing on the street to tell him that people were still wearing clothes.

The old town is pretty gay, with the shows all running, and now, since the moist season is with us, and Jupiter Pluvius playing regular engagements, the popular outdoor sport of going downtown and watching the girls get carried across Broadway has been revived.

The two-legged ferries that operate from curb to curb on Broadway just after a heavy rain are institutions that are found in no other city. Why they are not listed as one of the attractions of Southern California is hard to understand. Maybe it is the well-known reticence of the native son.

The wet weather transportation system is efficacious as far as it goes, but it does not go far enough. The human gondolas being volunteers, they choose their own freight. This results in discrimination and in confining the traffic to passengers of tender years and light tonnage. No feminine person tipping the scales at anything more than ten stone need apply. Hefty Hebes must wait till the street runs dry—or wade.

One Day It Didn't Rain.

One of the days it didn't rain I went out to Culver City. The Goldwyn studios are located at Culver City. This statement is made merely to conform to local geographical detail, otherwise it might be said with perfect truth that Culver City is located at the Goldwyn studios.

Goldwyn is a whale of a place—the most impressive studio on the Coast. All of the buildings are white; tall, graceful columns rear their noble proportions skyward all along the street. A gate wide enough to accommodate a troop of horses opens into the grounds, where more white buildings, beds of flowers and squares of lawn can be seen. Strangers and tourists passing the place rub their eyes and exclaim: "Hello, who's starting up a World's Fair out here?"

Goldwyn is a busy as well as a beautiful place. It used to be a busy place when Triangle was operating at the plant, but it is busier now. But busy as it is, the people out there are not too busy to be courteous and friendly.

I saw all of the official force, with the exception of Vice President Lehr, who was away in the city on business. Manager of Productions Mason Litson took me over the grounds and filled me up with staggering statistics.

Five Big Glass Studios for Goldwyn.

There are five of the biggest glass studios in the country, and an open stage with more than 24,000 square feet of space all on one floor. Ten companies can work on that stage at one time with perfect freedom.

We looked at the film vaults, the restaurant, the planing mills, the carpenter shops, the dressing rooms arranged like the staterooms of a big liner, the supply house that is called "the country store," in charge of a chap named Buell, who can produce anything from a cook stove to a coffin at a minute's notice.

I met Thomas Miranda—I'm calling him Thomas for politeness' sake—he's one of the guys you call Tom after you've known him for about five minutes. Tom is the film editor.

Then I was introduced to Hugo Ballin, art director; Clifford Robertson, casting director; Joseph Cohn, business manager of the studios; a chap named Eddington, who is head bookkeeper or something like that, and J. G. Hawkes, who came over from the Thomas H. Ince plant to be scenario chief.

We inspected art rooms, property rooms, scene docks, the yard, the lawns, the gardens where flowers are grown for use in the sets, and more gardens with pergolas and summer houses and pavilions and bosky dells, and Abe Schultz and his very complete laboratory, and then I went over on one of the stages and watched Clarence Badger directing Mabel Normand in "Sis Hopkins."

Mabel Normand
In Her Best "Sis" Makeup.

John Bowers was playing the opposite lead; Thomas Jefferson was Pa Hopkins; Eugenie Forde was Miss Peckover, and Sam De Grasse was doing the heavy.

Mabel Is Creating a New "Sis."

They were working in the Hopkins kitchen, and Miss Normand was in one of her best "Sis" make-ups. I wished that Rose Melville could have seen her. I won't say that Mabel Normand is going to be a better Sis Hopkins than Rose Melville, but she is going to give a fine interpretation of the part; she is going to make Sis more human and less of a caricature than she was on the regular stage. Mabel understands Sis to be what she was—not a caricature, but a real lovable being under grotesque make-up.

Reginald Barker was makiing scenes for "The Brand," a new Rex Beach story, on another stage, but Tom Moore and Harry Beaumont were out on location, and I had to miss them. I particularly wanted to see Harry Beaumont because he was born and bred in Old Missouri, but I'll have to wait until I go out to Goldwyn again, which I am going to do as soon as Mae Marsh gets out of the hospital and Madge Kennedy and the rest of the forces come on from the East.

Detroit Exchange Managers Adopt List of Trade Rules

THE film exchange managers of Detroit held their annual banquet and business meeting at the Board of Commerce on December 21, and invited every film salesman to be present, making a total attendance with invited guests of approximately seventy-five film men. It was the most interesting and noteworthy meeting ever held in Detroit by the film exchange end of the business.

The Board of Motion Picture Exchange managers, comprising 100 per cent of the members eligible in Detroit, have adopted a set of trade rules, and it was for the purpose of thoroughly explaining the trade rules to the film salesmen that the meeting was held. Exchange managers are going to back up the trade rules and will insist that the film salesmen do not deviate from them in transacting business with exhibitors through the state.

One of the big changes to come after the first of the year is the abolishing of C. O. D. shipments, and the necessity of exhibitors having their checks into the exchange before the film is shipped. This is a drastic step to take, but it is the only solution of a trade abuse that has caused a loss of thousands and thousands of dollars to film exchanges.

Soldiers Re-enter Fox Employ.

In pursuance with the Fox Film Corporation's policy of re-employing men who left the organization to enter war service, two more Fox men have returned to their former positions. Sam Dembow, Jr., formerly Fox branch manager at Atlanta, Ga., has resumed management of the Atlanta exchange, succeeding F. G. Marchman. Burt C. Phillips, who left the Exhibitors Service Bureau to accept a commission as lieutenant in the Signal Corps, has returned as photographer in the bureau. Last week George Dembow, formerly branch manager at Philadelphia, resumed his old position, having been honorably discharged from the army after winning a lieutenant's commission.

Irving Maas, for the last several months head of the requisition department in the Fox home office, has been transferred to Chicago as assistant manager of the Chicago exchange. He is succeeded in the requisition department in the home office by W. E. Sennett.

Division of Films Denies Competing with Industry

IT was hardly conceivable that the resolutions presented to the War Emergency and Reconstruction Congress at Atlantic City by the delegation from the National Association of the Motion Picture Industry should pass without a protest. Naturally, the protest would come from the Division of Films, against the activities of which the resolutions were aimed, so we present it without further comment:

New York, December 12, 1918.

To Messrs. Walter W. Irwin, John C. Flinn, William C. Smith and Frederick S. Elliott, representing the Executive Committee of the National Association of the Motion Picture Industry, New York City, N. Y.

Gentlemen: The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your committee at a meeting held at Atlantic City, on December 5, 1918.

Your resolution features the assistance the motion picture industry has rendered to the United States Government in its Liberty Loan and Red Cross drives and departmental activities such as War, Navy, Food, Fuel, Agriculture and other departments. This splendid and generous help and co-operation has been acknowledged by the President of the United States and by those associated with him.

You claim that the Division of Films of the Committee on Public Information has "competed" with the motion picture industry on releasing its official war features and weekly reviews "at a profit," and want these activities turned over to private film agencies.

The Division of Films has not competed with the motion picture industry, as it purposely avoided creating an expensive and elaborate mechanism for distribution. On the other hand, through competitive bids, it allowed the distributors of the United States to employ their physical facilities and exchanges for this purpose.

Of necessity the official film material was taken by the Signal Corps' photographers of the army and the official photographers of the navy, no privately staged material whatsoever being utilized. All of the official film portrayed intimately and accurately the military and industrial preparations in the United States and the splendid accomplishments of our armies on the battle fronts of Europe.

The rental prices to exhibitors of which you complain were determined by a most fair and equitable procedure in which each exhibitor indicated his average daily receipts and the price he could afford to pay to return him a profit and still play to crowded houses.

The "profits" of the Division of Films of the Committee on Public Information which you apparently object to were, by Act of Congress under date of June 17, 1917, turned over to the United States Treasury, and represent a direct return to the taxpayers. The fact that the Division of Films did operate on this basis and return substantial sums to the United States Treasury is a matter of general knowledge and has been gratefully appreciated by those who know the tremendous cost of this world war.

On the other hand, had these films been released to the exhibitors at cost, as you suggest, you would have been justified in claiming that the standardized priced releases of privately produced features would be placed in jeopardy. This would have been "ruinous competition" indeed.

Furthermore, the Committee on Public Information, through an extensive community campaign, has brought thousands upon thousands of new patrons to the motion picture theatres of the country. The "people's films" had a drawing power second to none. Throughout the United States and in foreign countries these films showed that the Allies and the United States must ultimately win the war, and their value in this respect can not be overestimated.

As a war organization similar to the War Trade Board, the War Industries Board, and other departments created as war emergency bodies, the Committee on Public Information will cease to exist upon the signing of the peace proclamation. It has already reduced to a minimum its activities, as it has no desire to perpetuate itself. The third official war feature, "Under Four Flags," is the last official feature to be distributed. The Official War Review continues only during the period embraced by the present activities of our army and navy.

The Division of Films is now completing a record of which it is justly proud.

The motion picture industry of the United States has been immeasurably benefited by its existence.

MARCUS A. BEEMAN, Acting Director,
Division of Films, Committee on Public Information.

George R. Meeker.

World Pictures Engages Meeker as Sales Manager

WORLD Pictures announces the engagement of George R. Meeker, lately connected with the Division of Films in charge of the distribution of the official Government pictures, as general sales manager of World Pictures. Mr. Meeker will assume his new position on January 1.

Mr. Meeker entered the picture business when Klaw & Erlanger entered into an arrangement with the Biograph company. Following this he became an exhibitor and specialized on taking over small theatres, building up their business, creating circuits and then disposing of them. After successfully following this line of endeavor he was engaged by Paramount and put in charge of their short subjects, both as regards manufacturing and distribution. Mr. Meeker is credited with having created the pictograph, the first film magazine.

Realizing the importance of names in such an enterprise he did what a number of editors had done in establishing successful magazines—employing notable writers and artists. The first appearance of former President Roosevelt on the screen, as a writer, was due to Mr. Meeker's efforts.

His next position of importance in the industry was recorded when he went to the World Film Corporation and was placed on the personal staff of the General Manager. He was then transferred to be manager of the Philadelphia branch. His energy, acumen and initiative attracted the attention of the late Stanley V. Mastbaum, who persuaded him to become general manager of the Stanley Booking Corporation. He remained with this organization until at the request of the Government he resigned his position to take charge and handle the distribution of the Government pictures made under the direction of the Division of Films.

In taking up his new duties, Mr. Meeker brings with him a wide acquaintanceship with conditions that exist in the industry that are national in their scope, his experience having been gathered from all sources. He is not bound by impressions that grow out of insularity.

Metro's 1918 Has Been Its Best Twelvemonth

THE year 1918 will go down in the annals of Metro Pictures Corporation as the most active and brilliant, from an artistic, production, and achievement standpoint, in the history of the company.

In production, in volume of business done, in studios operated, in improvement of producing facilities, in the introduction and development of new stars, in the number of worth-while and popular novels and national magazine stories adapted for its stars, in the screening of the latest and biggest Broadway stage successes, in the number of persons employed, in the companies of actors maintained, in directorial strength, in capital utilized, in consistency in the high quality of its All Star Series pictures, in the aid given exhibitors in compelling display advertising, press sheets, broadsides, cuts, paper and other helps, in the continuance of the policy of first-hand co-operation with the exhibitor—in all these respects, and in numerous others, the year 1918, according to Richard A. Rowland, president of Metro, has been the most satisfactory and significant in the history of the company, the war and the influenza epidemic notwithstanding.

During the period of 1918 the organization has made more than sixty-two All-Star Series features, distributed the monthly super de luxe productions of Screen Classics, Inc., spent many thousands of dollars in enlarging and improving its studios and laboratories and purchasing the rights to novels, plays and manuscripts for future use, and finally has begun the erection of one of the most complete and up-to-the-minute studios in the world in Hollywood, California, a studio which, when finished, will accommodate more than a dozen big companies at the same time.

Metro's steady expansion and increased activities throughout the year is attributable to the constructive business policy of the company, based on the confidence that the exhibitor has in the organization's promises, the box-office and artistic qualities of the pictures distributed by Metro. The year 1919, it is announced, will even surpass the 1918 achievements, as the majority of its productions will be made under California skies and in studios that are equipped for the very finest and most finished product obtainable.

General Moves Minneapolis Office.

After having been for a long time at 909 Hennepin Avenue, Minneapolis, the General Film Company exchange in the Minnesota metropolis has removed to a more prominent location in the Loeb Arcade Building. Here the General's office occupies the Suite 406-418, with every up-to-date equipment. Manager C. R. Michel has been highly complimented upon this move, since the exchange is now in the heart of things in Minneapolis. The building is controlled by Ruben & Finkelstein, the big showmen of Minneapolis.

"Union Operator Wanted in Middle West." Similar advertisements appear very frequently in The World's Classified advertising. Help and Situations Wanted are features of this useful service.

Chicago News Letter

by Jas. S. McQuade

SAMUEL S. HUTCHINSON OFF TO EUROPE

New Distribution Arrangement in British Isles for "Flying A" Pictures—Will Also Visit France

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., left Chicago for Europe Monday evening, December 16, and sailed from New York at the close of the same week. Mr. Hutchinson states that his trip is purely on matters of business and he attributes the securing of his passport to the fact that he owns large interests in London and on the continent, which he has been unable to visit since the Fall of 1914, when the war opened. He was caught in Europe at that time.

Mr. Hutchinson states that his chief object in going abroad at present is to effect new distribution arrangements for his product in the British Isles. He will be gone several months and expects to visit France before he returns.

His headquarters will be made in London, at his London establishment, the American Company (London), Limited, 89-91 Wardour street. While there he will conclude an entirely new arrangement for the distribution of "Flying A" pictures in England, Scotland, Ireland and Wales.

"While our pictures have been enjoying great popularity all over the British Isles, I believe we can secure even better distribution for them and establish them still higher in the regard of British exhibitors under several plans which I have in mind," said Mr. Hutchinson. "I shall be glad to give you full details regarding our new distribution methods upon my return. I would do so now but for the fact that I am not sure myself which of several distribution arrangements will meet with the fullest approval of British exhibitors.

"As I have said, this will be the first visit I have been able to pay the London offices of American Film Company, Inc., since the Fall of 1914, and you may be sure I am expecting to note many changes. I am confident, however, that our present type of releases—the subjects starring Mary Miles Minter, William Russell and Margarita Fisher—which we are selling direct to the exhibitor in this country through special representatives in each of the Pathe exchanges, will be warmly welcomed by the British exhibitors and public."

"Speaking of your foreign sales, have you lost any shipments during the war by submarine warfare?" was asked.

"Not a foot of film," replied Mr. Hutchinson. "We have received some mighty fine appreciations of our releases from the other side," he continued, "but the films now being shown over there are those which we released in this country before we placed our own salesmen in each of the Pathe exchanges. Thus you can see that the Britishers have yet to view what we really consider our best photoplays, and I fully expect when we begin offering them these newer subjects, the 'Flying A' brand will become more popular than ever.

"Before I return to America, as I have hinted before, I shall visit France on business and, while there, hope to be able to spend some time with my son, Hobart, who is with the Motor Section, Headquarters Battalion, Third Army, which now occupies the country along the Rhine.

Samuel S. Hutchinson.

"While in France I may close an arrangement by which Pathe will handle our product in territory not served by our British connection," Mr. Hutchinson remarked incidentally.

Mr. Hutchinson then laughingly related some of his experiences on his last trip to France, when he was caught in Alsace at the outbreak of the war, telling of difficulties encountered and surmounted in getting back to England. He expressed the hope, in smiling fashion, that on this trip it would not be necessary for him to assume the disguise of an American "doughboy" in order to secure a return passage, after he has completed his business and heads homeward.

Anita Stewart Helps the Poor.

Anita Stewart, the popular photoplay star, now engaged in the production of new features in Los Angeles, recently sent her check for $250 to the Chicago Herald-Examiner in aid of that paper's Christmas Fund. Not only this, Miss Stewart has volunteered to mail her autographed photo to every subscriber to the fund. This fund will be devoted to giving a Christmas dinner to poor families and others in Chicago.

Flaherty Chicago Manager of Film Clearing House, Inc.

ON December 1, Frank J. Flaherty was appointed Chicago manager of the Film Clearing House, Inc., and of the Independent Sales Corporation, and the quarters formerly occupied by the Chicago exchange of the George Kleine System, at 207 South Wabash avenue, were taken over as the Chicago headquarters for both the organizations mentioned. The Film Clearing House, Inc., has also taken over all the other branch offices of the George Kleine System throughout the country—nineteen in all.

Manager Flaherty moved into the new offices Monday, December 9, and is much pleased with them, as they are among the best planned and equipped in the business.

Previous to his present appointment Mr. Flaherty was connected with the Silee Film Exchange, in the Consumers Building, which had a contract with the Producing Distributors Corporation for the physical distribution of that company's product, the contract expiring when the Film Clearing House, Inc., was established. It must be understood that the Film Clearing House, Inc., engages only in the physical distribution of film subjects.

When seen last week Mr. Flaherty informed the writer that the first release on the $10, $20 and $30 plan is Evelyn Nesbitt in "Her Mistake," which will be released January 1. The second release on the same plan will be made February 1, and so on throughout the year, 12 subjects being released in that time, at monthly intervals. The second release is "Life's Greatest Problem" by J. Stuart Blackton, which features Mitchell Lewis and Ruby Deremer.

"Wanted for Murder," the first of the big special releases, will be out January 1. It features Elaine Hammerstein and has been showing at the Broadway Theatre, New York, where it attracted much attention.

Rex Lawhead, formerly manager of the Playhouse on Michigan avenue, and also connected with the sales department of Universal and Foursquare exchanges for about five years, has been appointed assistant manager of the sales department of the Independent Sales Corporation, in the Chicago office. Mr. Lawhead was also the first Chicago manager of Bluebird Pictures, Inc.

H. B. Brennan, traveling auditor for the Film Clearing House, Inc., was in Chicago all last week, introducing the auditing system adopted by the company. He left for Minneapolis December 14 to install the system in the office there.

Frank J. Flaherty is widely known in Chicago film circles. He has been connected with the exchange business in the city for the past eight years. No other man can claim a more familiar acquaintance with exhibitors in Chicago territory than he, and this territory includes, besides the city, Northern Illinois, Northern Indiana, Southern Wisconsin and the river counties of Iowa.

Mr. Flaherty first started in the business as salesman for the old Globe Film Exchange in Madison street, in the same building where the Pastime Theatre is now situated. Next he was salesman with Joe Hopp's Standard Film Exchange for nearly two years, after which he became assistant manager of the Majestic Film Exchange, owned by the Mutual Film Corporation. When Universal bought Hopp's exchange Flaherty was appointed manager and held the position for two and a half years. He then returned to Mutual as manager of the H. & H. branch, at 119 North Dearborn street, and after six months rejoined the Universal forces, remaining until he opened the Fousquare offices in Chicago and Minneapolis, managing both branches for one year.

As a parting shot after the interview Mr. Flaherty informed me that, on December 12, he had 100 solid, first-run days' bookings on the first release, on the $10, $20 and $30 plan, in the territory controlled by the Chicago office.

And my friend Flaherty, like all other exchangemen, always ties the bull outside when he aims at making a point!

Interesting Mutual Notes.

George W. Malone has been promoted to the management of the Milwaukee Mutual office, succeeding John A. Kemp, who will take charge of the Cincinnati office. Mr. Malone formerly ran picture shows in Escanaba, Mich., and Kenosha, Wis., and was also connected with road shows years ago. For the past year and a half Mr. Malone has been a film salesman in Minneapolis, Indiana and Illinois territory. Mr. Kemp made a fine record in Milwaukee and has the best wishes of many friends for his success in Cincinnati.

Hugh Rennie has been appointed manager of the Cleveland Mutual offices. He was formerly connected with the World Film Company in the Indianapolis, Minneapolis, Denver, Salt Lake City and Los Angeles offices, and was made western division manager for all territory west of the Mississippi. He was also manager of the Select offices in Denver for a year, and just before he signed up with Mutual in Cleveland, he handled the Hoffman Foursquare Pictures.

E. S. Rowley, one of the best known salesmen in Chicago, joined the Mutual forces last week. He has been connected with the General Film Company for six years.

Milwaukee's Part Closing Reduces Business One-Half

LAST week I chanced to meet M. Rice, owner of the States Theatre; J. C. Silliman, manager of the Liberty, Downer and Miramir Theatres, and Otto Andres, owner of the Grand Theatre, all of Milwaukee. They reported that a partial closing order had been issued in their city for theatres and for all public meeting places and business, except drug stores, groceries, and meat markets. The order took effect Wednesday, December 11. Only alternate rows of seats in theatres can be occupied by patrons, and children under fifteen years are barred altogether.

These exhibitors stated that quite a number of outlying towns were placed under the ban about the same time.

Mr. Rice and Mr. Silliman operate two theatres which are close together, and by a unique agreement they eliminate all contest for pictures of the same brand. They do this by running the pictures a week apart, Mr. Rice having the first showing. They report excellent business by this plan.

Mr. Silliman, who runs the picture the second week, gets the advantage from the billing done by his competitor the week previous, and he also gets the people who failed to see it during its first showing at the opposition house, more especially if it has made a hit. All the houses mentioned book regularly Select, Artcraft-Paramount, Metro and First National subjects, also other makes once in a while.

The Milwaukee partial closing order reduces theatre business by one half, which is a heavy burden; but exhibitors still believe that half a loaf is better than no bread.

Frazier Defends Himself Against Censorship Board

THE regular weekly meeting of the Censorship Commission was held at the usual hour, Friday, December 13, in the rooms of the judiciary committee, in the City Hall. During the proceedings Second Deputy Frazier and his chief censor, Mr. Prior, were invited to the meeting and were questioned at considerable length on their manner of arriving at decisions in the censorship of films. These discussions were quite heated at times, Censor Frazier defending his course against Chairman Hurley of the Commission and other members of that body.

Second Deputy Frazier held, and held rightly, that he was censoring films under the existing ordinance, but some of the women on the commission, who in the past have been firm adherents of Major Funkhouser, found fault with the Second Deputy, although he practically follows the course of his ousted predecessor.

Quite a number of interested people in the film business and others are taking exception to the Censorship Commission because it is going outside the purpose for which it was created. It was formed to discuss the censorship question from all angles and to report back to the judiciary committee recommendations for the drawing up of a new censorship ordinance which will take the place of the old one, the object being to render fairer service to the film business and greater satisfaction to the public.

Dan Donnellan a Benedict.

Dan Donnellan, manager of the Chicago office of the Exhibitors Mutual Distributing Corporation, surprised his many friends in the city by joining the ranks of the benedicts Tuesday evening, December 10. The bride was Miss Margaret M. Sutcliffe, of Minneapolis, who was Mr. Donnellan's stenographer while he was connected with the Minneapolis office of the Mutual. Mr. and Mrs. Donnellan are residing temporarily at the Grasmere Hotel, Sheridan Road, but will soon take up their residence on the south side of the city.

Mr. Donnellan took charge of the Chicago office October 20, this year, and has already made a host of friends among exhibitors and others in the trade.

"The Greatest Thing in Life" Great.

Griffith's picture, "The Greatest Thing in Life," had a most successful week's run recently at the Ziegfeld Theatre on Michigan avenue, and is now showing to crowded houses in other sections of Chicago. This pictured story has a tremendous grip and many see it for the second time. The war scenes are about the most realistic the writer has yet seen in any picture, and the acting of Lillian Gish and Robert Harron leave nothing to be desired.

Chicago Exchange Notes.

W. R. Scates has resigned as Chicago manager of Artcraft-Paramount and is now in New York. He has been succeeded by Fred F. Creswell, who was formerly sales manager of the Chicago office of Artcraft-Paramount.

Hunter Bennett, who in the past has held the position of special representative for the U. S. Exhibitors Booking Corporation and the Mutual Film Corporation, has received an honorable discharge from military service and will leave for New York in the near future to form new business connections in the trade.

"A Bit of Heaven" Booked by Silee.

Lee Herz, president of the Silee Film Exchange, in the Consumers Building, this city, announces that he has closed with the Frieder Film Corporation, of Chicago, for the distribution of its picture, "A Bit of Heaven." This picture is based on the story of Kate Douglas Wiggin, "The Bird's Christmas Carol," and features Mary Louise. It is of five-reel length and was released December 16.

Mr. Herz also states that "Ashes of Love," which features James K. Hackett and Effie Shannon, is doing a fine business in Illinois, and that quite a number of exhibitors are repeating its booking.

"Under Four Flags."

"Under Four Flags," the third government official war film, has done so well at The Playhouse that its run has been extended to four weeks from the original two.

George Landy Returns to Select.

George Landy, who left Select's publicity department last spring for what he expected would be a through trip to Berlin, returned last week to his old stamping grounds. First assigned to Co. M of the Twenty-second Infantry, Landy was recommended within ten weeks to the Central Officers' Training School and earned his commission as a second lieutenant at the Camp Lee school. "Although I wasn't lucky enough to get into the real thing over there," says Landy, "the army has been a great training and an inspiration. But it feels fine to be back on the old job!"

Joe Lee Reports Progress.

Joe Lee, who is on his way to the coast in the interests of the Anita Stewart productions, writes from Minneapolis under date of December 15 that the Mayer plan of showing the first Anita Stewart production is producing great results.

STATE CENSORSHIP OR TAX UNLIKELY

New York Legislators Inclined to Let Sleeping Dogs Lie—Also Frown on Any Sunday Agitation

Albany, Dec. 12.

WITH the inauguration of the new Governor two weeks hence and with the Legislature convening which will carry with it a number of new faces, supplanting members who had been in the past more or less actively opposed to moving picture interests, talk is heard in various parts of the State Capitol these days as to what, if any, motion picture legislation will probably come up for consideration by the Senate and Assembly during the coming three months.

It is reasonably sure there will be no attempt to force the issue along censorship lines. That fact was clearly demonstrated a couple of years ago, when with the exception of a few it was the general consensus of opinion among the legislators of this State that the motion pictures being shown today needed no hand of censorship.

Since then the general run of pictures has shown in improvement to the extent that any talk of censorship for New York State will be regarded as little short of nonsensical. In the first place, Thaddeus Sweet, who will again lead the Assembly, does not believe there is any need for censorship in this State. His views will be backed by Senator Henry Walters, of Syracuse, who has always been a friend to the motion picture industry and who is a man of a broadminded type. As for the new Governor, he will join in the views of Speaker Sweet and Senator Walters. Anyone who knows "Al" Smith realizes that.

Doubtful if There Will Be State Tax.

It is extremely doubtful if any action will be taken during the session towards in some way imposing a footage tax on the motion picture business. There is no question in the minds of leaders in this State that the motion picture industry has accomplished a world of good in the recent conflict. They have, through the tax imposed by the Federal authorities, turned into the national treasury millions of dollars and through their own efforts have subscribed to almost as great an extent to the various funds and benevolences.

Practically the entire world, or those who keep abreast of the times, knows what wonderful work has been accomplished on the battlefields of France, not only by members of the moving picture industry in its various branches who enlisted in the service but also the vast amount of pleasure which has been brought to the soldiers by stars themselves, either in the way of personal entertainment or through the silent drama.

Sunday Pictures Question Unanswered.

And so there remains only the question of legalizing the Sunday picture throughout the State, a question which many of those in the business prefer to leave unanswered at the present time rather than to attempt forcing the issue. One case which has been hanging fire for several months will come up before the Court of Appeals for a decision in January.

The fight against legalizing Sunday movies in this State is well remembered by many. It died an ignominious death in committee at the closing of last year's session. Whether or not there will come some assemblyman or senator this year who will attempt its revival remains a question. Like the automobile industry, the motion picture business is annually selected by some assemblyman or senator as a means of self exploitation, through the introduction of a bill which has for its purpose what is generally termed "regulatory measures."

There is a feeling, however, about the Capitol these days, and one which will probably remain throughout the months to come, that the motion picture industry in this State is going along fairly well and that it is a good rule to follow of leaving well enough alone.

Legislators Oppose Sunday Agitation.

The majority of the larger cities in the State are now enjoying Sunday movies. Legislators, who went through the fight of the last two years, are frank in stating these days on their visits to the State Capitol that they can see no reason why it is necessary to bring up this question of Sunday movies at each and every session, a question which generally arouses considerable bitterness and which each year remains unsettled.

There is no legislator from a rural section who cares to court the disfavor of his constituents from the villages by supporting Sunday movies, and so with this in view it seems improbable at the present time that even with an almost certain decision on the part of the Court of Appeals there will be any great activity along the line of motion picture legislation between January and the close of the session in late April or early May.

There are motion picture people who are open in saying they believe that in Governor-elect Smith they will have a person more favorable to their interests than was Governor Whitman. And yet Governor Whitman's record shows that on more than one occasion he was a firm advocate of legislation and principles working in the betterment of the business. C. L. GRANT.

John M. Quinn Named as Vitagraph Sales Manager

THE appointment of John M. Quinn as general manager of Vitagraph's sales organization was announced this week by Albert E. Smith, president of the joint Vitagraph distributing and producing organizations.

In looking about for a new chief executive for the selling organization, Mr. Smith made it a point to secure a man who combined in the highest degree an intimate knowledge of the producing end of the film industry as well as of the distributing and the exploitation branch of the business.

Mr. Quinn's appointment is due to a combination of both of these qualifications. For practically a year past Mr. Quinn has been closely associated with Mr. Smith at the main studio of the Vitagraph Company in Brooklyn, and he has thus gained a peculiar knowledge of the particular conditions and problems which Vitagraph must necessarily meet in the production of its pictures. This will stand him in good stead in directing his selling organization in their relations to exhibitors throughout the United States and Canada.

The new general manager is no stranger to Vitagraph, having first been associated with the Company in 1915, at which time he assisted in the exploitation of Vitagraph's first big serial, "The Goddess."

After the completion of this work Mr. Quinn joined the Triangle, and upon the retirement of David W. Griffith from the Fine Arts Studio in California Mr. Quinn assumed the post of general manager of that big western studio.

One Punch Not a Story Declares Fox Director

ALTHOUGH it is generally believed that three out of every five American writers are turning out scenarios of motion picture plays, Richard Stanton, the William Fox director, is skeptical. At least, he is inclined to believe that the ratio of persons writing worthwhile scenarios is about three out of 3,000,000. He arrived at this conclusion after reading upward of 200 scenarios without finding a story of the type he wanted. Mr. Stanton is looking for a real human, virile, smashing story, unhackneyed in theme, swift in the execution of its plot, and full of action and human drama.

"During the last two weeks," said Mr. Stanton, "I have read stories submitted by many well-known authors, have read many books and have searched every nook and corner for suitable plots; but have not been able to find the right kind. I am convinced there is a dearth of real scenarios.

"Each story I have read has something to commend it, however—some big punch. But that is all; authors seem to think they need only one big scene. What I want is action every minute—snap to every foot of film. A story must have such scenes throughout."

Scenario writers, continued the Fox Director, "apparently forget that a story must be human. A plain, straightaway story, with big scenes, real human interest, written to entertain, is very hard to find; but somewhere is an author who writes that kind of story.

Old Fox Manager Back from Army.

Honorably discharged from the army after having won a commission as second lieutenant, George F. Dembow, formerly managers of the Philadelphia exchange of the Fox Film Corporation, has returned to his former duties, succeeding Jack Levy, who has severed connection with the William Fox organization.

An incident of interest is that before the annual Fox convention in the Hotel Biltmore last June he suggested the name "Victory" for one of the William Fox groups of pictures inaugurated this season. This name was chosen. When the convention ended Dembow enlisted in the army.

Chadwick Heads F. I. L. M. Club.

The annual election of officers of the F. I. L. M. Club of New York took place on Wednesday, December 4. The following officers were elected: I. E. Chadwick, president; John Hammel, first vice-president; Joseph Klein, second vice-president; Sam Eckman, treasurer; Charles B. Hoy, secretary; George Schaefer, sergeant at arms.

"CHAPLIN? PAH! HE ISS NOT FONNY!"

Iss Sadt, With Troubles so Much I Should Die to Have, Says Smileless Winner of Griffith Tenspot

CHARLIE CHAPLIN? Pah! He iss not fonny. He iss sadt, with trouble so much what I should die to have." This is the opinion held by Mrs. Mary Veillette, 60 Frary avenue, Meriden, Conn., who won the prize of $10 offered by Walter Griffith, manager of the Poli Theatre, for anyone who could sit through "Shoulder Arms" without laughing.

The contest, announced in the local newspapers, succeeded splendidly as a publicity stunt for the comedy. Poli's Theatre was jammed at every performance, but brought no contestants until Tuesday, when Mrs. Veillette told him she had sat through the performance without laughing, or even smiling. Mr. Griffith was credulous and told her it would be necessary to have a witness to her superhuman feat.

Mrs. Veillette was determined to collect the prize. Mr. Griffith was skeptical, so the photoplay editor of the Meridan Daily Journal was asked to act as the referee for a repeat performance by Mrs. Veillette on Tuesday night. The local papers carried a big front page story to this effect in the home editions for that day and the house was fairly mobbed after the supper hour.

"Shoulder Arms" had competition during the first evening show. The crowds which succeeded in getting into the theatre divided their attention between the screen and Mrs. Veillette. The photoplay editor of the Daily Journal declared he did not take his gaze off her face while the Chaplin comedy was on the screen, and that she sat through it without emotion, excepting to register a slight indication of sadness when Doughboy Charlie robbed the dugout rat trap of its cheesy bait to get even with his Buddies who were enjoying boxes from home without sharing them with him.

The next day the winner of the prize went before a notary public and signed a statement to the effect that "Shoulder Arms" had not made her laugh. With this statement and the word of the motion picture editor of the newspaper that not once had Mrs. Veillette's face been wreathed in anything suggesting a smile, Mr. Griffith paid her the amount of the prize. And then came the miracle:

She smiled as she looked at the bill. Then she laughed. Then she said.

"But twice I saw the Chaplin films. Twenty dollars I should have as prizes because twice I did not do so much as laughing."

Mr. Griffith tried to explain that but one prize was offered. She departed, saying:

Mrs. Mary Veillette

Connecticut Woman Who Sees Only Sadness in Chaplin Comedy.

"Where there is something to laugh at, I laugh. I like same as anyone else something funny, but to Charlie Chaplin there is not something to laugh. He iss only in trouble always. Poor man!"

The result of Mrs. Veillettes' second effort of sitting through the picture without laughing and the winning of the prize gave Poli's Theatre a two-column front page story in the local papers. It will be readily admitted that Manager Griffith received good action for his "sawbuck."

Mr. Griffith has booked "Shoulder Arms" for a repeat engagement, to meet the demand of local theatregoers who were unable to get in the theatre during the early part of the week.

The Other Side of the Shield.

Charlie Chaplin has done war relief work in France by proxy, according to a dispatch cabled from abroad by a representative of the Newspaper Enterprise Association. His capers on the screen at a movie show given by the Red Cross at a hospital near Vichy cured a soldier in the audience who, for some weeks, had been suffering from shell shock. Until Charlie ambled on to the screen the soldier had not been able to speak or laugh. He can now.

Cohen Adds Another House to His Fast Growing Chain

SYDNEY S. COHEN, president of the New York State League of Motion Picture Exhibitors, added another theatre to his growing chain of moving picture houses last week, when he purchased the Tremont Theatre at 178th street and Webster avenue.

The Tremont is one of the largest theatres in the Bronx, seating more than a thousand persons and catering to a high class clientele. The theatre is being refurnished and remodeled throughout. Upon opening under Mr. Cohen's ownership it will present the highest grade of pictures, with atmospheric suggestions and musical programs in keeping with the most modern ideas in the exhibition of pictures.

By the acquisition of the Tremont Mr. Cohen now owns outright four large theatres in New York and has large holdings in other houses. The three others under his immediate control are the Empire and McKinley Square, also in the Bronx, and the North Star on Upper Fifth avenue. The first of these is one of the most spacious and attractive theatres in New York. It was designed by Mr. Cohen personally, and possesses all the appointments and advantages of fine downtown houses.

Scenes from "Little Women" (Paramount-Artcraft Special).

GOLDWYN FINISHES IT'S SECOND YEAR

Resume of Activities of Both Producing and Distributing Divisions—Personnel of Officers

THE holiday season finds the Goldwyn Pictures and the Goldwyn Distributing Corporations celebrating their second birthday—both expanding and prosperous. In the fall of 1916 Samuel Goldfish, then lately retired as chairman of the board of the Famous Players-Lasky Company, reached the decision to re-enter the industry on a larger and more ambitious scale than his beginnings, when he had formed and carried to a great measure of success the Jesse L. Lasky Company.

Into his new organization he invited Edgar and Archibald Selwyn—the Goldwyn trade name represents a merge of the "Gold" in Goldfish and "wyn" in Selwyn. The initial Goldwyn policy was to produce and release annually twenty-six productions. The stars of these productions were Mary Garden, Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl and Maxine Elliott. Long before the first year of Goldwyn had come to an end those who ruled the destinies of the organization had seen it attain important position in the industry.

The second releasing year began with an announced production of fifty pictures for the twelve months. The stars offered by the organization were and are Geraldine Farrar, the Rex Beach productions, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore.

Goldwyn has not existed for two years without mistakes, and it is characteristic of the company that it makes no effort to gloss over or excuse its errors of judgment, which have been kept down to a minimum.

Goldwyn has attained its productions and its distribution through a maximum of sincere, thoughtful effort on the part of its executive organization. Next in rank in the Goldwyn Pictures Corporation to Mr. Goldfish comes Abraham Lehr, recently made a vice president and in charge of the company's California studios. Mr. Lehr is himself a fine example of the Goldwyn type of man and the elevation that awaits such men within the organization.

In the Goldwyn Distribution Corporation Alfred Weiss, one of the best known known figures in the film industry, and F. B. Warren, for many years a successful editor and publisher of newspapers in several of the country's larger cities, have been vice presidents from the day the company was organized. They have given every hour of their thought and effort to the creation of a distinctive, wholesome, unusual mechanism in which they have rewarded and advanced from the field the men who showed promise or achieved results for the company.

Meanwhile, in every country except the Teutonic nations and their allies, the Goldwyn productions are being shown under a splendidly developed world export organization. Arthur Ziehm is the manager of the Goldwyn export department.

In Great Britain the Goldwyn distribution is in affiliation with the Stoll Film Company, Ltd., owned by Oswald Stoll. In Australia the Goldwyn affiliation is the J. C. Williamson Film Company, Ltd.

Gabriel L. Hess is the other member of the Goldwyn executive family. He is the secretary and treasurer of Goldwyn as well as general counsel of the two Goldwyn organizations. He is a successful and popular member of the New York Bar.

The biggest step taken by Goldwyn in recent months was the decision to move all production work to California, where the big Triangle plant changed its name to the Goldwyn Studios, giving the company the finest of all producing studios in the industry. There, in association with Mr. Lehr, are Hugo Ballin, Goldwyn's art director, and J. G. Hawks, one of the most successful scenario men in the industry.

Harry R. Durant remains in New York, where at this time he devotes the greater part of his work to discovering and purchasing literary material.

Goldwyn publicity, which has had much to do with the advancement of the company because of its soundness and freedom from fakeries and absurdities, is in charge of Dwight S. Perrin, director of publicity. Louis Sherwin is general press representative in charge of magazine promotion. Mr. Perrin is a well known newspaper man of long experience and was the first editor of the New York Tribune's graphic section. Mr. Sherwin was for eight years the dramatic critic of the New York Globe. On the Pacific Coast Norbert Lusk, detailed from the home office organization, is in charge of publicity and exhibitor exploitation.

One of the most carefully developed departments of Goldwyn is its Exhibitor Service Department, in charge of Hunt Stromberg, a young St. Louis advertising agency man.

Goldwyn Signs Rogers and Screen Is Winner

WILL ROGERS, famous star of Ziegfeld's "Follies," who scored a nation-wide personal triumph in Rex Beach's "Laughing Bill Hyde," recently released by Goldwyn, is the latest addition to Goldwyn's group of celebrated personalities.

Samuel Goldfish, president of Goldwyn, placed Rogers under contract during his visit in Cleveland en route to the Coast. The noted cowboy wit and lariat-thrower will be starred in original dramas selected or written for him by Goldwyn authors.

Goldwyn has been negotiating with Will Rogers ever since "Laughing Bill Hyde" was released, because his personal success was so instantaneous and unquestionable that there could be no doubt of his future in the cinema.

The stories to be provided for Will Rogers will be big, gripping, human dramas. Following the expiration of his contract with Flo Ziegfeld, Rogers will move his family to Culver City.

Vincent Making Patriotic Film.

A patriotic feature, which has the indorsement of Director Charles S. Hart, of the Government Division of Films, is being rapidly completed by James Vincent. Himself an important member of the Film Division and a well known director, Mr. Vincent is translating to the screen one of the most inspiring books produced by the war—James Mott Hallowell's "The Spirit of Lafayette."

Mr. Vincent has been associated with the film business for many years. He started with the Kalem company in 1908, rose rapidly as a director, and, besides having made several special features, has gained prominence through his work for many of the large organizations, including Fox and Pathe. Announcement of the cast and method of release will be made later. The scenario is by J. Searle Dawley.

By Ghosh? No! Says District Court Judge

PRINCE SARATH GHOSH has become convinced that the United States District Court is no place for the entertainment of personages of royal birth as the result of the polite but positive dismissal of the suit which he instituted some time ago against the Pathe Exchange, Inc.

The Prince wrote a series of six short stories which were published in Pearson's Magazine and he complained that the film company appropriated the theme of his literary efforts in producing photoplays, but Judge Augustus N. Hand voiced the opinion that the theme of the stories was as "old as literature and as ineradicable as human emotions."

The screen productions on the other hand presented extremely modern ideas applicable to present day social and economic problems, Judge Hand concluded, and as the Prince failed to even establish a legal copyright title he was left out in the cold, figuratively speaking, and hence his painful conclusions apropos of our courts.

Lehrer Becomes Select Salesman.

Al Lehrer, who is known in film circles as "Smiling Al" is about to realize his desire of years to become a film salesman. For the last two years Mr. Lehrer has been in charge of the film department of Select's New York Exchange, while previously he held the same position with the World. In his work as head of the film department he has become acquainted with hundreds of New York exhibitors, and for a long time he has entertained the belief that he could make good as a salesman. Several months ago Branch Manager Siegel promised him the next opening, and this week he fulfilled the promise.

Censors Visit Vitagraph Plant.

Henry W. Lewis, chief inspector of the Pennsylvania State Board of Censors and the chief clerk of the board, Charles E. Bell, visited the Vitagraph studio in Brooklyn, Friday, December 6. Mr. Lewis and Mr. Bell went through the plant, met the heads of the various departments, the Vitagraph players who were at work and watched Corinne Griffith and Gladys Leslie working in two of the studios.

Harris Joins Outing-Chester.

Raymond S. Harris, special representative of the Committee on Public Information, Division of Films, has resigned to become sales manager of the Outing-Chester Film Company, Inc., producers of the Outing-Chester "camera adventures." Mr. Harris had charge of the official presentations of Government war pictures in many cities.

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Saturday, December 28, 1918

FACTS AND COMMENTS

OPPORTUNITY was not given us last week to express our individual disapproval of the resolution presented to the War Emergency and Reconstruction Congress by the committee representing the National Association of the Motion Picture Industry condemning the motion picture activities of the Committee on Public Information through its Division of Films. In the meantime a protest has been issued by the Acting Manager of the Division of Films which effectually disposes of that resolution. It will be found elsewhere in this issue.

*

The work of the Division of Films is too well known to readers of this publication to need either explanation or apology. It was essentially a war measure and, in the nature of things, ended with the war. In no sense could its work be considered as competitive with the motion picture industry of America, nor did it enter into competition with any single factor of that industry. The task undertaken by the Division of Films could not have been prosecuted with efficiency by the American film industry, singly or collectively. By every rule of warfare the picturing of the activities of the United States in war must have been, as it was, under strictest military control. And what happened: the American public has been given the finest pictorial story of this country's war activities that could be conceived; a record that is complete in every particular and superior to anything that has been done by any other nation similarly engaged. These pictures—three multiple reel features, one one-part serial and numerous contributions to existing weekly single reels—have been distributed to the motion picture theatres without disarranging existing trade conditions or depriving the commercial film companies of a legitimate profit for their services.

*

In view of these indisputable facts, known to every man in the motion picture business, the resolution which suggested that the Government's film activities had interfered with the usual trend of our business was unfounded in practice and untrue in conclusion. We do not believe that it represents the opinion of the majority.

* * *

THE purpose of President Schaefer of the exhibitors' national organization to form a really substantial organization of that branch of the motion picture business is entitled to sincere consideration by all exhibitors. It is now time to lay aside all prejudices and get together on a definite program. The unit is the state organization, so that is where the start should be made. In each state there is work to be done. A beginning cannot be made too soon. A few states have going organizations, but the greater number have nothing. What are you doing in your state? Why not begin now?

* * *

FROM the story of the talk given by a house manager from the "wild and woolly" to the members of the "Almighty Press Agents" at their weekly luncheon the other day, the aforesaid press agents heard something. The story was issued by the organization and will be found elsewhere in this issue of the MOVING PICTURE WORLD and, while it does not include some of the spicy repartee, it is sufficient. That the members of the A. M. P. A. should be willing to publish so frank a report of the event is to their credit, since it indicates that they are open to conviction and willing to learn. Eventually, we hope, a distinction will be discovered between advertising aids and plain "bull."

* * *

LEGISLATURES in many states will convene in January to engage in the work of lawmaking. It is almost a certainty that proposals will be made quite generally to force Sunday closing laws upon the statute books of those states which do not already have them. To combat this situation, which is almost certain to come up, there must be immediate action upon the part of exhibitors everywhere. With this necessity the work of organization ought to receive sufficient impetus to put it over in every state that does not possess some kind of unity among the exhibitors within its borders. Ohio has already started the ball rolling; New Jersey exhibitors are also on the war path and will have their own bill favoring Sunday opening. The movement should be followed up all along the line.

VALUE OF AN OPEN MIND

By Edward Weitzel.

IT is doubtful if any piece of moving picture fiction ever received more enthusiastic support from the trade papers and the New York dailies than that elicited by "The Common Cause," at its press showing this month. The one big fact that impressed itself on every one present was the bounteous entertaining qualities of the Blackton production. With a theme broad enough to interest all grades of spectators, irrespective of its war atmosphere, the serious motive of the story is held down to the right proportion by a blend of vigorous but unforced humor. All the necessary elements to catch the sympathy and win the approval of practically the entire screen public are to be found in the picture. Loyalty to country and the cause of the Allies, courage, reparation—the tale of three human beings who find their souls as a reward for doing their duty to humanity—are mingled skillfully with frequent scenes of genuine comedy born of the characters and situations that are the logical development of the plot.

The admiration of the French soldier for his wounded chum, the British Tommy, and the fierce but amusing rivalry of the two for the favor of a vivacious little waitress is a comedy motive that is rich in humor and the source of irresistible laughter. The fun is so compelling and it has been developed with such adroitness that it becomes of more importance than ordinary comedy relief. And it is necessary to go back to the spoken drama to find a fitting comparison to the method employed in the picture's construction.

The Skill of the Dramatist Is Still Supreme.

"The Common Cause" does not come by its kinship to the stage play by accident, but by design. Written by J. Hartley Manners and Ian Hay Beith, it was originally a spoken drama and was put together by men of the theatre, who knew the rules of their profession. And it evoked precisely the same response from the audiences in the playhouse that it received from the spectators who saw the screen version. It owes the breadth and the pull of its appeal quite as much to the manner of its making as to the matter of which it is made.

For over two thousand years mankind has been interested in the art of the dramatist. The greatest mind the world has ever known was a practical playwright. Lesser men, like Moliere and Ibsen, were practical playwrights. They understood how to reach a body of spectators as if it were one man. That is the business of the dramatist. He does not write to be read in the library, and the book thrown aside at the whim of the reader. He writes because he hopes to be acted, and unless he understands the craftsmanship of his profession he is doomed to failure.

How to hold the attention of a multitude, of three hundred or a thousand men and women of different temperaments and grades of mentality, is the practical side of the playwright's art that must be mastered if he is ever to realize his ambition. This important detail was solved centuries ago and has been passed on from generation to generation. Men of the theatre understand it today and we have writers for the screen who know how the trick is done. But they are few in number. Some of the directors, also, realize their duty in the matter. A wider knowledge of the laws that have kept the spoken drama alive since its birth and practical experience in applying these laws will develop a class of screen playwrights of which there is very great need. The screen novelist has his uses. He will become more useful when he advances to the position of screen dramatist.

Ignorance and prejudice are bad advisers. If J. Stuart Blackton had harkened to the cry against adapting stage drama to the screen that is the favorite occupation of those who have never devoted any honest thought to the subject, the followers of the moving picture would have been deprived of the excellent entertainment offered by "The Common Cause."

BULLETS AND WOUNDS

By Robert C. McElravy.

THE oft-quoted line, "He jests at scars who never felt a wound," might have been written of certain performers in moving pictures. There is beyond doubt a great deal of truth in the criticisms which appear from time to time of the ineffective manner in which fire-arms are employed on the screen. Within one week recently we saw two dramatic or melodramatic offerings, whichever they were intended to be, in which the heroine fired point blank at the hero, by mistake. In both instances the hero fell to the ground, lay there a few moments in a stunned condition, and presently got up rubbing his head, but apparently unharmed. In neither instance was there the slightest effort to stick to the probabilities, which were of course instant death for the hero in each case, or at least a long term in a hospital.

The ridiculous and deliberate misuse of weapons is a constant source of irritation to screen patrons. The practice is excusable, though perhaps greatly overdone, in knockout comedies, but it weakens some otherwise strong dramatic productions tremendously. It has been carried to such an absurd extent that it not only weakens the productions in which it occurs, but has a tendency to harm legitimate dramas as well. The mere sight of a revolver or automatic pistol in the hands of a performer should carry something of a thrill of apprehension to the observer, but in how many instances does it really have this effect? Very few, we fear, for the experienced screengoer has been fooled so many times that the sight creates but a faint stir of emotion within him.

Speaking in all seriousness, would it not pay directors to enter into an armistice and "demobilize" their acting forces for a time at least? The use of weapons in pictures has been so abused that the dramatic value of situations in which they appear has been greatly vitiated. Actors in many instances have come to the point of letting the gun do all of the work, and the appearance of a weapon often destroys rather than creates drama.

In many states, perhaps a majority of them now, there are laws prohibiting the carrying of concealed weapons. The penalties for the violation of these laws are so great that few people feel free to "tote a gun" any more. It would seem that for the mere sake of verisimilitude in modern stories the screen should restrict the practice to duly authorized officers of the law, as in real life. It certainly does not seem proper that the hero and heroine and others in the cast, without such authority, should go about carrying weapons.

There are of course many productions which absolutely demand the use of fire-arms—border dramas, gambling house stories and the like. Most of these yarns are dated back to the days when packing a gun was not a legal offense, but in present times there is not much excuse for it. What do people do in these days under stress of high emotions when there are no guns to be had. If scenario writers will look this question over and devise some answer to it in their next stories, we might find some new work for actors and fresh situations for the screen. Merely to make an attempt to get a story across without a gun in it would be a fine bid for originality, and well worth trying.

But if there must be guns in stories, let us learn to treat the effect of them on the screen in a legitimate manner. A bullet wound is a serious matter, and in so picturing it we may at least restore to a certain extent the tragic or dramatic character of such an infliction.

PREJUDICE DOESN'T EXIST

LOOKING through a recent copy of the Bioscope, a film trade paper published in London, we came across an article headed thusly: "Britain's Opportunity—America's Film Productivity Likely to be Reduced by 50 Per Cent.—Why Should not the British Producer Make Up the Shortage?" Then we read on to discover the basis for the yarn. We discovered that the War Industries Committee were engaged upon scheduling legislation which should have as its object the reduction of American film product by one half and that the activity of the War Industries Committee was the outcome of representations made by George Kleine, who said that the supply was in excess of the demand.

We are sure that Mr. Kleine will feel flattered in being taken so seriously by our contemporary across the pond, since, up to now, no one here has credited him with such profound knowledge of motion picture conditions in this country. A case of a prophet not without honor, except in his own country.

But the war is over and the War Industries Committee is in the scrap heap from which there is no hope of conservation, so that, the wish of The Bioscope that British producers might make up the deficit which the War Industries Committee was expected to create will not materialize.

The main question still exists: Why cannot British producers sell pictures in America?

It has been suggested by Britons that there existed a prejudice against British pictures because they were British; that we ought to lay aside that prejudice and take their pictures as they take ours—frequently and liberally.

Our friends of the trade in Britain are barking up the wrong tree. There never has been any prejudice in this country against British films as such. When a picture made in England that had merit and appealed to the tastes of our public it has been successful. But that success, whatever its measure might have been, was gained solely through the merit of the picture itself. By that statement we mean that there never has been a time when a British picture had back of it the selling power of its producer.

Contrast the methods Americans adopt to sell pictures in Great Britain to those British makers follow in this country. In the item of publicity alone eighty per cent. of the advertising in British trade papers is for American productions. When do you see a like effort or a fraction of it put forth to sell a British film here?

Marketing films in this country is a business of which trade paper advertising is not more than five per cent. of the expense. An organization of competent salesmen and publicity men are required to put even the best pictures over.

If British producers will loosen up and get into the game of selling film here as it is sold by American producers they will find the market receptive to their product.

The American market is very responsive to proper promotion, but this is a competitive market and in all business transactions here friendship ceases to be a controlling factor.

THEATRES AND PURE AIR

By Louis Reeves Harrison.

WE need not feel sorry for ourselves that we have lost a large amount of money through the general closing of theatres unless we realize that it was to have been expected and that it may be remedied in the future. The thing to do is to purge ourselves of those conditions which contribute to epidemics of disease, get ready to meet situations which may come up again sooner than we anticipate, and profit by our losses during the period of influenza by giving more attention to instructions from health departments in great centres of population.

Our people usually like to have a good time.

Most of them want to live right.

To reconcile these simply use plain facts.

"About the theatres," says Dr. Royal Copeland, New York Health Commissioner, "I never had any doubt about the sanitary ones. The only question of infection was in relation to the hole-in-the-wall moving picture shows. Some of these had no direct doors and windows opening into the air. Sometimes their artificial ventilation systems were defective or not operating. Such places were breeding grounds for the disease.

His remarks are intended for limited application.

Certain theatres are marked for future inspection.

But the entire industry is seriously affected.

Health departments, bureaus of licenses and the police have their eyes on incompetent exhibitors, but the public is not so discriminating. Future losses from a general closing on account of such places can be avoided, but injury has been done exhibitors who co-operated with the health authorities and to moving picture shows as a whole. It is not enough that all should have a knowledge of sanitary principles—they should be more widely and intelligently utilized.

This is in common fairness to all exhibitors.

A few incompetents can do large and widespread injury.

The whole game is a big one, so tremendous that it can only reach a development in proportion to its importance through scrupulous honesty in all of its departments, of production, of distribution, of exhibition, through that marvelous combination of effort which brings success to all large affairs, team work. There should be no place in our unity of purpose to improve for those incompetents whose individual selfishness and small greed can undermine and seriously injure the entire structure.

It is obvious that we should keep our bodies healthy.

Clean red blood has much to do with happiness.

Why poison it at public gatherings with foul air?

Why smother one great source of enjoyment in a place supposed to be devoted to our entertainment, particularly when the facts of ventilation and its systems are widely and commonly known? There are thousands of intelligent and high-minded exhibitors taking pains to be in accord with health principles and supporting the authorities besides, but the way to more firmly establish public confidence in their orderly places is to help eliminate the incompetent and unfit, who act as drag anchors on the common progress. With sanitary rules generally enforced and respected the closing of theatres in time of epidemic would not again occur.

There is more at stake than sound business principle.

We are emerging from old conditions into new ones.

The health of our manhood is a war lesson.

This lesson is deeply planted in the American mind.

Physical slackers do not belong to these times.

With manhood meaning mental vigor and physical strength, motherhood a new happiness under finer conditions, as well as a sacred duty, childhood a time of flowering made more vital by evenly-balanced training, all to our individual advantage and to our greatness as a nation, it is just as well to give heed to sanitary regulations for picture shows and treat the question as seriously as we have done that of political liberty and world enlightenment.

EXHIBITORS RESENT LOCALIZATION MOVE

Meeting of New Minneapolis Organization Thrown Into Disorder by Motion to Restrict Activities

A FACTIONAL fight between two clans of Minneapolis moving picture men developed a rather sensational aspect when the Theatrical Protective League, a new organization formed by thirty Minneapolis exhibitors, was made permanent at a meeting in the West Hotel, Minneapolis, Thursday, December 12.

Warm enthusiasm was evinced in the new movement at the outset of the meeting, over which W. A. Steffes, a prominent Minneapolis exhibitor, acting as chairman, presided. All went well until W. H. Deeth made a motion to amend the by-laws to restrict the activities of the new organization to purely local affairs. A demonstration of wild disorder followed, and it was with difficulty that the chairman restored order. By a vote of 16 to 14 Mr. Deeth's motion to make the new organization a local one was lost.

Those of the old organization who were unfavorable to the proposed plan of operation taking in exhibitors from points tributary to Minneapolis filed out in high dudgeon, with the exception of Dan Eselin, treasurer of the Motion Picture Exhibitors' Corporation of the Northwest and also elected to a place on the executive board of the new organization.

As soon as the by-laws had been accepted making the organization permanent, the acting chairman declared all offices vacant, and T. E. Mortenson, editor of Amusements, was requested to act as temporary chairman. He called the meeting and ordered the election of officers to proceed.

Bohlig Makes Nomination Speech.

S. I. Bohlig of the Emerson Theatre, who made the nomination speech, moved that the men who had previously been elected temporary officers be unanimously elected to the same offices permanently.

Request was made by Mr. Steffes, who had acted as temporary president during the formation of the new organization, that Mr. Bohlig withdraw his motion, suggesting that before making any further nominations those present take into consideration the advisability of placing the temporary officers back in office.

He discussed in detail the agitation against himself as president of the organization by members of the older league and stated that for the sake of harmony he would much prefer to see some one else placed at the head of the new body, "some one who would be acceptable to the bolters."

He related how some of the exhibitors had told of being approached by other exhibitors and exchange men regarding himself as the head of the new organization. He reported the activities of a committee which had been appointed to call on the officers of the Motion Picture Exhibitors' Corporation of the Northwest and ask them to resign, hold a new election of officers and merge the two organizations into one. The purpose, he said, was to bring about harmony and insure a strong organization.

W. A. Steffes

The officers of the old league, he said, agreed to resign if he, Steffes, would resign and promise not to run for office again. This, said Mr. Steffes, he was willing to do, with the provision that the officers of the old league do likewise. Mr. Steffes cited the report of the committee that the officers refused to consider the proposition in that light. "In view of these facts," he said, "there's only one thing to do and that is go ahead with the new organization and make it a success."

Steffes Elected President.

Mr. Bohlig, who made the original motion to return the temporary officers, then withdrew his motion and dramatically moved that Mr. Steffes be elected president by acclamation. A wild tumult followed and there was no evidence of a dissenting vote. Mr. Steffes took the chair in the midst of a great demonstration.

Those who served with Mr. Steffes as temporary officers were re-elected. They were: Vice-president, Jack Martin; scretary, John Bergstrom, and treasurer, George Carisch. The following were elected on the board of directors: Dan Eselin, Max Wittles, Ed Hinz, S. G. Bohlig and Mr. Dedman.

The articles of the constitution state that the purposes of the organization are "to secure protection by co-operation, to raise the standard of motion picture films and the motion picture business generally, to secure fair and equitable treatment from all with whom we have business transactions, to prevent breaches of contracts of whatsoever nature, to secure reasonable insurance rates, to secure protection against adverse legislation, to adjust difficulties with labor, to promote the spirit of good fellowship in all lines of the business, to adjust minor matters of importance to the exhibitor, and to further the best interests of the League and the public in general in all matters pertaining to the exhibitors' business."

Edna Gladys Brown Dead After a Brief Illness

ANNOUNCEMENT was made last week of the death of Miss Edna Gladys Brown, who succumbed to pneumonia on December 12 after a brief illness. The deceased has been connected with the motion picture business for more than ten years, beginning in 1907 as assistant to Joseph R. Miles, who was cashier of Miles Brothers. Later she was cashier of the Motion Picture Distributing and Sales Company and occupied a similar position with the Film Supply Company, formed after the Sales Company was abandoned.

When the Film Supply Company dissolved she became one of the active directors of the Exclusive Supply Company, and finally, with Joseph Miles, assisted in the formation of the Lloyds Film Storage and continued in the management of that concern up to the time of her death.

Miss Brown was probably as well informed in matters relating to motion pictures and the trade generally as any engaged in that business. Possessed of a charming disposition she made many friends who will mourn her demise.

The funeral services were held at the Funeral Church, Broadway and Sixty-seventh street, New York, on Saturday evening, December 14, and were attended by many members of the motion picture trade.

Pianists and other musicians may be quickly secured through The World's Classified Advertising.

MADGE KENNEDY: HER DAY DREAMS

Goldwyn Star Gives the History of the Wise Little Goosegirl and the Splendid White Knight, Born of Imagination, Who Becomes Flesh and Blood Reality

By Edward Weitzel

GOING after an interview has always something of the nature of an adventure. No matter how often a star has been seen on the screen, the element of the unknown predominates when he or she is met, face to face, for the first time. No amount of experience ever dulls the edge of the curiosity which is felt toward every prominent personality on the shadow stage, and a ten or fifteen minutes wait before an interview opens is usually spent in wondering whether the subject is going to make "good copy." Madge Kennedy promised something out of the conventional. Her stage career had been unique and she is repeating a similar success in pictures. The young woman who had been selected to create the demure heroine of "Twin Beds" and whose charming artlessness seemed but the reflection of her real nature, has made an undisputed place for herself in the theatrical world. It should prove interesting to learn how she liked playing parts of this sort, and if her ambition was directed to characters of a different type.

The telephone message from the Goldwyn office, making the appointment, conveyed the information that the interview would be limited, as Miss Kennedy must leave the hotel promptly at 12 o'clock in order to catch a train for Los Angeles. It was 11.35 when she walked into the parlor of the St. Regis, dressed for traveling.

Talking Over the New Picture.

"I am sorry I can give you only twenty-five minutes, but we have just finished packing and the taxi has been ordered for 12," was the remark which following the greeting by the able representative of "A Perfect Lady." "Now, what have you come to talk about?"

"Nothing at all; I've come to listen to you. The readers of the Moving Picture World want to hear about you and your new photoplay. It is to be called 'Day Dreams,' I understand."

One of the whimsical looks that are so familiar to Madge Kennedy's screen admirers showed on her face, as she replied:

"Yes. Dreams and nightmares and sleep and double beds and twin beds are always getting themselves into the parts I have to play. Day dreams should come quite naturally to me."

"What is your part—another of those innocent-eyed heroines who fracture the laws of propriety with the unconscious indifference of a kitten playing with the knitting?"

"Oh, no! I'm as proper as proper can be all through this picture. You see, I'm a wise little goosegirl, whose wisdom consists in having ideals and believing in a splendid white knight who will one day carry her off to his enchanted castle. And the little goosegirl's dream comes true. It's a modern story, and the heroine's name is Primrose. She has been reared on her grandparents' farm and knows more about bringing up geese and ducks than being waited upon and flirted with by experienced lady-killers. But she holds to her faith, and the way the flowering of her romance is brought about in this prosaic age is novel and interesting."

"You prefer a character of this kind, perhaps, to one of the queens of polite farce you have so often impersonated?"

"Yes, indeed!" Madge Kennedy exclaimed earnestly. "I love to make people laugh, but I want to make them feel deeply, also, to help them understand something of the beauty of life. I shall never want to play weepy heroines, and I hope to keep on with the characters that help people to feel light-hearted and to throw off their worries. Only, I'd like to be able, somewhere in the story, to show that the girl I am acting is strong and fine of nature and capable of true feeling and deep sympathy. My little goosegirl is like that, in spite of her day dreams and her ignorance of the world."

Praise for a Brother Professional.

At this juncture Madge Kennedy's maid appeared in the doorway and looked in anxiously.

"Have the trunks gone?" asked her mistress.

"Yes'm—and the taxicab is waiting."

"We'll leave in ten minutes."

It was evident the maid was not at all easy in her mind as she turned away, so the interviewer reached for his headgear.

"Don't go!" exclaimed the actress who has had so many stage and screen honeymoons during her short professional career. "I promised you my time until 12 o'clock, and I'm going to keep my word. And I must tell you about one of the geese we used in the picture. He is the leader of the flock that supported Geraldine Farrar at the Metropolitan Opera House, and a wise old bird, in every sense of the word. I was given his reputation for being a thorough artist and a gentleman both on and off the stage, but my awe of him had a strong admixture of fear. This is the reason.

I still retain a mental picture of a greatly terrified small girl headed for home and mother and hotly pursued by a gentleman goose with outstretched wings who had been disturbed while taking the ladies of his family for a walk down a country road. I had heard of the powerful blow a gander can strike with his wings, so I ran and screamed with all my might when the flock turned and hissed at me. We were stopping at a farmhouse for the summer and my mother had the gate open by the time I reached it. I was only five years old when this happened, but I would not acknowledge the geese had frightened me. I had taken off my shoes and stockings and was carrying them under my arms when attacked.

"'What made you run, if you were not afraid?' I was asked. And between sobs I replied: 'I didn't want the old goose to steal my shoes.'"

"With this recollection still in your mind," Miss Kennedy, "no wonder you hesitated over trusting yourself too near the leader of the Metropolitan flock.

The star of "Day Dreams" assumed an air of comic terror.

"Why, you may not believe it, but the first time I started to rehearse a scene with that feathered Brigham Young I felt the way a stunt performer must feel just before doing a leap for life over a high cliff; and it was several days before I conquered my fear of the bird sufficiently to go through the business

Madge Kennedy in "Day Dreams" (Goldwyn).

given us. But, I did that accomplished actor a great wrong; he never failed to show me every professional courtesy and to conduct himself like a perfect gentleman."

"And he never tried to steal your shoes?"

"Not even one of them."

A clock on the mantel started to chime the noon hour, and once more the anxious appearing maid stood in the doorway. Madge Kennedy rose and held out her hand. A moment or so later she waved good-bye through the window of the taxi. As the cab turned the corner the interviewer realized he had forgotten to ask a most important question. Nothing had been said about California and what the latest Goldwyn star to leave for the Coast thought of her coming journey to the land that moving picture has taken for its own.

SOME SQUARE PLUGS IN ROUND HOLES

By FLOYD BROWN,

Manager First National Exhibitors' Circuit Exchange, Indianapolis, and Director Motion Picture Division The H. Lieber Company.

SHOULD we meet a man somewhere in the vicinity of the equator attempting to dispose of a stock of ear muffs our hearts would go out to him in pity, but when we come in contact with a man in the motion picture business trying to sell amusement merchandise on a plan equally ridiculous it causes our sympathetic heart to do the double shuffle and resolve into something bordering on derision.

* * *

Some prophet of the dim and distant past, whose foresight was as good as his hindsight, warned the world with "Know Thyself." The admonition to the business world today is "Know Thy Market." It is just as essential for the exhibitor to know his market, by knowing his community, as it is for the exporter to keep his finger on the pulse of Paris, Peru or Polynesia.

* * *

The great big vital problem, the bomb that causes the rookies and frequently the veterans of the industry to suffer from shell-shock, is the fact that the gentle public is always about two leaps ahead of the producer and exhibitor.

* * *

The public's mood and taste is in a state of constant change and evolution. The greatest danger the exhibitor has to meet is his failure to analyze conditions as they exist. If he fails to anticipate the future or even the current moods of the public, allowing tradition or past occurrences to be his guide, he is likely to find himself in the position of the boy who was late at school because, as he explained, every time he took a step forward he slipped back two. To the teacher's query as to how he finally arrived, he answered that he turned around and started back home. The exhibitor who finds himself in a similar predicament has only to emulate the boy by reversing the gears of his thought machine.

* * *

Many exhibitors are not in sympathy with their own business. They lack the natural imaginative and dramatic instinct so essential to its successful conduct and frequently attribute their failure to the wrong causes.

* * *

The commandments inscribed on the tables of stone of the amusement world are as much ignored and as often misinterpreted as the well known ten placed on Mount Sinai for the guidance of mankind, and the Billy Sundays of the business can boast of few converts.

* * *

Some whose enthusiasm overlaps their reasoning power think because they recently mopped up with a war picture that they should give their patrons nothing but war pictures. Cinema nausea results, and it may require several applications of common sense linement to restore the box office to normal respiration.

* * *

Again there are those who place an arbitrary limit on the price they will pay for a program, which in effect limits their own possibilities. There is just about as much logic contained in the policy this class pursues with such dogmatic persistency as is shown by the fellow who is a republican because his father was.

* * *

Film value is not measured by its cost, but by box office statements. The only expensive film is the one that costs little and accordingly brings little.

* * *

The big production, the one that holds the magic power of appeal and the welcome element of gratification, is not the one that reduces the exhibitor's profit by virtue of its cost. It is the uninteresting rehash of worn out themes, cheaply produced and poorly enacted, sold as a feature on the flimsy excuse that it is in five or more reels, which proves the burden to the bank roll.

* * *

The million dollar a year star is not the millstone around the exhibitor's neck. It is the hundred dollar a week player whose box office power is nil that puts the red ink on the ledger.

* * *

A million dollars a year may seem an abnormal salary for an individual, but it must be remembered that the public regards a motion picture star as a superhuman being endowed with supernatural powers.

Charge Lasso Misleads Exhibitors and Public

THE Lasso Pictures Company is made defendant in a complaint issued against it by the Federal Trade Commission, which states that it has reason to believe the company has been using unfair methods of competition in interstate commerce. From a preliminary investigation made by the commission it was found "that within the year last the respondent, the Lasso Pictures Company, with the purpose, intent and effect of stifling and suppressing competition in the motion picture industry in interstate commerce has secured certain motion picture films which have been exhibited and displayed to the public by motion picture exhibitors prior to the date respondent secured same, and that respondent changes the title and names of said motion picture films, sells, leases and offers for sale such old films for exhibition under new names and titles as new and original motion picture films; that the exhibiting of such renamed and retitled pictures as aforesaid is calculated and designed to and does defraud and deceive the exhibitors and general public, and mislead them into the belief that said picture films are new and original and were never before exhibited or produced."

Notice has been given the company that the charges of the complaint above outlined will be heard by the Federal Trade Commission at its office, Fifteenth and K streets, Northwest, Washington, January 17, 1919, or as soon thereafter as the case may be reached, at which time and place the company is directed to appear and show cause why an order should not be entered by the Commission requiring it to cease and desist from the violation of law charged in the complaint. The company is required to file its answer within thirty days after service of this complaint, the date of which is December 2.

Big Penalty for Exhibitors Making False Tax Returns

A new pronounciamento covering the penalties that will attach in the case of failure to make proper returns under the seating capacity tax provisions of the revenue laws has just come from the office of the Commissioner of Internal Revenue. The Treasury Department some time ago announced that it was going to use every effort to see to it that the motion picture theatre owners, in common with all other taxpayers, turned in to the Government all that was due it under the provisions of the law.

It has been whispered about that some of the theatre owners, in stating the capacity of their houses for the purpose of paying the tax, fail to put down the exact number of seats and in this way secure the advantages of a lower tax rate. In doing so these exhibitors make themselves liable to a rather heavy penalty. The text of Commissioner Roper's new ruling is as follows:

Where the proprietor of a theatre makes return of special tax within the time required by law but shows its seating capacity to be smaller than it actually is, thereby indicating liability to tax at a rate lower than that to which he is in fact liable, the 50 per cent. penalty does not attach to a later payment covering the same period at the proper rate. However, if the first return was fraudulent, liability to the 100 per cent. penalty will be regarded as incurred. The same rule applies where liability to tax at a rate lower than that to which the taxpayer is actually liable is indicated by misstatement of the population of the place in which the theatre is located.

When, after payment of special tax at a certain rate the seating capacity of a theatre is increased beyond that which the tax previously paid is sufficient to cover, tax at a higher rate must be paid covering the period beginning with the first day of the month in which the seating capacity is increased and ending June 30, following. If a return disclosing the new liability is not made during the month in which the change takes place, liability to a penalty of 50 per cent. of the new tax is incurred. The payment of tax at the higher rate does not entitle the taxpayer to refund of any part of the amount first paid.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

What Will the Film Producer Do Toward Meeting Educational Demands of Future

IT has seemed to many of us that the producer has used short sighted methods in dealing with what now promises to become one of the biggest assets of the screen, the educational film. In his eagerness to serve public taste he has concentrated all his efforts of salesmanship on the film of entertaining characteristics, and has left the educational aspect of the situation to take care of itself.

That this should have been the case inasmuch as there appeared on the surface of things no ready market for a class of film which served chiefly to educate, is not at all singular. And inasmuch as schools and other educational institutions desiring to make use of the moving picture looked for something for nothing by force of a circumstance for which the boards of finance were chiefly responsible, it was difficult for the producer to bring himself to a frame of mind which justified a concentrative effort on something that promised an insufficient financial return.

With one or two exceptions the educational department of the producer's ware rooms has lacked the necessary elements of salesmanship. There has been little or no effort made to advertise films of an educational nature in a manner that would reach the ultimate consumer which is undoubtedly the educational institution. And there has been only the weakest kind of an effort made to preserve in usable shape the vast collection of educational pictures which the industry has turned out in the last ten to twelve years.

During this period extensive libraries of films have been collected, have been tried out in a way, and have finally been dissolved and disseminated to different parts of the earth; and many of their members have dropped into oblivion. What were left after the dismemberment have frequently been redressed, reassembled and converted if possible into brief bits of theatre entertainment to be used as "fillers." In the majority of cases these have been travel or zoological subjects, and the educational film in a truly educational aspect for the time ceased to be.

This term of hibernation we have reason to believe is over. The great war has come and gone; and out of its ruins has arisen a spectre which is rapidly being transformed into a vastly real and material thing. This "thing" is a universal appreciation of the uses to which the moving picture film can be put apart from its theatrical attributes.

The tremendous possibilities of the screen in every walk of education, in every branch of science is no longer a supposition. The idea is about to evolve itself into a demand. The majority of educational institutions throughout the country are already equipped with projection machines and necessary adjuncts for the use of the film. The Department of Labor is busying itself with the awakening of sluggish responsibilities. It is probing the consciousness of the educationist. The community worker by means of the film is striving to solve social and moral problems which the war has revealed, and our Government has realized its unlimited usefulness as a distributor of propaganda. What, then, are you, the producer, going to do to meet that demand of the near future which will serve not only the purposes of the best influences of civilization, but also those of the exchequer of the industry?

MARGARET I. MACDNOALD.

New England Expresses Itself.

The fresh interest of the public in the subject of motion pictures following the war was indicated at two meetings held recently in Danielson, Conn., and Worcester, Mass. The former was held in the High School building of the town under the auspices of the Killingly Woman's Club, while the latter meeting, which took place in the Free Public Library building, was called by the Worcester Board of Review of Motion Pictures, composed of forty-nine representatives of civic and social organizations of the city. Both of these meetings were addressed by Orrin G. Cocks, Advisory Secretary of the National Board of Review. At the former the subjects discussed were the importance of the motion picture in connection with the war, the advances made in the motion picture art, and the use of selected motion pictures for young people. Questions were asked regarding the possibility of greater cooperation with the exhibitor in connection with "family nights" and the use of pictures considered particularly suitable for young people.

The Worcester Board of Review of Motion Pictures, purely voluntary in its organization, works in cooperation with The National Board and the city officials. At the meeting great interest was shown in the marked developments of the motion picture in the course of the last three years and the patriotic service of the motion picture industry. The discussion which followed the address centered around parental responsibility in the attendance of young people at motion picture exhibitions, the opportunities for the larger use of educational pictures, and the possibility of extended family programs. The audience appeared to appreciate the impracticability of State action as a means of regulating the motion picture industry, supporting rather the opinion that a volunteer review of pictures on a national basis, such as is conducted by The National Board, was more suitable in a democracy.

To Make Film in Kentucky Mountains.

Harry Levey, of the Industrial Department of the Universal Film Manufacturing Company, is arranging for a trip into the Kentucky Mountains for the purpose of photographing conditions as they are known to exist in these parts, and also the beneficial results of the community work being carried on by Alice Geddes Lloyd.

It is three years now since Mrs. Lloyd journeyed into the mountains of Kentucky and laid the foundation for a philanthropic work, which has grown more and more extensive. She has taught these primitive people many useful truths regarding modern methods of living. The community work being done by her is of a most interesting type, all of which is expected to be brought out in the film which Mr. Levey is about to make.

Films of Business Active.

The Films of Business Corporation seems to be unusually active since the return of the industry to more normal conditions. It has established a service for foreign distribution of industrial pictures. This points to a larger appreciation of the values of the industrial film and suggests the existence of a cooperative spirit in the relations between commerce and screen, which should mean larger developments in the business assets of both. The first foreign shipment of industrial film from the Films of Business Corporation left for Cuba last week.

A vocational school on the Pacific Coast has just purchased for use in its class rooms a copy of this company's "Mephisto" auger bit picture, and has ordered a copy of their latest on Stafford's ink, which has just been completed.

Look to Goldwyn for Ford Weekly.

The Goldwyn Distributing Corporation has contracted for the distribution rights of the Ford Educational Weekly. This means, among other things, that all the Ford negatives, past and present, will be under the control of Goldwyn. It also means that the pictures will be re-edited and re-titled, and will be placed before the public à la Goldwyn.

The Ford Educational Weekly has made rapid gain in popularity owing to the excellent quality of both material and photography employed in the making of it. Reviews of the first Goldwyn releases will appear in these columns very shortly.

Foreign Titles for Biological Film.

Mrs. Katherine F. Carter of the Exhibitors Booking Agency has been unusually busy for the past few weeks on work for the United States Government. This work entails the translation of the subtitles of the biological film "How Life Begins" into French and Italian and the inserting of these translated titles into prints which are to be exhibited in France and Italy. These exhibitions will be given at the various camps, and in connection with other community work and in schools abroad.

The extensive success with which this film has met is unparalleled in the history of any single educational production. The first prints for foreign exhibition were due to start their journey overseas this week.

Pictograph Theories on Silent Gun.

Now that the war is over one of the strongest impulses of man will be that of theorizing. The mechanical mind will busy itself trying to contrive some way to eliminate the shortcomings of war machinery and other things. Walter H. Nirgenau, of the Bray Studios, has begun already, and has provided us with large hopes of a silent gun to which there is no recoil, and which is manipulated by means of electro magnets. The illustration given in the 147th issue of the Paramount-Bray Pictograph is a graphic one and shows how a magnetic field created by a group of wire coils placed in proper contact with the electric current can be increased by the addition of a larger number of coils. The multiplying of the coil groups and points of contact along the body of the gun carriage is intended to increase the carrying power as the shell in its passage through the barrel is propelled swiftly from one to the other and is finally expelled from the muzzle of the gun.

This is one of the most interesting theoretical drawings that the screen has exhibited.

Infant Nation Illuminated.

Facts concerning the Czechoslovak nation which has been born of the confusion of the late war appear in the 147th issue of the Paramount-Bray Pictograph. It is interesting to find that the heads of this new nation of Central Europe are men and women of high intellectual calibre, and that the officers of their army which played so noble a part in Poland and Siberia during the war are in many cases men of famous literary attainments.

In this release of the Pictograph (6095) the story of the struggle of these brave races is shown. The pictures were taken in Russia, Poland and Siberia, and were brought to the Bray studios by Dr. Thomas Masaryk, the great Czechoslovak leader and first president of the nation. President Masaryk appears in the picture as does also Charles Pergler, known as the "Miracle Man" of the Czechoslovak movement in America, and others whose names are well known.

"Clouds That Smile."

One of the most delightful of cloud studies will be found in the Post-Pathe picture "Clouds that Smile." It is one of the few scenic films that is able to enthuse its audience to the point of applause. When shown at the Rivoli Theatre, New York City, during the week of Dec. 8, the audience showed its appreciation of the series of beautifully photographed cloud scenes in the same manner as it did the musical numbers on the program, suggesting again to the mind of the writer the poetry of nature which the skilful photographer is able to bring to the screen and which goes hand in hand with the more emotional art of music. To attempt a detailed description of the picture would be futile. Suffice it to say that there are clouds of all kinds, viewed at all angles in their intercourse with the trees, the mountains and rocks, the rivers and lakes, and sometimes with the sky alone with only themselves to populate it.

"Celebes, in Dutch Malaysia."

A quite pleasing travel number of the Post-Pathe films which pictures life on the island of Celebes, in the Dutch Malaysia group. The greatest port is Macassar, and the natives, who number a million and a quarter all told, resemble the Javanese. This subject shows market scenes, loading and unloading of vessels, religious edifices and various types of native faces.

"Back to Nature."

Major Jack Allen is making a series of outdoor pictures. His idea is a good one which has many possibilities, and very shortly he intends to engage even more seriously in the making of these pictures of which but one has been shown to the public thus far.

This particular picture "Back to Nature" presents considerable of the comedy element, as well as entertaining common sense methods of living the simple life. The story of the picture is that of a man who wagered that he could live a certain length of time in the woods without the aid of outside influences. Here he found the food that nature had provided him with, lighted his fire with nature's own tools and lived in seeming luxury after the methods provided for by nature. This picture was shown at the Strand Theatre, New York, during the week of Dec. 8.

Industrial Producer Honored.

Camilla Donworth, president of the Films of Business Corporation has been elected one of the directors of the Salesmanship Club of New York, and has also been made chairman of its publicity committee.

Good salesmanship affects the moving picture industry just as vitally as capable production; and to no branch of the business can it be more effectively applied than to the educational end. In fact negligent salesmanship rather than lack of production has been the hindrance in extensive distribution of the educational film.

The Salesmanship Club of New York in that regenerative state which reorganization brings, has pledged itself to bring about better conditions for the industrial world by advocating the best methods of salesmanship among its members and to inspire in them a desire to make a study of the art for the best interests of their employers and industry at large.

We congratulate Miss Donworth on her eligibility to fill the offices in which the Salesmanship Club has done her the honor to place her.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified Advertising is intended to accomplish.

Northeastern Theatres to Aid in Coal Saving

At the request of the United States Fuel Administration the National Association of the Motion Picture Industry through its fuel conservation committee has inaugurated a coal saving campaign to cover the northeastern section of the United States.

This campaign will be conducted in the motion picture theatres in the territory which the Fuel Administration desires to reach by means of trailers attached to the regular weekly issues of the news weeklies.

Sufficient trailers have been provided to cover a campaign of six weeks, the plan being to release two trailers each week. The news weeklies were selected for this purpose owing to the fact that the three weeklies co-operating with the association in this work, the Universal, Pathe and Gaumont, reach practically every theatre in the territory in which the Fuel Administration believes there exists an acute necessity for the economy of coal during the coming winter months.

This territory includes New England, New York, New Jersey, Pennsylvania, Maryland, Delaware and the District of Columbia. It is the desire of the Fuel Administration that these trailers be not shown outside of the above mentioned territory and exhibitors not located within the restricted zone are requested not to show the trailers in case news weeklies come to them with the trailers attached.

The plans for this campaign have been under discussion by the Fuel Conservation Committee of the National Association and the Fuel Administration for considerable time. This committee consists of Marcus Loew, chairman; P. A. Powers, B. S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohen, Albert Lowe, Gabriel Hess and Harry Crandall.

Jam On in Adams, Mass.

There is a lively controversy on here between Dr. A. K. Boom, chairman of the Board of Selectmen and political leader of the town, and Thomas Russell, one of the town's largest real estate owners. Russell also runs the Taylor Theatre.

The Boom-Russell controversy came to a head when Mr. Russell sought a license for a picture show on a Sunday and the license was held up to the last minute.

The two men met on the street and there was such an angry discussion that a crowd collected. Dr. Boom declared there would be no more Sunday night shows at the Taylor. Mr. Russell said there would be a show at the Taylor as long as other theatres were allowed to have Sunday shows. The outcome of the controversy is being watched with considerable interest.

Duffy to Represent Bessie Love.

Bessie Love, who became recently affiliated with Vitagraph, has engaged Gerald C. Duffy, as her personal representative. For the past six months Mr. Duffy has been serving in the same capacity for William S. Hart, and prior to that time was for three years editor of Picture-Play Magazine. Mr. Duffy is well known as a fiction and magazine writer and has over two hundred published contributions on his record.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Connors, Post Graduate.

DAN CONNORS, of Piper's Opera House, Virginia City, Nev., has been taking a post-graduate course in advertising. A long time ago Dan bought a copy of Picture Theatre Advertising and got interested to the point where he learned the types in his local office and marked his ads to get exact results. He did not know at that time how useful his knowledge would come in, but lately the draft drained the town of compositors. They have left the country towns to go to the cities to replace men called to the colors, and the small papers are shy good job men. This is where Dan had a cinch. He could go to the case and set his own advertising, and that is what he did. He writes that he can set the space and tear it down to improve and keep at it until he gets just what he wants. He is on his own time, so no one kicks at the time he takes, and he gets some excellent results. Better still, he knows more about type setting from an advertising angle than a lot of practical compositors. As a side angle, he can stretch his space a bit without a kick coming. The office is glad enough to have him around, and he can get extra space for the same money. The examples reproduced here are all set by Dan himself. We wonder how many managers who have not had actual newspaper experience can do the same thing. The samples are from proofs, so the lock-up is not always exact, but the proofs are on better paper than the regular issue. The first is a pair of two eights.

PIPERS [illegible] 15c 30c

HERE TOMORROW
Wm. S. Hart
IN HIS LATEST SENSATION
[illegible]
"Wolves of the Rail'
EVERYTHING GOES WITH A BAD BARN GET THERE HUMAN BOYS VELOCITY
Any Women in it?
O' [illegible]
Wednesday Oct. 9th

RIDE FAST
SHOOT QUICK
FIGHT HARD
DIE GAME
A Genuine Big Bill Hart Thriller!

Also a Crackerjack Burton Holmes Travelogue

PIPERS 2 FEATURE PHOTOPLAYS COMBINED

The Biggest and most expensive Picture made by the undisputed King of the Screen
2 DAYS 2 DAY AND 2 MORROW

THE INIMITATIVE COMEDIAN
Charley Chaplin
in
ROARS OF LAUGHTER 'A DOG'S LIFE' LITTLE SAD STUFF, TOO

UNITED WITH

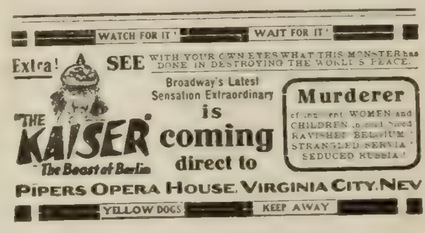
MADAME PETROVA
in
'A Daughter of Destiny'

TONIGHT Note change of time 8pm
Admission, Adults 30 cents any Seat. Children 15 cents

A pair of two eights, written and set up by Dan Connors, of Piper's Opera House, Virginia City, Nev.

The left hand example shows a lot more panel work than is generally regarded as desirable, but panel work does well for this house, and what is good for the house is good advertising. It gets the message over, and gets it over strong. We like the idea of linking the large panels with smaller ones, and we like the semi-open panel at the top better than we do the wholly closed panel below the title. Dan seems to have hit upon a new idea here that is a good one. Leaving the top and bottom open keeps the connection between the various banks. The same idea in another form is used on the right. Here it is done to connect two chief titles.

As a proof reader Dan seems to be as bad as the professionals, for he was after "inimitable" and not "inimitative" comedian. For one thing, a nice sense of proportioning is shown. This is something you get more quicly from handling the actual metal than you ever can arrive at from study. Both displays are well balanced, and worth while studying. A smaller example is a double 2½-inch space for "The Beast of Berlin." Here Dan again uses the combination of a hairline rule with twelve point, but in this case he uses two pieces of six point to get his twelve. He gets the suggestion of a special strip. Also, he gets an expanded and condensed letter of the same family. We don't know whether this is intentional or whether the type was improperly distributed, but his yellow and dogs do not match up. If you'll look at the top line of the "See" bank you'll notice that he dropped down to lower case for the last word, probably because he could not get the line all in with caps. That's cheating. The last sample is a three 6½. We do not like the rule under the top bank. Solid would have been better. It would have been better, too, to have given the name of the opera house. In Virginia City this does not matter so much, for there is only one opera house, and everyone knows that; but, even at that, it would have been better to have put the name in. Here the copy is good, but we should have more closely linked the three special banks, "It's a patriotic duty to see this picture. It will make you a real American and it will make you glad that you are an American." This is not gotten over as well as it might have been, but it is well done. We're proud of Mr. Connors, for we regard him in a sense as a pupil, since he used our text book. If the picture business ever gets bad, he can turn to the printing office and make more than enough to live upon. Jost "fooling around" in the days when there were printers to be had, gives him an advantage now that he has to either set his own type or be grateful for any sort of a botch. No one can get the best results unless he knows type, and he can get the very best results only if he can work on the case himself. We have seen a lot worse work from men regarded as competent compositors, and Mr. Connors knows both the display and advertising value of his lines, which most compositors do not.



WATCH FOR IT' WAIT FOR IT'
Extra! SEE WITH YOUR OWN EYES WHAT THIS MONSTER has DONE IN DESTROYING THE WORLD'S PEACE.
"THE KAISER" The Beast of Berlin
Broadway's Latest Sensation Extraordinary is coming direct to
Murderer of innocent WOMEN and CHILDREN [illegible] RAVISHED BELGIUM! STRANGLED SERVIA! SEDUCED RUSSIA!
PIPERS OPERA HOUSE, VIRGINIA CITY, NEV
YELLOW DOGS KEEP AWAY

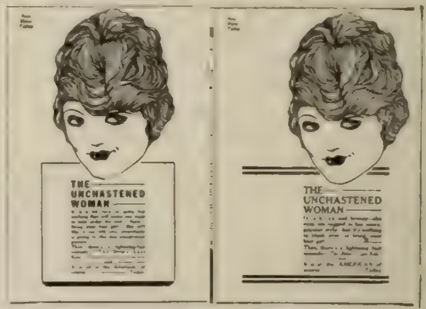
A double two and a half-inch space for "The Beast of Berlin," showing how to get an inset effect through twelve point and hairline rule.

OPERA HOUSE SPECIAL PHOTOPLAY
It's a patriotic duty to see this Picture
BETTER THAN "HEARTS OF THE WORLD"
The Kaiser
IT WILL MAKE YOU A REAL AMERICAN.
"The BEAST of BERLIN"
LAST TIME TONIGHT OCT 17th
And it will make you glad that you are an American
CHILDREN 25c (Prices include war tax) ADULTS 50c

A three 6½ in which the house name is omitted.

Cut Placement.

A. C. Raleigh, of the American, Butte, Mont., sends in a pair of advertisements forming a study in cut placement. That on the right side is formal, conventional style. The cut is centred in the three tens, and the text is paneled. In the other the cut is taken over to the right hand almost to the margin of the space, and the box is replaced by strips of rule. The difference is slight, yet small as it is, the change certainly does make a difference in the appearance of the work. Mr. Raleigh explains that the star is not known to his patrons, so he leaves her name off. That may be good policy, but we like better the hammering in of the name against future appearances. When a star is not known, then is the time to make her known.



Two three tens in which the placing of the cut and text make a considerable difference.

Here's One.

Lately we asked about Children's Matinees. The Elmwood, Buffalo, gave a special performance the day following Thanksgiving under the auspices of a church guild, using Jack and the Beanstalk. Have you hooked in yet?

Carry On.

The motion picture theatre can be just as essential in peace as in war if you run the right sort of a house. Make it more than ever your community centre.

Got Right in It.

Nikitas Dipson, of the Family Theatre, Batavia, N. Y., made his contribution to the United War Fund Campaign count.

He put the money into a showing of "The Two Orphans," and paid all of the expenses on the day, turning over the complete receipts to the local fund. He used three sixes in which to advertise the performance, and set forth the idea in this bank:

> The entire receipts at all performances, both afternoon and evening, will be given to the United War Fund campaign as the personal contribution of Mr. Nikitas Dipson. Mr. Dipson is paying all expenses incident to the presentation of the picture, salaries of employes, etc., so that every cent received at the box office will go directly into the War Fund.

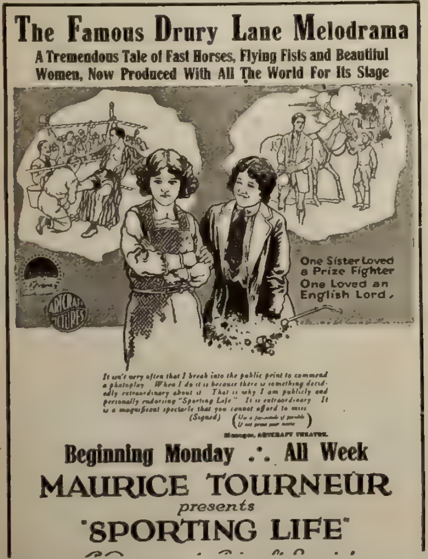
This is not only giving money to the fund, but investing it so that it shows a handsome profit. It identifies Mr. Dipson as one of the leaders in welfare movements, and it gives to the theatre a standing that a mere contribution would not bring. Also it would not be surprising to find that such an action brought in new business that stuck beyond the benefit performance.

Making a Splash.

Pete Smith, of Paramount, puts the philosophy of advertising into small compass in a recent supplement to his press book on Sporting Life. After the regution prepared advertisements were sent out, he got up a special mat for a four fulls, and he sent along this argument:

> YOU CAN'T MAKE A BIG SPLASH
> WITH A SMALL PEBBLE
>
> When you cast a small stone into the water the ripples spread out into a small circle.
>
> When you cast a large stone the ripples are wider and larger.
>
> When you cast a boulder the result is overwhelming.
>
> This four-column advertisement, specially prepared for "Sporting Life," is the advertising boulder that will cause wide ripples of comment in your town and will overwhelm your seating capacity.
>
> Use the boulder! You can't make a big splash with a small pebble!

That's good enough to paste over your desk to look at whenever you have some special feature. A four fulls costs a lot of money, even in a small town, but if it brings in the cost of the space and a quarter more you are twenty-five cents in, plus the value of the suggestion you have left in the reader's mind, and it's pretty close to a cinch that a splash will do more than pay for itself, and generally it will do much more if you have the show to back it up and run the film for more than one day. Incidentally, that "Sporting Life" special mat is one of the best-laid advertisements we have seen lately. We do not always like those Paramount ads, but this one is thoroughly practical. It is not possible to show it in full, but this upper half is the essential. The top line and the four lines in the hatching give the meat of the idea. Below the announcement the items of interest are taken up in a series of paragraphs.



The Famous Drury Lane Melodrama

A Tremendous Tale of Fast Horses, Flying Fists and Beautiful Women, Now Produced With All The World For Its Stage

One Sister Loved a Prize Fighter One Loved an English Lord.
Artcraft Pictures

It isn't very often that I break into the public print to commend a photoplay. When I do it is because there is something decidedly extraordinary about it. That is why I am publicly and personally endorsing "Sporting Life." It is extraordinary. It is a magnificent spectacle that you cannot afford to miss.

(Signed) (*Use a facsimile if possible. If not print your name*)

Manager, ARTCRAFT THEATRE.

Beginning Monday .·. All Week

MAURICE TOURNEUR

presents

"SPORTING LIFE"

The upper portion of a Paramount mat for a four fulls on "Sporting Life."

They Got Together.

The influenza scare had at least one good result. It brought the managers in many towns closer together. When the reopening date was announced in Indianapolis, the theatres pooled their spaces to get a big display for the reassurance of the public. They took an entire page, each house getting a proportionate space for the display of its own attractions. The combined effect got over where similar announcements in a dozen advertisements of various spaces would not have been noticed. Just in passing, doesn't the Circle's combination of "Laughing Bill Hyde" and "Shoulder Arms" strike you as being about the best that can be done in an all-laughing show?

Cheer Up ←
Theatres Are Open!

You can *safely* attend the following theatres. They are *properly ventilated* and constantly maintained *in perfect sanitary* condition

CIRCLE —Will Rogers in "Laughing Bill Hyde"—Charlie Chaplin in "Shoulder Arms"	ALHAMBRA —Ethel Clayton in "Woman's Weapons"
LYRIC —Continuous Vaudeville, 1 Until 11 P. M.	RIALTO —Vaudeville and Pictures—Entire Change of Program Thursday and Sunday
ISIS Wallace Reid in "The Man From Funeral Range"	KEYSTONE —Charles Ray in "A Nine O'Clock Town"
PALMS —Wm. S. Hart and a "L. K. O." Comedy	BIJOU Leah Baird in "Wolves of Kultur" and a Two Reel "Big V" Comedy
MAJESTIC —"Paris By Night"—Burlesque	SANDERS —"The Public Defender"
COLONIAL —Evelyn Nesbit in "The Woman Who Gave"	REGENT —Zena Keefe in "Shame"

Remember That Clean, Wholesome Amusement is the World's Most Effective Antidote for All Ills

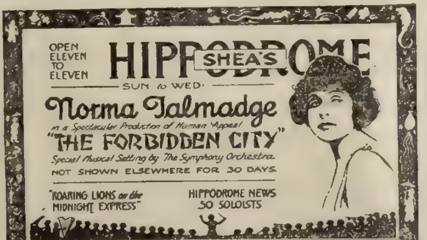
TRY THE LAUGH CURE!

Flu Masks Must Be Donned on Entering the Theatre and Worn Continuously During the Performance by Order of the Board of Public Health

A joint display of all the Indianapolis theatres following the quarantine. Combining space gave an entire page that was effective with the public.

A Topical Border.

Harold B. Franklin does not always use benday for his advertisements for the Hippodrome, Buffalo. The accompanying reproduction for "The Forbidden City" is framed in black with dragons, pagodas and Chinamen to suggest that the story is laid in China. Benday is effective, but for that very reason Mr. Franklin does not overdo it. In the original the space is a three fours, set in without white margin, but it works on a corner so that it has two white edges.



OPEN ELEVEN TO ELEVEN

HIPPODROME

SHEA'S

SUN to WED

Norma Talmadge

in a Spectacular Production of Human Appeal

"THE FORBIDDEN CITY"

Special Musical Setting by The Symphony Orchestra.

NOT SHOWN ELSEWHERE FOR 30 DAYS.

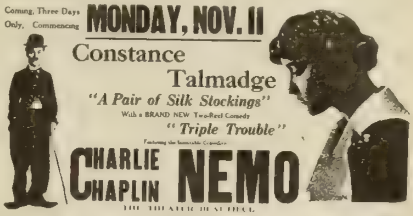
"ROARING LIONS on the MIDNIGHT EXPRESS"

HIPPODROME NEWS
30 SOLOISTS

An advertisement in which the border suggests the Chinese locale of the story.

Car Cards.

L. W. Barclay, of the Grand Amusement Company, Johnstown, Pa., writes that he has tied up with the local and suburban trolleys for the exclusive showing of theatrical cards in the cars, and writes that he thinks it will prove more advantageous as well as less troublesome and expensive than billboards. We are not altogether ready to say "Amen" to that, for we think that billboards pay, and pay well, but car cards certainly reach a lot of people if they are well planned. There is a lot to the planning, though. Lately the Brooklyn cars have been carrying a table of some sort. It cannot be read by the man with average eyesight standing in front of it, and only professional curiosity led us to stand on the seat one evening when we were going home late to see who was wasting all that money. It was the annual statement of a bank. The name of the bank was printed in twelve-point letters, and it the largest type on the card. That is a plain waste of money. We cannot reproduce the card of Mr. Barclay's that we like the best, because of the color values, but here is a black and white which stands out well except for the name of the star. We think that a blacker letter would have been better. It must be remembered that a car on a suburban run is rather long, and a card to work must be capable of attracting attention from either end. One thing we notice is that all of Mr. Barcley's cards have a big black date. The cards are changed twice a week, and the date is important. He gets a better effect with an all-type display for "The Whip." This can be read no matter where a person sits. But it must be remembered that people sitting on the same side of the car as the sign cannot see it. This is one drawback of car advertising. It is too haphazard. Mr. Barcley also sends in, rather late, a stage setting used at the Nemo for the 1st Loan. This is home-made and is worked out in red, white and blue. The flashlight robs the scenes of



Coming, Three Days Only, Commencing MONDAY, NOV. 11

Constance Talmadge

"A Pair of Silk Stockings"

With a BRAND NEW Two-Reel Comedy

"Triple Trouble"

Featuring the Inimitable Comedian

CHARLIE CHAPLIN

NEMO

THE THEATRE BEAUTIFUL

A car card in black and white which shows up well save for Miss Talmadge's name.

The Stage's Biggest Melodramatic Sensation

Now the Screen's Most Gigantic Thrill Play

"THE WHIP"

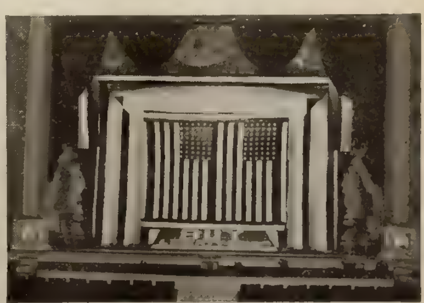
One Gigantic Sensation After Another For Two Full Hours

Four Days, Beginning

WEDNESDAY NOV. 20 NEMO

THE THEATRE BEAUTIFUL

A car card in all type which is better calculated to get attention than the one above.

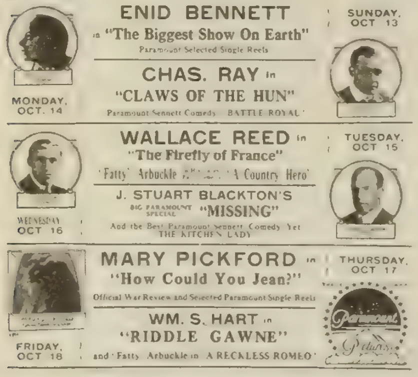


A stage setting for the last Loan from the Nemo, Johnstown, Pa. The colors are red, white and blue, with red lamps.

its depth and softness, but the effect is far from harsh with a soft red lighting. The flags cover the screen. They are correctly placed, but the effect would have been better had the cantons been hung so that they are next the frame, the flag on the left being reversed. Mr. Barcley used red lights, but did you ever try the effect of a very few white lights with your colored bulbs? Do not use enough to affect the color, but a few, well spaced, will give a brilliancy to a color that you cannot get with any medium. In the days when the serpentine dance was the craze, one dancer was noted for the brilliancy of her lights, and her electrician got the effects merely by poking his finger through the mediums in the frames to get a little white light through. Experiment with this idea and you can obtain some unusual results.

Cut Placing.

The Lyric, Toledo, shows an odd placement of cuts and dates in a throwaway. They are a bit late for Paramount week, which was in September, but the cut idea is odd. It will be noticed that the cuts and dates are thrown into the margin, the date being connected with the attraction by a bracket. The connection would be more apparent were a small piece of rule, or two or three hyphens, set as leaders, used to extend toward the title. A first might be even better to emphasize the connection, but the idea is good and shows a new way to utilize the uniform Paramount cuts.


ENID BENNETT
in "The Biggest Show On Earth"
Paramount Selected Single Reels
SUNDAY, OCT 13

CHAS. RAY in
"CLAWS OF THE HUN"
Paramount Sennett Comedy "BATTLE ROYAL"
MONDAY, OCT. 14

WALLACE REED in
"The Firefly of France"
"Fatty" Arbuckle in "A Country Hero"
TUESDAY, OCT 15

J. STUART BLACKTON'S
BIG PARAMOUNT SPECIAL "MISSING"
And the Best Paramount Sennett Comedy Yet
THE KITCHEN LADY
WEDNESDAY OCT 16

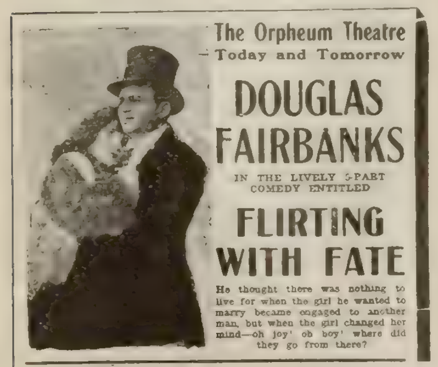
MARY PICKFORD in
"How Could You Jean?"
Official War Review and Selected Paramount Single Reels
THURSDAY, OCT 17

WM. S. HART in
"RIDDLE GAWNE"
and "Fatty" Arbuckle in "A RECKLESS ROMEO"
FRIDAY, OCT 18

An odd placement of cuts and dates for a throwaway.

House Names.

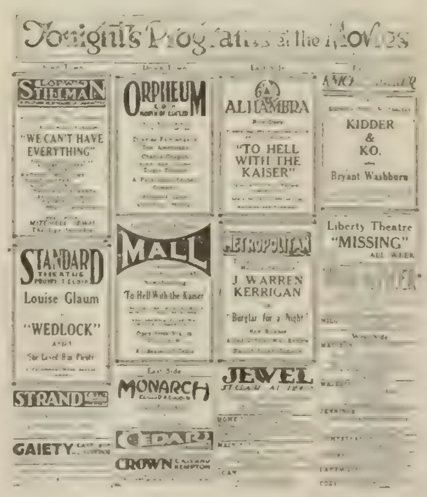
Here is part of a two eights for a combined picture and vaudeville bill. We do not like the placement of the house name. In so deep a space it is possible to get room across the top for the house name, particularly as in the vaudeville space, which is not shown, and a coming bank, there is plenty of space to steal. If for any reason this was not feasible, it would be better to cut out the "The" and "theatre" and set merely the single word Orpheum, if necessary putting "today and tomorrow in an eight-point to let in a deeper letter, but with the extended face then possible, the width would make up largely for the lack of space. Just for that matter we think we would have given Fairbanks more space in an eight. He gets less than half the space, and he will fill the house four times over as against a couple of small vaudeville acts. The vaudeville is given nearly two inches. This should have been given to Fairbanks, that his name might be run clear across the space. There is no use in buying a big name if you do not use it to the greatest possible advantage. Buy the name and then circus it. It's the only way to get all the money that name will bring.


The Orpheum Theatre
Today and Tomorrow
DOUGLAS FAIRBANKS
IN THE LIVELY 5-PART COMEDY ENTITLED
FLIRTING WITH FATE
He thought there was nothing to live for when the girl he wanted to marry became engaged to another man, but when the girl changed her mind—oh joy! oh boy! where did they go from there?

A bad placement of the house name. In such a space the article and "theatre" should be dropped.

The Cleveland Directory.

Here is the Cleveland directory. With the special heading it runs four tens, and the spaces vary from three and a half inches to two lines. Evidently the space is sold by the line and not by the inch. This is the case in most large papers, but some advertising managers realize that it pays better to make a special inch rate and get a better showing for the effect it has on commercial advertising. We do not see any particular reason why theatres should pay more for space than drygoods houses, where the space does not carry ample press notice, but in most instances a higher rate is charged, some New York papers charging two and a half times the cost of general run. In most of the spaces the display is poor.

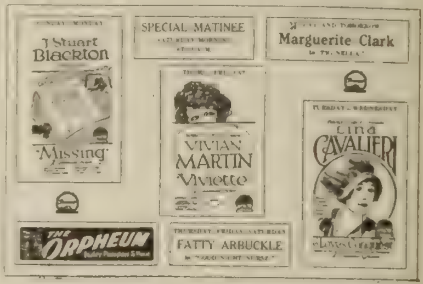

Tonight's Programs at the Movies
Loew's STILLMAN
"WE CAN'T HAVE EVERYTHING"
ORPHEUM
ALHAMBRA
"TO HELL WITH THE KAISER"
KIDDER & KO.
Bryant Washburn
Liberty Theatre
"MISSING"
ALL WEEK
STANDARD THEATRE
Louise Glaum
"WEDLOCK"
MALL
To Hell With the Kaiser
METROPOLITAN
J. WARREN KERRIGAN
"Burglar for a Night"
East Side MONARCH
JEWEL
STRAND
GAIETY
CEDAR
CROWN

The daily program from the Cleveland News.

In the Stillman, for example, the use of the star cast overshadows the title. Compare the display with that for the Knickerbocker. Here the title shows up well. There is less text, but the composition is better, too. The Stillman could have run in the names of the stars and so have gained space for a larger type for the title or, at least, for some isolating white space, which would have served about as well. We think it would pay the larger papers to get a special compositor trained to show-print work and keep him on that work alone, or, at least, to let him set all the amusement advertising. About the worst showing is for the Cedar, in which a three-eights reverse cut is made to carry a single line of eight-point giving the title. That is disproportionate. It would be better to cut to an eighteen-point type house name, so that it would work into that one-line title. But about the worst display of the lot is that for the Orpheum, in which all the lines are about the same face, without regard to the relative values. Fairbanks, Chaplin and the word "Comedy" all get the same distinction. It could be a lot better.

A Composite.

Here is a half page from a Terre Haute weekly paper. It has as its foundation three of the Paramount mats, worked up with a couple of boxes and the house signature. The panels are wrongly placed in that the announcement reads Sunday-Monday, Thursday-Friday-Saturday, and Tuesday-Wednesday. Probably this is because two of the boxes relate to the Saturday show, but the Arbuckle panel could stay where it is, and the "Special Matinee" could have gone above the Saturday in its proper place. This would also have the advantage of centering the today and tomorrow, but this should have been dropped to the bottom with the house signature rising to the top of the centre. A good idea is suggested here, but the idea is better than its execution.


J Stuart Blackton
"Missing"
SPECIAL MATINEE
Marguerite Clark
VIVIAN MARTIN
Viviette
Lina CAVALIERI
THE ORPHEUM
FATTY ARBUCKLE

A half-page magazine advertisement, made up of individual Paramount mats.

All Wrapped Up.

Herbert Jennings, of the Strand, Ottawa, used a prescription envelope to advertise "To Hell with the Kaiser. On the outside "Dr. Joy" was printed in the upper left-hand corner with a 36-point "Good dope" in capitals across the centre. Inside a card cut to fit read, "3 Excellent thoughts," which were, to keep your feet dry, see "To Hell with the Kaiser" and buy Victory Bonds, the Canadian equivalent of our own Liberty Loan. Cards which might pass unnoticed by themselves will often be read if they are enveloped and so made to appeal to the common trait of curiosity.

Picture Theatre Advertising
By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

More Coals.

CLIPPING a few paragraphs on general hints from this department, a recent issue of the Authors' League Bulletin hands out a pat and a back-kick, jointly, in this editorial:

> Let us heap a few coals of fire. Though Epes Winthrop Sargent does say naughty things of authors and the Authors' League, his is a bright page and a page full of good suggestions to photoplay writers in the Moving Picture World. We would be very glad to have him do one or two for the Bulletin. * * * He finds fault with the Bulletin, however, for quoting Dana Burnett's definition of an Authors' League author as one who knows when he is being cheated by the movies, and why. Although they cheat, authors, it seems, are never cheated by the movies. The Sargent euphemism of this charge runs thus: "have seen their brain children butchered by incompetent direction and cutting." Well, we will accept the amendment; but if this isn't being cheated, what is? It's almost as bad, at least, as having your magazine stories stolen.

We have not the time to do an article for the Bulletin, but we hope they quote the essential part of this story. We find fault with the Bulletin because it too often caters to the soreheads. This may be politic as a matter of circulation and support, for there are a hundred thousand soreheads to every contented author of photoplays, just as there are fifty soreheads to every satisfied fiction writer. And the Bulletin has gone about it the wrong way. It has taken too strongly the attitude that all makers of photoplays maintain editorial staffs who are not going around with a piece of lead pipe wrapped in a sock merely because it is safer and more remunerative to steal ideas from budding authors and pull down a salary for doing that little thing. This, we think, is a mistake, and we have discouraged that sort of talk from readers of this department and think that the Bulletin should do the same.

We are more than willing to admit that there have been numerous well-authenticated cases of theft. Ideas sent into the studio have been stolen, while the manuscript was returned. Authors have seen their ideas taken and adapted to a point where it is moral if not legal thievery. And we most whole-heartedly admit that we do not blame the better class of writers for getting sore when purchased book rights are so distorted in production that it is difficult to realize that the thing on the screen is supposed to be their own. Producers who will provide a "happy ending" to Victorien Sardou are not going to be more courteous toward a lesser flight of authors.

We quite agree with the Authors' League that editorial and studio conditions are all wrong, and should be righted, but we do not believe that the League is going the right way about it.

As for the question of thefts, these are largely the individual acts of employes rather than the organized thievery of a department, and the picture companies are as much sinned against as sinning. More than one producer has had to come down with four-figure royalties because, all innocently, he purchased and produced standard works under the impression that he had bought original stories. It is very true that some of these works are so well known to every student of literature that any person charged with the purchase of literary ideas should recognize them at sight, but the fact remains that the stories were purchased in good faith and the company was swindled.

For the rest, the matter of duplication of idea is so common that it is unwise to pay attention to general charges. The League itself maintains the best legal safeguard against actual theft in the registration scheme, which is open alike to members and non-members. Short of the adoption of this scheme by the Copyright Office, there can be no better provision made against theft, and it would be wise to drop this angle.

There remains, then, the question of a better understanding between author and producer. There can be no undestanding between an intelligent author and an egotistical director, particularly one of the old-time variety; but it should be possible, through the adoption of a less truculent attitude, for the League to eventually bring about a better understanding between the man who writes and the producer of pictures; not the director, but rather the chief executive.

Little can be done with the director—the stage manager—so long as he occupies his present position of authority. He will never meet the author half-way so long as his superiors uphold him in his contention that he **must** be permitted to do things his own way. His armor of egotism is too thick to be pierced by any well-directed shot.

This being the case, the only thing to do is to work on the man who makes the director possible. And at the same time the author should be educated. More than half the trouble at the present time is that the story the author offers must be changed because it is not practicable. He has not written a picture story, but has created a fiction, and changes must be made to adapt it to the screen. First of all, the League must seek to educate its authors to write in motion picture rather than in fiction.

And mind you, that does not mean that authors must be trained to write perfect continuities. Some of them cannot, and others will not, and it may not be wholly desirable. But the author must learn to write a plot that can be translated into action without change. He must be kept after until he takes the trouble to study his medium. That is where the chief trouble lies. He turns in something that cannot be translated into action, selling his **name** rather than an **idea.** If he cares so little for his name, he cannot expect others to go to extremes to safeguard his reputation. If he writes an impractical story and gets an impossible result through adaptation, he has not grounds for reasonable complaint. He must be made to realize that the motion picture is as different from the fiction story as it is from the stage—that it is a motion picture—and neither a novel nor a stage play. He must write words capable of being translated into action without too free an adaptation.

When this happy condition is arrived at; when the executives of picture companies have reasonable assurance that they will be given opportunity to buy motion picture plots and not stage or type stories, then they may be approached on the subject of production changes with some assurance of success. At the present time, if you seek to persuade a producer that his directors mutilate the plots and so discourage authors, he will show you ample proof that the initial fault lies with the author himself. He must first be shown stories that are pictures, and then possibly he can be persuaded to bring about the changes that will lead to a better understanding between author and director.

So long as the director feels that the author is a fool seven times damned and the author knows that the director is a rough-necked ignoramus who could not direct a third-rate stock company, there is no chance of their ever getting together. Each must be educated to appreciate the merits of the other. The author must be made to understand these two great facts:

Only the author of long practical experience can fully realize his idea upon the screen through the director.

He must realize that the director is his collaborator rather than his realizer. He works in words and the director in action to visualize any given idea, and each must work with the other.

It is safe to say that few authors realize this. They cannot understand why a director cannot follow their idea and give them **their** story, just as the linotyper sets the type of their printed fiction and gives them precisely what they wrote. It cannot be done, because the medium differs. The director must leave his impress upon the picture. If he is the right sort of a director he can give the flavor of the author plus a touch of his own quality, but the author and the director must come into closer contact, and it should be a part of the work of the League bulletin to bring them closer together and not continually print matter tending to hold them apart. If the League will do this—and it can—it will be performing a vastly greater service to authors than through attacks upon the picture instituions generally and upon the say-so of the man who is sore because he cannot sell his stuff. The League is a power for good in spots—but the spots should be blended into a solid whole of hundred per cent. efficiency.

War Plays.

Pack those war plays in camphor, and save camphor by not writing any just-after-the-war stories. Go back to good romance.

Let It Develop.

Don't be in too much of a hurry to sell. Let your good ideas grow into big ones. They will if you will wait.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by
THE MOVING PICTURE WORLD.
516 Fifth Ave., N. Y.

Schiller Building, Chicago.
Wright & Callender Bldg., Los Angeles.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editer, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Probably Burned Wires or Bad Connections.

Joseph Grasso, New York City, says:

"Am having trouble with my light. Could you help me out? Have two Simplexes three years old. Use 110-volt D. C. On one machine I am unable to keep steady light for more than two minutes. At end of that time I lose it. Rheostats are 35-50 ampere. Have them on full and light keeps blowing and jumping from side to side. Have examined rheostats and they seem to be O. K. Have tried every kind of carbons, set in every imaginable way. Result always the same. All connections in good shape. Am at present using ½-inch solid lower old German carbons, but that does not change the result. The machine on which the trouble occurs gives more light from the rheostat than does the other one."

Presumably you have each projector lamp connected to its own separate rheostat. Merely to "examine the rheostat" is not enough. You must test it out for grounds. To do this proceed as follows: With the lamp carbons separated and the arc not burning, attach one wire of your test lamp to the frame of the rheostat, first sandpapering a spot clean and bright so that the wire will make good electrical contact. Now touch the other end to the opposite carbon arm of your lamp—carbon arm, wire attached to which is NOT attached to rheostat. If the test lamp lights, or if you get a spark as you rub the wire end along the metal of the carbon arm, there is a ground between the grids or coils of the resistance and its frame, which it will be up to you to locate (see page 260 of handbook) and eliminate. If your rheostats set on an iron shelf, or on anything which grounds their frames, you might slip small pieces of glass under the legs before making the above test. In fact is is best that your rheostats rest on insulating material anyhow. **I would strongly recommend that** you establish a permanent test lamp as per figure 108, page 258 of the handbook, and test your circuits every day. It will take but a moment, if you have the permanent ground test lamp, and may save many dollars, through current leakage, in the course of a year.

Assuming that there are no unusual draughts of air inside your lamp-house, that "jumping from side to side" sounds to me like variable voltage at the arc, and that most likely means a variable ground, loose connection or badly burned wires. DON'T ASSUME A CONNECTION IS ALL RIGHT JUST BECAUSE IT LOOKS ALL RIGHT. Take it apart and examine it, remembering that all connections outside those at rheostat and inside lamphouse MUST be through soldered lugs. Half-inch solid carbon below is right if your amperage is below 40, though the small-diameter metal-coated carbons are still better. Give address of theatre and I'll drop in and see you.

What Constitutes Competency?

Recently we interviewed the official now in charge of projectionist examinations in Greater New York City. We called attention to the utter inadequency of examinations, describing the British Columbia examination to him, citing it as a really competent examination. "But good heavens, Mr. Richardson," said he, "if we put any such examination into effect here we would not pass five applicants in a year!"

And the disgrace of it is that his estimate of the number likely to pass is perhaps liberal. Personally I doubt if three would get by. I even doubt that anything more than a very small number of men now holding projectionists licenses in New York City could wrestle successfully with the British Columbia examination. And that fact (for it is a fact) is not to the credit of the First City of the Land. Let us see how true it is anyhow. Could you, Mr. New York City License Holder, step up to a switchboard and, with your trusty test lamp and voltmeter, select the switches thereon carrying the following: 500-volt, 240-volt and 110-volt current of the following varieties, viz: D.C. and A.C., the latter single and three-phase or single and two-phase, remembering that on this switchboard there will be some "funny" connections made, which it is up to you to untangle. Could you then step to a pile of cables and select therefrom one of the right size and of correct insulation to connect up the motor generator (not a toy apparatus, but a big motor generator) and then connect up the motor generator, which sets there entirely disconnected and with probably several things needed in the way of adjustment before it will get on the job. Having done all this (if you are able) could you go to a table whereon lie two or three projection lenses in a completely disassembled condition, together with several condenser lenses of various kinds and focal lengths, select the right lenses, assemble them and line up your optical train to suit the local condition there found, connect up the projection machine to the motor generator, adjust the projector (which will most likely not be ready to run) and put a good picture on the screen? If you can do all this you are then asked to figure out on the blackboard a number of resistance problems, such as, for instance, what amperage you will get from a 110-volt 25-ampere and and 220-volt 40-ampere rheostat hitched in multiple on 70 volts, or in series on 500 volts; or what rheostats you would select, from those shown you by the examiner, to get a certain amperage, involving use of several of them, on a given voltage. In short the examiner will ascertain whether or not you understand rheostatic resistance and its practical and theoretical application. And there are other things. Oh, no, the examination is none too difficult. That is what an examination is for; to prevent the incompetent from securing a license. To-day the great city of New York "examines" an applicant for license as projectionist, gives him a license and solemnly declaring to the world at large that he is "competent," whereas, as a bald-headed matter of fact in at least forty-eight cases out of every fifty, if not an even larger percentage, he could not tell you how much tension a projector should have at its gate, nor could he figure out the amperage resultant from a 110-volt and a 220-volt, 40-ampere rheostat connected in either series or multiple on 110-volt current though a kingdom were his reward. The "correct distance of the revolving shutter from the aperture" is to him a mere meaningless jumble of words. Ask him to connect up and adjust a 150-ampere motor generator set and he would have hydrophobia. Suggest to him that he assemble a completely disassembled projector optical system and he would bite you. Yet he holds a New York City license declaring him to be "competent." Isn't it about time the farce be stopped? Should an incompetent man be passed merely because the city fears there are few who are competent? Answer me that Mr. Commissioner of Water Supply, Gas and Electricity.

Psychology of Projection.

Samuel Rothapfel has promised that on his return from the Pacific Coast he will prepare for this department an article on the psychology of projection. This article will, we feel certain, be of extreme interest from many viewpoints. Mr. Rothapfel undoubtedly is past master of the art of the presentation of the photoplay, taking the presentation as a whole. He gets effects that I have seen equalled nowhere else, and in the doing of this what he terms the psychology of projection is involved. We shall wait his article with more than ordinary interest, because of the fact that it will, we believe, read us a lesson in the artistry of projection.

Ingento Sold in St. Louis.

Inquiry for address of maker of Ingento Dissolving Slide Carrier brought information as to name of makers in Chicago. Frederick R. Miller, Projectionist, Jamaica, L. I., says the Ingento is sold by Erker Brothers Optical Co., 608 Olive street, St. Louis, Mo. It costs two bucks in wood and three and a half silver cart wheels in metal. There, gosh hang it, we have the Ingento matter all fixed up, and another soul made happy.

New Lens Charts.*

The accompanying charts represent the most up-to-date practice in optics of the projector. They are by far the most complete of any heretofore attempted. These charts are the work of Brother John Griffith, Ansonia, Conn., but all rights to same have been purchased outright by the Moving Picture World. By the use of them the projectionist may quickly, and with at least very fair accuracy, ascertain the following: (A) Proper condenser combination, remembering that in order to use such charts IT IS ABSOLUTELY NECESSARY THAT THE CONDENSER LENSES BE SPACED NOT TO EXCEED 1/16 OF AN INCH APART. The charts are calculated on the E F of a condenser combintion with lenses set that way. If placed further apart the E F of the condenser is altered, and **the whole** optical result is upset. Don't attempt to use the charts with the tip of the curved surfaces of the lenses more than 1/16 of an inch apart. (B) Correct distance from a point at **center of condenser** to film. (C) Correct diameter of projection lens to avoid waste of light, which means waste of electrical power, hence waste of coal. (D) Correct distance of revolving shutter from aperture, which is the point at which revolving shutter main blade may be reduced to its lowest possible width, thus conserving light and reducing flicker to the lowest practicable point.

The whole chart is based on amperage used at the arc, or, to put it in another way, the condenser combination which will automatically fix the position of an arc of any given amperage at the closest possible position to the lens consistent with prevention of abnormal condenser breakage. It therefore follows that in order to use the charts intelligently one must know the amperage with at least a very fair degree of accuracy; also whether D.C. or A. C, since combinations for the two currents are quite different. The charts are sufficiently elastic to permit of reasonable variation in amperage without seriously affecting results. For instance, if amperage is given roughly as 50 D.C., but actually is anywhere between say 47 and 53, the chart will work fairly well, though the more nearly the amperage is to the given number, the better. Many projectionists raise their amperage while a dense scene is being projected, lowering it to normal again when the dense scene is finished. This will have the practical effect of subjecting the condenser to greater heat than is designed by the chart. There will, however, be no damage done, provided there is time before the end of the reel, when the arc is shut off, for the condenser to again cool down to normal working temperature.

I would strongly advise projectionists to frame these charts and keep them on the walls of their projection rooms. Use them intelligently and they will be your friends, giving you maximum screen illumination for wattage consumed. We shall be glad to hear particulars of any case where the charts do not seem to give desired results. We venture the assertion that it will be found in such cases that you have omitted something, or have made some error in application.

The fraternity is deeply indebted to Brother John Griffiths, Ansonia, Connecticut, president New Haven, Conn., Local Union No. 273, I. A. T. S. E. & M. P. M. O., for his really splendid work in the field of practical projection machine optics.

To use the charts, proceed as follows: First ascertain (having the power company fetch an ammeter and measure it if necessary) the amperage at your arc **when it is working normally.** Let us assume a case where it is 45 amperes D.C., and that we propose using meniscus bi-convex condensers. Looking under the heading "Amperage" on left side of chart No. 1, we find the fourth number down to be 45 D. C. We also find this number to be almost opposite the line under 20 inches in the center column, which indicates distance from aperture. This means the center of the condenser combination must be 20 inches from the film, or, to be precise, just a trifle less than 20 inches, each division of the center column representing one full inch, with cross lines placed in their exact relation. If it were 50 amperes D.C. the distance would be a little less than 19 inches. If 60 amperes D.C. it would be a trifle more than 17¼ inches. Do you get the idea? All right! Now looking to the left of "45 D. C." we find that the arc lens (Meniscus)

FOR MENISCUS BI-CONVEX CONDENSERS						
DIAM. OF OBJECTIVE				CONDENSERS		AMPERAGE
3"BF	4"BF	5"BF	6"BF	ARC	FRONT	
1.65	1.9	2.15	2.4	6½	9½	60 D.C.
				6½	9½	55 D.C.
1.6	1.8	2.1	2.25	6½	8½	50 D.C.
				6½	8½	45 D.C.
1.54	1.75	2.	2.14	6½	8½	40 D.C
				6½	8½	60 A.C 35 D.C
1.45	1.65	1.85	2.	6½	7½	30 D.C.
				6½	7½	40 A.C. 25 D.C.

↑ DISTANCE TO APERTURE
16"
17"
18"
19'
20"
21"
22"
23"
24"
25"
26"

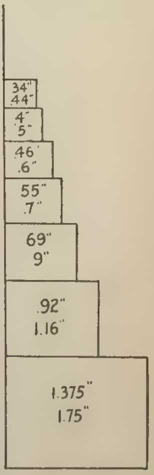
FOR PLANO CONVEX CONDENSERS						
AMPERAGE	CONDENSERS		DIAM. OF OBJECTIVE			
	ARC	FRONT	3"B.F.	4"B.F	5"B.F	6"B.F
60 D.C.	6½	7½	1.76	2.	2.3	2.56
55 D.C.	6½	7½				
50 D.C.	6½	7½	1.66	1.9	2 2	2.42
45 D.C	6½	6½				
40 D.C.	6½	6½	1.56	1.84	2.1	2.3
60 A.C 35 D.C	6½	6½				
30 D.C.	6½	6½	1.5	1.75	1.94	2.16
40 A.C. 25 D.C.	5½	6½				

PROJECTIONIST'S OPTICAL CHART

THE AMPERAGE IN USE INDICATES
THE FOCAL LENGTH OF CONDENSERS
THEIR DISTANCE FROM THE APERTURE
AND THE DIAMETER OF THE OBJECTIVE LENS
THAT SHOULD BE USED.

Lens Chart No. 1, © 1918 by Chalmers Publishing Company.

PROJECTION LENS E.F.	DISTANCE BETWEEN CONDENSERS & APERTURE												INCHES						
	1 2 3 4 5 6 7 8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
3"	DISTANCE APERTURE TO CONDENSER IMAGE	7"			6.75			6.6			6.5			6.4			6.3		
	HEIGHT OF IMAGE	.92			.69			.55			46			.4			34		
	WIDTH OF IMAGE	1.16			.9			7						5					
3½"	DISTANCE		8.16				7.9			7.7				75					
	HEIGHT		.92				.69			.55				.46					
	WIDTH		1.16				9			.7				.6					
4"	DISTANCE				93				9				8.8						
	HEIGHT				92				.69				55						
	WIDTH				1.16				9				.7						
4½"	DISTANCE					10.5					10.1								
	HEIGHT					92					69								
	WIDTH					1.16					9								
5"	DISTANCE		12 5					11 6					11.25						.11
	HEIGHT		1.375					92					69						55
	WIDTH		175					116					9						7
5½"	DISTANCE			137					12.8						124				.12
	HEIGHT			1375					.92						69				55
	WIDTH			175					1.16						9				7
6"	DISTANCE				15						14						135		
	HEIGHT				1375						92						69		
	WIDTH				175						116						9		
6½"	DISTANCE					16.2						15.1							147
	HEIGHT					1375						92							69
	WIDTH					175						1 16							9
7"	DISTANCE						175							163					16
	HEIGHT						1375							.92					7
	WIDTH						175							116					1"



Lens Chart No. 2, © 1918 by Chalmers Publishing Company.

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*Coupright, 1918, by Chalmers Publishing Company.

must be 6½ and the front (bi-convex) 8½-inch focal length. WARNING: Having secured your condenser lenses, measure their focal length and be sure they are what the measurements call for. Don't expect maximum results from a 6¾-inch lens if the table calls for a 6½. Of course, there is considerable leeway in this without serious damage, but to get *maximum* results from the charts you must have what the charts call for, not something "pretty near." We have now arranged our condenser system as it should be. We next project a picture, focus it on the screen and then measure the back focus of the projection lens (distance film to lens when picture is in sharp focus on the screen) and look at left of chart, on line opposite "45" D.C. Suppose the back focus is 4 inches. Looking under that heading at top, on line opposite 45 D.C. we find the projection lens must be half way between 1.8 and 1.75 inches in diameter in order to not waste light, say not less than 1.8, and in practice we would probably have to get a 2-inch-diameter lens. It is here the only difficulty of application comes in, because in order to ascertain diameter, back focus **must** be a known quantity, hence a lens of proper focal length must be procured and used. If of correct diameter, well and good; if too large it may easily be stopped down, but if too small another lens of larger diameter must be procured, which may be found to have a different back focus, although of same equivalent focus. It is therefore advisable to get a lens of ample diameter and stop down, using dead black (non-gloss) metal for the purpose.

If the condensers are to be plano convex, then we follow the same course, looking on the opposite (right) side of "Distance to Aperture" column. The correct combination would be two 6½ condenser lenses, approximately 17½ inches from film, and projection lens diameter would be (for 4-inch b.f.) a trifle larger, requiring, in practice, a 2-inch-diameter lens.

Having ascertained all this, we next refer to chart Number 2. In the first instance distance from center of condenser to film is a trifle less than 20 inches. Looking at top of chart we find "20," and directly under that number, opposite b. f. of projection lens (4 inches in this instance), we find our aerial image (revolving shutter position) will be 8.8 inches from aperture, that its width (if slide carrier is used) will be .7 and its height .55 of an inch. The size of this particular one is illustrated at the right, 4th from top. We may thus place our shutter correctly and reduce its blade width to the minimum permissible under the local condition.

You will observe that the charts are made to accommodate both A.C. and D.C. and that for a given amperage the requirements for the two currents are at wide variance.

Any projectionist who cannot understand the method of practical application of the charts as here given, will be instructed if he gives me his amperage, kind of current and back focus of his projection lens. Might also give its diameter—diameter of its opening, of course.

Note: If slide carrier is not used then diameter of aerial image will be approximately the diagonal measurement of the slide carrier image.

From the Vancouver Local.

Brother E. B. Marshall, press secretary, Vancouver, B. C., local, pokes the following over the snow-capped Rockies:

"Dear Brother Richardson: While reading your article in a recent issue entitled 'A Bit Hard to Learn,' the thought occurred that it might be well to tell you what Local 348 is doing to help returned, disabled soldiers. In the first place, we are NOT incubating projectionists. We are, however, trying to teach a limited number of our returned, disabled soldier boys the art of motion picture projection, so that they will be able to compete with the higher class projectionists, and thus be in a position to demand and earn good salaries. In other words, we are helping the men to help themselves. Before a man is accepted as apprentice he must have the recommendation of the Vocational Training School for Returned Soldiers. Upon receiving this he is initiated into the local, and a course is laid out for him, beginning with a short course in mathematics and elementary optics. After this he is given a course of about three months in the Vocational Training School, studying the principles of the various electrical apparatus employed in projection. He is then placed in a projection room as apprentice to one of our members, and is given a very thorough grounding in all the branches of practical projection, as well as the uses and abuses of the different apparatus. This course we are endeavoring to teach in nine months (Pennsylvania and other state and U. S. officials take notice, please), but much depends upon the student himself. While the student is studying under the direction of our men he receives no pay from the theatre. All his expenses, including books and personal keep, are paid by the Government. These men must, after taking this course, pass the Government examination for projectionists, which is, as you know, a 'little bit stiff.' At this date none are far enough advanced to take an examination, but we have hopes that all will secure a first-class card.

"From the foregoing you will see that we are trying to do our bit to help the returned soldier. The number of apprentices we will accept is limited, as we cannot and do not lose sight of the fact that many of our own members are now overseas and are entitled to positions when they come back. Best wishes to yourself and the department."

There, that is what I call hard-boiled common sense. Moreover, it is illustrative of what can be accomplished when Government officials are sincere and place utility and common sense above job-holding and politics. Here is a case of intelligent co-operation between Government officials and departments and a labor union, which is making for the highest good of all concerned. As many of the returned, disabled soldiers are taken care of as can be assimilated without displacing men who have given up their positions in projection rooms to go to the front, and have the right to expect them back on return. Not only that, but such men as can be used will be made competent workmen, not half-baked incompetents who must struggle along handicapped by both physical disability and lack of knowledge. Brother Marshall aptly says the local is helping the man to help himself. This is a course which will work justice to the man, to the local, to the Government, to the theatre and to the moving picture industry. The contrast with what some of our train-him-a-week, give-him-a-license-and-set-him-to-work cheerful idiots want to do down here is painful. Up there they have regard for the interest of the returned soldier **first**. They propose to make him capable of doing high class work and demanding salary commensurate therewith. Down here they (or some of them) propose to shake hands with him at the hospital and shove (not to say kick) him into the profession, after maybe as much as a whole month of "lectures," and demonstration of a sort. They, of course, know he will not be a high class man, hence not in a position to demand remuneration as such. My compliments to British Columbia, to its officials and to Local Union 348. I wish that I could claim membership in that union. To carry its card is an honor!

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The One and a Half to One Shutter.

I note that several standard projectors are being equipped with gears to drive their revolving shutters one and one-half revolutions to each picture, so that a two-wing shutter becomes in effect a three-winger, with the added advantage that the light ray is cut at much greater speed, thus operating to, in effect, reduce its diameter and enable the use of a main shutter blade cutting less light. The editor is a believer in the one and a half to one shutter. Applied intelligently by the projector, it offers, to my way of thinking, very decided advantages. It can be applied to any make of projector. In this connection let me add that there is considerable advantage in the large diameter shutter as compared to its smaller diameter brother—speaking of shutter running at normal speed. Insofar as concerns the light ray diameter at plane it is cut by the shutter blade, there is a definite distance the blade edge must travel after entering the ray before the picture is cut entirely off the screen. Now suppose we have a shutter traveling at the rate of 32 feet per second at the point in its diameter where in intercepts the light ray and that the ray is just one inch in diameter. Calculation of the time required to obliterate the picture on the screen is easy. Suppose we now increase the shutter diameter until speed at point of interception is doubled, do you not see it will be quite possible to cut down somewhat on the blade width because of the fact that less time is required to cut and uncover the ray? What's that? Yes, certainly the amount of blade reduction is small, but don't forget the gain comes twice sixteen equals 32 times per second (115,200 times an hour) at 60 feet of film per minute! Also there are possibilities of better balance and less flicker tendency.

Says Our Efforts Have Borne Fruit.

In replying to a question in the projection department of that excellent little journal, "The Canadian Moving Picture Digest," a correspondent says: "The revolving shutter is one of the causes of necessity for high amperage at the arc. The other important cause is the optical system. Although in the past three years the optical system has been made enormously more efficient than it was before the Moving Picture World projection department made its experiments, and Solar, James, Martin and others started something."

Yes, that is true, but we cannot allow the comment to stop at Solar, James and Martin. James was the man who really "started something," when he was down in Camden, Pa., after which Solar, Martin and Armstrong chipped in. But after all it was John Griffith who finally worked the accumulated data (of which he produced much) into workable form, and thus made it available to the industry. We note that G. A. McMahon is conducting the afore named department of the Digest. Good scout, is McMahon. Might I suggest to him the adoption of the new title "projectionist" in lieu of "operator." Was amused at statement in issue in question that "we are on the verge of seeing motion pictures projected in natural colors." Um, brother, we have been "on the verge" of that same thing for quite some years, if one listens to enthusiastic inventors. But it will come, I have faith to believe, and maybe very soon. There's no telling.

Music for the Picture

Conducted by GEORGE W. BEYNON

Effect of the Great War Upon Music Is Discussed and Analyzed by Great Artists

DAVID BISPHAM, the distinguished musician and singer, has comprehensively and intelligently summed up the conditions which have carried music through the great world war.

We are printing his article in full, believing it bears a message which will be appreciated by our readers:

"The extraordinary events at present taking place in the world will undoubtedly have a great effect upon music. In what way it will change the output is not as yet apparent, but such a cataclysm cannot take place without producing a profound effect upon every mortal happening.

"It may be that some sensitive people, such as musical composers are, will be so shocked as to be scarcely able to set pen to paper at all, while others will be exalted by the tragedy of the war as to produce compositions of such grandeur as never before have been heard.

"Up to the present time, however, all that we see is a superficial, though no doubt well intended, mass of songs and instrumental pieces, emanating from those whose musical attainments are not of the highest order. Though their intentions are of the very best, they are over-flowing with a patriotism which in itself is superb, but which in its expression lacks the depth of thought which alone can cause any work to have more than an ephemeral existence.

"Some songs there are which seem immediately to have made an enormous appeal, such as 'Keep the Home Fires Burning' and 'Over There,' but in case of the latter song one may confidently say that George M. Cohan, having had the inspiration to build a song upon the familiar trumpet call which prevails throughout its refrain, did not rest until, by very hard work, he had produced what he knew would be a success, for such is the characteristic of a man trained to please the public.

"One must not make the mistake of supposing that all music used to arouse patriotism was written with the idea of the present condition in whch the world finds itself. 'Tipperary,' written before the war for vaudeville performances, is known to have been so strenuously applied to war purposes as to become for some reason so objectionable as to be withdrawn. Elgar's magnificent melody, first called 'Pomp and Circumstance' and later made into the song 'The Land of Hope and Glory,' had not war as its inspiration. It is an episode in the coronation march written for the accession of King Edward VII to the throne of England.

"Nothing in recent music has been finer in its tragic bearing than the symphonic work produced less than two years ago at Carnegie Hall by Bloch, the French Jew.

"There is sure to be a number of fine songs, odes, choral pieces, symphonies and operas resulting from the emotions now excited in every breast. Great poems have been written and greater may be expected, which, in their turn, will doubtless inspire musicians, and we may look for still greater things in the future. As yet, however, they have not appeared, in this country at least, though it is said that in England music is being written by some one, of a name hitherto unknown, whose power of expression is unsurpassed by any one of our time, unless by Richard Strauss. Indeed, the individuality and character of this music is such as to lead those who have seen it to suppose that Strauss, having taken refuge in England, is continuing his extraordinary labors there under another name. It is known that he was opposed to the war and refused high honors offered him by the Kaiser if he would side with the Government in its declaration and prosecution of hostilities.

"American composers have had their thoughts turned away from the pursuit of their calling, the younger ones being engaged in war work and doing nothing of consequence; but it is to be hoped that their elders may keep alight the musical torch that so illumines the pathway of mankind.

"Whatever may be the trend of composition in America, it is very sure that 99 per cent. of the music of German origin, for so long heard in our concert rooms, will be conspicuous by its absence during the approaching season and for a long time to come.

"Even the best songs by the most approved Germans are being put aside, for the present at least, and in some ways this may be a good thing. It may serve to eliminate from our concert programmes much music which but for its foreign flavor would have been immediately recognized as being inferior, while a great deal that is eminently worthy of attention written by our own American composers, who for so long have been struggling from under the shadow of the German colossus, will now be brought forward.

"I am the last one, however, to advise the banishment of certain classics by a dozen or so of the great musical minds of the world merely because they happen to have been born from a century to two and a half centuries ago in a country with which we now find ourselves at war.

"But there is one thing in which American music is being greatly benefited, propaganda, but nothing else musical has thus far been unearthed which bears the stamp of present warlike inspiration. Let us wait patiently for the wonderful things to come.

and that is by the insistence upon the use of the English language instead of German in song. I have for years been an ardent supporter of our native tongue instead of foreign languages whenever such a course is practicable, and I shall be heartily glad if one of the results of the war shall be a careful study of English, both in song and speech. This is not such a small matter as may be supposed; the mountain is not laboring to bring forth a linguistic mouse; but this is only one of the results of the operations of nature, which affect art, and, indeed, pass all understanding."

Madame Matzenauer, another celebrated songster, has very optimistic expectations regarding the future of music as an outcome of the war. She says: "The results of the war on music will be wonderful, you may be sure. The spirit of song is ennobled by tragedy, by suffering, by sacrifice—by the emotions which stir the soul to its depts. The war has done great things for the cause of music. For that I am grateful, even though I bleed for the sorrow of those who must bear its hardest burdens.

"Entirely aside from the inspiration which it has given and will give to composers capable of handling great themes, just think of the wonderful concerts held in New York, Chicago and in all the large cities. The necessity of raising large sums of money to carry on the Red Cross work, cantonment work, and to stimulate interest in the Liberty Loan and War Stamp drives put singers everywhere on their mettle.

"Before this great need arose, the singer had nothing save love of work and a share of box office receipts to urge him or her to effort. Now it is the call of humanity that urges us to give all we can. We have redoubled our efforts. The public responded more than ever before, because all the great concerts and gatherings of artists were given in the cause of patriotism."

No doubt part of the future has been sensed by these great singers, but no previous war has been productive of many masterpieces during the time of fighting. After peace has been declared and the thoughts of composers, shorn of fervent patriotism, free from anxiety, and normal in every way, go back over the historical episodes, then the music of inspiration will appeal. We may expect in the future many wonderful symphonies based upon the events of this world's most horrible holocaust.

No piece of merit has yet shown its head above the musical surface, and even in the popular field there has been only one real war song written during the war, for the war, and recognized as a wartime success. George M. Cohan's "Over There" stands out preeminently as the one musical number which has been inspired by the fighting armies in France. Many others have been written before the commencement of hostilities and adapted for patriotic

CUE SHEETS for CURRENT FILMS

"Caprice."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—If You Look Into Her Eyes	Moderato	Hirsch
1. AT SCREENING 1 min. 15 sec.	Valse Poupee Allegretto.	Poldini
2. T. WALTER HENDERSON 2 min. 15 sec.	Rhapsodie Allegro.	Schytte
3. D. JACK JOINS BROTHER 3 min.	Butterfly Allegro.	Densmore
4. T. THE PETTED SON 2 min. 45 sec.	THEME	
5. D. JACK'S LETTER 1 min. 30 sec.	Intermezzo Moderato.	Huerter
6 T. I CAN'T PERMIT 1 min. 45 sec.	Elegie Adagio Sostenuto.	Barmotine
7. D. FATHER LEAVES 1 min. 30 sec.	THEME	
8. T. A YOUTHFUL FINANCIER 2 min.	Jeanette Allegretto.	Reisenfeld
9. T. WHEN CANDLE OF LOVE 3 min.	A Frivolous Patrol Tempo di Marcia.	Gaublier
10. D. JACK ENTERS ROOM 1 min. 45 sec.	THEME	
11. T. MR. HENDERSON'S 2 min.	Matrimonial Fox-Trot Moderato.	Wells
12. T. JACK'S SELF IMPOSED 3 min. 15 sec.	Canzonetta Allegretto.	Hollander
13. T. A FORMER COLLEGE CHUM 1 min. 45 sec.	Carmencita Shea Moderato.	Densmore
14. T. MERCY REALIZES 3 min.	Prelude Andante.	Damrosch
15. T. JACK'S SISTER EDITH 2 min. 30 sec.	Smiles and Kisses Tempo di Valse.	Ancliffe
16. T. MERCY RECEIVES 1 min. 30 sec.	THEME	
17. T. THE TIE OF FRIENDSHIP 1 min. 30 sec.	Andante Dramatico 57 Moderato Apassionato.	Castillo
18. T. TWO YEARS LATER 2 min. 30 sec.	Dodola Tempo di Valse.	Frey
19. D. MERCY AND JACK ON BENCH 1 min. 45 sec.	THEME	
20. T. EDITH'S FAMILY 2 min.	Sometime Allegro.	Friml
21. D. MERCY IN GARDEN 1 min. 30 sec.	THEME	
CHARACTER	Light drama.	
ATMOSPHERE	Neutral.	

"Cavell Case, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Bleeding Hearts	Andante Sentimento	Levy
1. AT SCREENING 1 min. 45 sec.	THEME	
2. T. IT IS TWENTY-FIVE 2 min.	Birds and Butterflies Allegretto.	Levy
3. T. DUSK OF THE FOLLOWING 1 min. 30 sec.	Pathetic Andante	Vely
4. T. AND AS NURSE EDITH 45 sec.	Continue to action.	
5. T. QUEEN ELIZABETH OF 45 sec.	Continue pp.	
6. T. DURING A TRIP TO ENGLAND 3 min. 15 sec.	Melody Moderato.	Friml
7. T. THROUGH ANXIOUS WEEKS 2 min.	Impish Elves	Borch
8. T. AUGUST 4, 1914 1 min.	Tacet.	
9. T. MR. BROOKS RECOGNIZES 1 min. 15 sec.	Babillage Allegretto.	Castillo
10. T. AND THEN CAME THE 1 min. 30 sec.	Joyous Allegro	Borch
11. T. ANSWERING HUMANITY'S 45 sec.	Fighting Tommies	Boulton
12. T. AND ANOTHER FAREWELL 2 min. 30 sec.	Send Me Away with a Smile.	
13. T. THE LEADERS OF TWO MIGHT 15 sec.	Tacet.	
14. T. AGAIN IN BRUSSELS 1 min. 45 sec.	Berceuse Lento.	Karganoff
15. T. BRUSSELS FALLS 30 sec.	Tacet. (Small drum only.)	
16. T. AMERICA'S MINISTER TO 45 sec.	Tacet.	
17. D. RIOT IN STREET 1 min. 45 sec.	Turbulence	Borch
18. T. PRESSING WESTWARD 45 sec.	Hurry No. 33	Minot
19. T. GENERAL VON BISSING 1 min. 45 sec.	Slimy Viper	Borch
20. T. WHEN HUMANITY CALLED 1 min.	THEME	
21. D. SOLDIERS SHOOTING WOMAN 30 sec.	Tacet.	
22. T. I AM ADVISED THAT 1 min. 30 sec.	The Crafty Spy	Borch
23. T. BUT WITHAL CONSTANT IS 3 min. 15 sec.	Heart Throbs	Arnold
24. T. GET THAT NURSE OUT 1 min. 30 sec.	Continue ff.	
25. T. FAR INTO THE DEAD HOURS 2 min.	Sinister Theme	Vely
26. T. GOVERNOR GENERAL 1 min.	Orgies of the Spirits Giocoso.	Iljinsky
27. D. EXTERIOR OF HOUSE 3 min. 30 sec.	Half Reel Hurry	Levy
28. T. THE DEADLY CHARGED WIRE 45 sec.	Continue pp.	
29. T. BUT GEN. VON BISSING 45 sec.	THEME	
30. T. AND BACK IN ENGLAND 1 min. 30 sec.	Continue ff.	
31. T. FOR TEN LONG WEEKS 1 min. 15 sec.	Melancolie Andante Moderato.	Granier
32 T. DESPITE EVERY PRECAUTION 30 sec.	Continue ff.	
33. T. THE AMERICAN AMBASSADOR 30 sec.	Continue to action.	
34. T. THE FORCES OF HUMANITY 5 min.	Dramatic Recitative	Levy
35. T. OCTOBER 7, 1915 1 min. 45 sec.	THEME pp.	
36. T. OCTOBER 11, 1915 2 min. 15 sec.	Continue ff.	
37. T. MISS CAVELL HAS ALREADY 2 min.	Perpetual Motion Allegro Agitato.	Borch
38. T. AND THUS WHILE THE 4 min.	Dramatic Agitato	Minot
39. T. AT MIDNIGHT, OCTOBER 11 2 min.	Organ Improvising to action with chime effects.	
40. T. WE SHALL MEET AGAIN 30 sec.	Nearer, My God, to Thee. Organ solo.	
41. T. OCTOBER 12, 1915 45 sec.	Organ Improvising pp.	
42. T. THOSE WHO DIED FOR LIBERTY 30 sec.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE	Warlike.	
MECHANICAL EFFECTS	Shots.	
SPECIAL EFFECTS	Orchestra tacet for riot scene; organ solo for No. 40, "Oct. 12, 1915."	

"Challenge Accepted, The."

Released by Hodkinson Corp.—Five Reels.
Prepared by George W. Beynon.

THEME—Dialogue	Andante	Meyer-Helmund
1. AT SCREENING 2 min.	Birds and Butterflies Allegretto.	Vely
2. T. STEVE CAREY 4 min.	In the Tavern Allegretto.	Nicode
3. T. AND WHILE THE NEIGHBORING 2 min.	Amaranthus Moderato.	Gilder
4. T. YOU'D BETTER READ IT 1 min. 30 sec.	THEME	
5. T. JAMES GROGAN 2 min.	Reverie Andante Sostenuto.	Rissland
6. T. EXAMINATION DAY 3 min.	Opera Bouffe Andante.	Finck
7. T. ZEKE, WAR IS 3 min.	Elysium Dreams Moderato.	Riveland
8. T. AND AS TIME PASSED 2 min.	Hezekiah Two-Step.	Richardson
9. T. A LITTLE LATER 2 min. 30 sec.	THEME	
10. T. AND WITH THE MORN 2 min. 30 sec.	We Are Coming March.	Sousa
11. D. ARRIVE AT TOWN HALL 2 min.	Over There March.	Cohan
12. T. BARBARA HODGES 2 min.	Springtime Valse Intermezzo.	Drumm
13. T. I AIN'T GOIN' TO 2 min. 30.	Serenade Agitato.	Arensky
14. T. I COULDN'T TALK TO HIM 1 min.	THEME	
15. T. THE COUNTRY GIRL 3 min.	Misterioso Agitato	Smith
16. T. CORPORAL OF THE GUARD 2 min.	Dramatic Tension	Shepherd
17. T. I'VE COME HERE 3 min.	Adagio Pathetique	Godard
18. T. THE FOLLOWING DAY 3 min.	Remembrance Andantino.	Telma
19. T. WHAT'S A GAUNTLET 1 min. 30 sec.	THEME	
20. T. THAT NIGHT 2 min. 30 sec.	Misterioso	Audino
21. T. THE NEXT DAY 2 min.	Romance Semi Dramatic.	Frommel
22. T. I RECKON SHE KNOWS 3 min.	LaForza del Destino Agitato.	Verdi

Channon Music Company Sees Big Field in Picture Music

THE Channon Music Company, with offices at 701 Seventh avenue—owned and managed by musicians, and for musicians—enters the music publishing field with much in its favor. F. C. Collinge, the owner, is a musician, and saw the possibilities in securing the services of Mr. Baron on his staff of music writers. The name of Maurice Baron is well known among players of good music, for many compositions of merit are to his credit.

Although a young firm, the Channon Music Company has placed on the market some fine orchestral selections, such as "Little Girl of Mine," a fox trot; "Where the Moonlight Shadows Play," waltz, and another favorite called "Your Smile."

The latest offerings are "Mamselle Caprice" and "Moonlight Shadows." These numbers are wonderfully adaptable for scenes in a bright picture, and being new should appeal to the orchestra leader strongly.

Mr. Collinge is well and favorably known in the theatrical world as a composer and manager. He has arranged many musical shows and made special orchestrations for some of our best known stars. There is no question about his musicianship, and the merits of his work should carry him far on the road to success.

Grind Organ Accompaniment at Rivoli.

An amusing accompaniment to the symphonic poem, "Iderle," by Liszt, was heard at the Rivoli during the week of December 8. The opening adagio movement had hardly commenced before the strains of a grind organ were heard above the bassi passages. During the pauses, the hurdy-gurdy stood out in bold relief and contributed a piece of humor that was not originally intended for the patrons of the Rivoli Theatre.

In spite of the diversion, the orchestra played the overture commendably. Mr. Rapee likes Liszt, and is more at home than usual in the works of this composer. The poem is extremely difficult in execution and a little too "heavy" for the average patron, but this is not a fault, for the best music only should be offered, whether it is understood or not. Musical education is to be found in picture theatres these days, and it is well that such is the case.

Emanuel List tried to sing "Little Grey Home in the West." We regret to state that his efforts proved a failure. He did not sing it; he bellowed the notes, but gave no indication of what he meant. His English enunciation is extremely faulty and he cares not where he breathes.

"Un peu D'Amor," by Silesu, sung by Madeline D'Espinoy, proved pleasing for more reasons that that it was well sung. In the first place, the setting showed the half moon and the stars, so the singer seemingly sang from the heavenly firmament. This picture suggested what was to follow in the opening of the feature, "Under the Greenwood Tree"; secondly, the song itself breathed the spirit later found in the feature, and thirdly, it proved a wonderful introduction to Elsie Ferguson's great picture.

Before closing, we are glad to again praise the wonderful synchrony of the performance. The music at the Rivoli and Rialto always "comes out" right on the cue, and the key sequence is perfect.

Knowing the difficulties of such a feat, and in the spirit of the friendly critic, we have frequently hoped some one's foot would slip and a jarring note crop up to disturb the smoothness, but happily we are always disappointed. Nothing ever happens to break the musical continuity of the Rivoli picture presentation. We cannot speak too highly of this particular feature of the music, and sincerely hope every exhibitor in the country will follow Mr. Rothapfel's example.

Take care of the details of your performance and the show will take care of itself.

EXHIBITORS

If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL of PICTURE PLAYING

Strand Theatre Los Angeles

Score for "The Girl of My Dreams."

There will be a music score available for "The Girl of My Dreams," released by The Exhibitors' Mutual Distributing Corporation. George Beynon, the recognized authority on music for the picture, found in the Billy Rhodes feature a fitting vehicle for new music. The selections that are to be found on every leader's shelf have been given the congé, and excerpts from "Philemon et Baucis" have replaced them.

William Stickles, the well known composer, has written a number that fits the personality of Miss Rhodes and correctly interprets her character. This is the theme found in major and minor moods throughout the score. Mr. Stickles calls it "The Girl of My Dreams," and later promises to secure suitable words for a song, using the orchestral melody.

The score may be obtained from the exchanges of the Exhibitors' Mutual Distributing Corporation and should provide variety of color to its auditors. The musical score is certainly the thing these days, and every leader should avail himself of this opportunity to take a rest from his routine labors of setting the picture.

"Silver Threads Among the Gold."

"Silver Threads!" you recollect it?
  I'll just bet a dime you do;
Trouble comes—I don't expect it;
  Soon it has me pretty blue;
To my phonygraft I wander
  An' I hear that good old song;
Takes me once again back yonder,
  An' old Trouble goes along."

A little poem beginning with the above verse appeared recently in one of the New York papers. It expresses so eloquently the sentiment of all who have heard—and who has not?—this heart-stirring song—that we are quoting it.

Practically all our American songs have been conspicuous from the lyric standpoint. "Silver Threads Among the Gold" is an exception; for, aside from stating that the words were by Eben E. Rexford, the facts concerning the life of the musician alone will be considered.

Hart P. Danks, who became a well known and successful song composer, was born in New Haven in 1834. When he was but eight years of age, his parents removed to Saratoga, N. Y. Even as a mere child, he evinced a keen interest in music and was placed under the instruction of Dr. Whitney, a Saratoga physician, who was also an excellent amateur musician. The boy made such strides in his studies and had so good a voice that he was soon placed in the choir of the First Presbyterian Church, where he sang a solo the first Sunday—an almost unprecedented honor. In a few months he acquired the reputation of being the best music reader in Saratoga—all this before he was fifteen.

In 1850 the family removed to Chicago. In the meanwhile the voice of the boy had changed to a deep bass, and he had no difficulty in obtaining a choir position. Also by this time his natural ability for musical composition began to assert itself.

So far from being pleased at the talent displayed by his son, Mr. Danks, Sr., considered it as a weakness and put the young man to work at his own trade, that of a builder.

Fortunately, soon after this, William Bradbury, then a musical celebrity, presided over a convention in Chicago. Young Danks, whose life was centered in music, attended. He was impressed by the personality of Mr. Bradbury and believed his time had come to emancipate himself from the hated carpenter's bench. He accordingly presented to that excellent artist a copy of his first hymn tune, which he modestly asked to have examined and passed upon as to merit. Mr. Bradbury was so pleased with the melody that he accepted it and inserted it in his next book of sacred songs, under the name of "Lake Street." This event decided the future of Mr. Danks. He devoted himself to music study and composition.

In 1856 his first song arranged for piano, "The Old Love," was published, and in the same year "Anna Lee" was put out.

He removed to New York in 1864. Up to this time he never received remuneration for his compositions. But he decided to adopt a new system, and was soon in a position where paying publishers sought him.

"Silver Threads Among the Gold" was published in 1872. Over three hundred thousand copies were sold in this country alone, and it had almost an equal popularity in England.

Like most composers, Mr. Danks deplored the taste of the public. Those songs which he considered his best efforts were less known and less appreciated than others which were dashed off at a sitting and upon whose popularity he did not build.

He worked on untiringly and with great attention to detail as he knew it. His compositions embraced both secular and sacred pieces and were so prolific that in some years they numbered over fifty publications. It is a bit surprising that he achieved so marked a degree of success, as he never had a teacher. But he always attributed his good fortune to conscientious study and indefatigable labor. While never aspiring to be ranked as a great musician, and always conscious of his limitations, his work was of average merit, freely flowing and much appreciated by the people of his time.

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Leader's Service Bureau.
Questions Answered—Suggestions Offered.

Q—Our manager insists upon projecting the picture at the speed indicated in the cue sheets, and says that is the way the producer wants it run. Sometimes there is an indication of eleven minutes to the 1,000 feet and the characters race through the performance. What about it?

A—When the musical arranger views the picture in a projection room, it is frequently run fast, and the duration of scenes are comparatively short. He realizes that his timing is faster than ordinary theatre speed, and gives the ratio of eleven minutes to the 1,000 feet in order that the leader in selecting his music will extend a scene of two minutes to 15/11 of 2, which would be 2 min. and 43 sec. It has nothing to do with film projection.

AMERICAN
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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

23. T. YOU WILL SQUEAL .... Agitato .... Minot
2 min.
24. D. STEVE KNOCKS GROGAN DOWN. THEME
30 sec.
CHARACTER .... Dramatic.
ATMOSPHERE .... Patriotic.
MECHANICAL EFFECTS .... Gun shots, cannon.
SPECIAL EFFECTS .... Bugle.
DIRECT CUES.......................... None.

"Cheat, The."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—Land of Romance .... Valse Lente .... Herbert
1. AT SCREENING.......................... Ratcliff .... Mascagni
1 min. 30 sec. (Prelude Act 3.)
2. T. RICHARD HARDY.............. Serenade .... Pierne
1 min. 45 sec. Allegretto.
3. D. KARA AT DOOR................ Japanese Love Song...Thomas
1 min. 15 sec. Moderato.
4. D. FLASH-BACK—OFFICE .... Butterfly .... Densmore
1 min. 15 sec. Allegretto.
5. D. BAZARRE—LAWN FETE........ Over the Top........ Romberg
1 min. 15 sec. Allegro.
6. T. MRS. HARDY IS OUT.......... Charming .... Joyce
1 min. 15 sec. Tempo di Valse.
7. D. AUTO STOPS.................... Intermede Chinois....... Baron
1 min. 30 sec. Allegretto.
8. D. EDITH LEAVES CAR........... Punchinello .... Aletier
1 min. 30 sec. Allegretto.
9. T. A WEEK LATER................ Oriental Nights......... Grant
2 min. 30 sec. Tempo di Valse.
10. T. YOUR HUSBAND IS WRONG.... Caprice .... Reisenfeld
2 min. Allegretto.
11. T. THE RED CROSS BALL.......... Fancy Free............. Friml
1 min. 30 sec. Moderato.
12. D. EDITH AND KARA ENTER..... In a Tea House........ Langey
2 min. 30 sec. Allegretto.
13. D. MAN ENTERS.................. Romance .... Mildenberg
1 min. 30 sec. (First part only.)
14. D. KARA RETURNS TO ROOM..... Dramatic Agitato No. 43. Borch
2 min. 30 sec. Allegro.
15. T. I'LL DO IT...................... Indian Legend.......... Baron
1 min. 30 sec. Andantino
16. T. END OF PARTY................. Sunbeams .... Heber
1 min. 15 sec. Moderato Grazioso.
17. D. KARA ALONE.................. Oriental .... Cui
2 min. 15 sec. Allegretto.
18. T. THE CHEAT..................... Intermezzo .... Hadley
2 min. (Atonement of Pan.)
19. D. EDITH AT WINDOW........... Egmont .... Beethoven
3 min. 30 sec. Allegro.
20. D. HUSBAND ENTERS ROOM...... Hurry No. 33........... Borch
2 min. 30 sec. Vivace.
21. D. EDITH HOME................... Russian Pansy......... Langey
1 min. 30 sec. Andante.
22. T. WITH MORNING LIGHT......... Barcarolle ...... Tschaikowsky
2 min. 15 sec. Andante Moderato.
23. D. EDITH VISITS RICHARD....... THEME
1 min. 45 sec.
24. T. EAST IS EAST.................. Intermede Chinois....... Baron
2 min. Allegretto.
25. T. THE TRIAL...................... Prelude .... Damrosch
2 min. 15 sec. Andante.
26. T. THE DEFENSE.................. Adagio Pathetique...... Dodard
3 min. Adagio.
27. D. EDITH RUNS TO STAND........ Furioso No. 1.......... Langey
2 min. Allegro Agitato.
28. T. THE VERDICT IS SET......... THEME
1 min. 30 sec.
CHARACTER .... Dramatic.
ATMOSPHERE .... Neutral.

"Code of the Yukon."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME—Love Theme.................. Andante Sentimento........ Lee
1. AT SCREENING.................. Northern Serenade....... Olsen
4 min. 45 sec. Moderato.
2. D. MAN CAUGHT IN TRAP......... Turbulence .... Borch
1 min. 30 sec. Allegro Agitato.
3. D. DOG BRINGS HORSE .... THEME
1 min. 30 sec.
4. D. SUNSET IN VIEW.............. Dramatic Narrative.... Pement
30 sec.
5. T. WHILE CONVALESCING......... My Paradise......... Zamecnik
30 sec. Moderato.
6. T. FARO LIKED IT................ Continue to action.
1 min.
7. T. SO THAT NIGHT FARO...... Sinister Theme........... Vely
1 min. 15 sec.
8. T. THE TIRED CITIZENS.......... Perpetual Motion........ Borch
1 min. Allegro Agitato.
9. T. ONE DAY JEAN FOUND......... Continue to action.
45 sec.
10. T. JUSTICE BREEN, KNOWN...... Humorous Drinking Character, Roberts
30 sec.
11. D. CAMPS IN VIEW.............. Dramatic Recitative...... Levy
2 min. 30 sec.
12. T. IN A SHORT TIME.............. Moon Glow.............. Barth
2 min. Lento Moderato.
13. D. INTERIOR OF DANCE HALL.... Savannah .... Rosey
2 min. 30 sec.
14. T. JEAN DECIDES TO GIVE....... Mon Plaisir........... Roberts
3 min. 15 sec.
15. T. I'VE NOTHING, BUT............ Continue pp.
45 sec.
16. T. THE FAME OF NEAR HEAVEN. Reve D'Amour....... Zamecnik
2 min. 15 sec. Allegretto.
17. T. COME IN AND SEE CREZAN.... Tragic Theme............ Vely
2 min.
18. T. THAT NIGHT JEAN............ Piano Solo.
2 min. 15 sec. Improvise to action.
19. T. I WANT TO BUY YOUR CLAIM.. THEME
3 min.
20. T. I PRONOUNCE YOU MAN....... Continue pp.
30 sec.
21. D. INTERIOR OF BARROOM....... Continue ff.
30 sec.
22. T. THE MONTHS THAT FOLLOWED. Heart of Mine.......... Smith
2 min. 45 sec. Moderato Cantabile.
23. T. YOU POOR DARLING, YOU...... Iris .... Reynard
2 min. 15 sec. Moderato Grazioso.
24. T. THIS I DO NOT LIKE........... Continue ff.
30 sec.
25. D. A DISCORD AND................ Dramatic Agitato....... Hough
2 min. 30 sec.
26. T. MEET ME HERE TONIGHT...... Continue pp.
45 sec.
27. T. CONFIDENCE IS THE........... Rustle of Spring....... Sinding
3 min. 30 sec. Agitato.
28. T. YOU COULD NOT BE............ Prelude .... Rachmaninoff
1 min. 45 sec. Lento.
29. T. THOU SHALT NOT KILL........ Continue pp.
15 sec.
30. T. MORNING AND A KIND......... Continue pp.
1 min.
31. T. NEAR HEAVEN INTRODUCES... Hurry No. 33........... Minot
1 min. 15 sec.
32. T. THINKING IT WOULD BE...... Water Lillies......... St. Clair
2 min. Andante Moderato.
33. D. GIRL FIGHTING WITH MAN.... Continue ff.
2 min. 30 sec.
34. T. BEATEN BY THE............... THEME
2 min. 30 sec.
35. T. WHO IS THIS GIRL............ Continue ff.
45 sec.
36. D. INTERIOR OF BARROOM....... Dramatic Fantasia....... Bach
2 min. 30 sec.
37. T. YOU POOR FOOL, DON'T........ Half Reel Dramatic Furioso, Levy
2 min. 30 sec.
38. T. VENGEANCE IS MINE.......... Continue pp.
15 sec.
39. T. AFTER THE STORM CAME...... THEME
2 min.
CHARACTER .... Dramatic.
ATMOSPHERE .... Pastorale.
MECHANICAL EFFECTS.............. Dog barks; shots.
SPECIAL EFFECTS.................... Tympany rolls for fight.

"Dawn of Understanding, The."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Birds and Butterflies.......... Allegretto .... Vely
1. AT SCREENING.................... THEME
2 min. 45 sec.
2. T. I SAW A FARM FROM........... Causerie .... MacMillen
2 min. Andantino
3. T. AND THEN THE DAY CAME.... Bleeding Hearts .... Levy
3 min. 15 sec. Andante.
4. T. HERETOFORE, DAWN TO IRA.. THEME
3 min. 45 sec.
5. T. AND AS THE WEEKS PASSED.. In a Shady Nook...... Hildreth
1 min. 45 sec. Moderato.
6. T. IRA'S ATTITUDE TOWARD..... Flickering Firelight...... Penn
2 min. 15 sec.
7. T. THERE'S A CIRCUS IN.......... Capricious Annette...... Borch
3 min. 15 sec. Moderato.
8. T. IT WAS SUE'S FIRST........... Hunkatin .... Levy
1 min. One-Step.
9. D. WHEN RINGMASTER MAKES... A La Mode............. Rosey
2 min. One-Step.
10. T. THE END OF SUE'S PERFECT.. Babillage .... Castillo
1 min. 30 sec. Allegretto.
11. T. YU' CUSSED TIN HORN......... Allegro Agitato No. 1... Kiefert
2 min.
12. D. WHEN SCENE FADES TO SUE.. THEME
3 min. 45 sec.
13. T. YOU KNOW ME, FOR........... Rondo .... Berge
1 min. 30 sec.
14. T. THE SHERIFF CONSIDERED.... The Shepherd's Pipe.... Gregh
2 min. 45 sec. Allegretto Moderato.
15. T. RECKON I'LL RIDE............. Remembrance ...... Schumann
4 min. 30 sec. Moderato.
16. T. SUE IN HER TRUSTING HEART. Third Barcarole.... Rubinstein
2 min. 30 sec. Moderato Con Moto.
17. T. SEEMS AS THOUGH YOU........ THEME
2 min. 30 sec.

EXHIBITORS MUTUAL

COMPLETE MUSICAL SCORES

MARTIN JOHNSON'S
CANNIBALS OF THE
SOUTH SEAS

FOR

BILLIE RHODES
IN
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18. T. THEY'S GOING TO BE.......... May Dreams............Borch
4 min. 15 sec. Moderato.
19. D. WHEN SUE LEAVES HOUSE.... Vivo Finale.............Berge
1 min. 15 sec.
20. D. WHEN IRA SEES SUE.......... Allegro Agitato No. 8..Andino
2 min. 30 sec.
21. T. THE DAWN..................... Twighlight ....Cesek
2 min. 45 sec. Moderato.
22. T. WITHIN AN HOUR.............. Serenade ....Cesek
2 min. 45 sec. Allegro Grazioso.
23. T. IRA BEASLEY HAS GONE...... Idilio ....Lack
3 min. 30 sec. Allegretto Grazioso.
24. T. NOW, GENTS, WE GOT.......... Arabian Night.....Mildenberg
3 min. Andante Sostenuto.
25. T. THE DAWN OF UNDERSTANDING .... THEME
2 min.
CHARACTER .... Comedy.
ATMOSPHERE .... Pastorale.
MECHANICAL EFFECTS.............. Farm-yard imitations, shots, horse hoofs.

"Goose Girl, The."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—When Love Comes Knocking... Moderato ....Friml
1. AT SCREENING.................. Coronation March..Kretschmer
1 min. 45 sec. Maestoso.
2. T. HORBECK PROCEEDS.......... Land of Joy..........Valverde
1 min. 30 sec. Allegro.
3. T. GYPSY BARD.................. Hurry No. 1...........Langey
2 min. 15 sec. Allegro.
4. T. THE WAY GYPSIES............ Granada ....Lon
1 min. 30 sec. Allegro.
5. D. CHANCELLOR AND BABY...... Intermezzo ....Granados
1 min. 30 sec. Allegro.
6. T. A PEASANT FAMILY........... Andante Cantabile.....Strauss
1 min. 30 sec. Andante Cantabile.
7. T. AT FIFTEEN YEARS........... Barchetta . ...Nevin
1 min. 45 sec. Allegretto.
8. T. WHILE IN ANOTHER COTTAGE. Swedish Processional,
1 min. 30 sec. Maestoso Scharwenka
9. D. SUSETTE ON SHORE OF LAKE.. Guards to the Front....Trotore
2 min. 15 sec. Tempo di Marcia.
10. D. DINING TABLE................. Charming ....Joyce
1 min. 30 sec. Tempo di Valse.
11. D. GOOSE GIRL AND GEESE...... Vanity ....Jackson
1 min. 45 sec. Allegretto.
12. T. THE DASHING DUKE........... Hurry No. 26............Minot
1 min. 15 sec. Vivace.
13. T. SO THE GOOSE GIRL,........... THEME
3 min.
14. D. GOOSE GIRL AND KING........ Canzonetta ....Hollander
2 min. 30 sec. Moderato.
15. T. TO THE COURT OF VALETTA... Prelude ("L'Arlesienne").Bizet
1 min. 30 sec. Maestoso.
16. D. GOOSE GIRL AND KING........ THEME
2 min. 45 sec.
17. T. AN INTERRUPTED COURTSHIP. Air de Ballet...........Borch
1 min. 15 sec. Allegretto.
18. T. TWO LOVERS................... March Burlesque........Gillet
1 min. 15 sec. Tempo di Marcia.
19. D. MEN KIDNAP GOOSE GIRL.... Hurry No. 2...........Langey
1 min. 15 sec. Allegro.
20. T. IN THE IVY TOWER............ Intermezzo ....Grieg
2 min. 45 sec. Moderato.
21. D. KING HURRYING ACROSS...... Hurry No. 2............Simon
2 min. 15 sec. Allegro.
22. D. GYPSY BARD AT BODY......... Dramatic Andante......Borch
2 min. Andante Moderato.
23. T. I HAVE THE HONOR TO........ Extase ....Ganne
1 min. 45 sec. Moderato.
24. D. KING LEAVES TOWER......... Mother's Garden..........Frey
3 min. 45 sec. Tempo di Valse.
25. D. PRINCESS ENTERS ROOM...... Dramatic Tension.......Borch
2 min. 45 sec. Moderato.
26. T. I DID IT FOR YOU.............. Romance (in F).Tschaikowsky
1 min. 45 sec. Moderato.
27. T. THE DAWN OF................. Canzonetta ....Herbert
1 min. 30 sec. Allegretto.
28. T. THE SADDEST KING............ Boy of Mine...........Caruso
1 min. Tempo di Marcia.
29. D. KING ENTERS THRONE........ THEME
1 min. 30 sec.
CHARACTER .... Light drama.
ATMOSPHERE .... Gypsy.

"Gypsy Trail, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—Sparklets .... Allegretto ....Miles
1. AT SCREENING .... THEME.
30 sec.
2. D. INSERT OF MUSIC............. The Gypsy Trail.....Galloway
15 sec. Piano Improvising.
3. D. FADE OUT OF INSERT......... THEME.
1 min. 45 sec.
4. T. NOW MEET A YOUNG.......... Dream of the Flowers....Cohen
1 min. 15 sec. Andante.
5. T. THE GIRL HE IS IN........... Scarf Dance.......Chaminade
3 min. 30 sec. Allegretto.
6. T. SH! I DON'T KNOW IT......... Romance ....Gruenfeld
45 sec. Moderato.
7. T. LISTEN NED—HE .... Basket of Roses.......Albers
4 min. 15 sec. Andante.
8. T. NOW TO NED'S................. Ballet Egyptian.......Luigini
1 min. 45 sec. (2nd Movement.)
9. D. NEWSPAPER REPORTER...... Fads and Fancies...Gruenwald
2 min. 30 sec. Allegro.
10. T. CAN I USE YOUR PHONE?..... THEME.
45 sec.
11. T. SAY! I'M IN AN................ Bon Vivant..........Zamecnik
1 min. 45 sec. Allegro.
12. D. GIRL AT PIANO SINGING....... The Gypsy Trail.....Galloway
1 min. Piano Improvising.
13. T. NED'S PLAN IS................. Bon Vivant..........Zamecnik
1 min. 15 sec. Allegro.
14. T. NED'S COUNTRY HOME........ Valse Danseuse..........Miles
3 min. 45 sec.
15. T. AN ADVENTURER .... Agitato No. 49......Shepherd
30 sec. Allegro.
16. T. TROUBLE .... The Gypsy Trail.....Galloway
45 sec. Piano Improvising.
17. T. DID YOU EVER THINK......... THEME.
3 min. 30 sec.
18. D. NURSE OPENS DOOR.......... Babillage ....Castillo
4 min. Allegretto.
19. T. WILL YE BE AFTER........... THEME.
30 sec.
20. D. WASHBURN LOOKS OUT OF.... Withered Flowers.....Kiefert
3 min. 30 sec. Andante.
21. T. HE IS GOING................... Visions ....Buse
5 min. 15 sec. Moderato.
22. T. IT ISN'T AN EASY............. Under the Leaves.......Thome
3 min. 30 sec. Andante.
23. D. INSERT OF CALLING CARD.... THEME.
4 min. 45 sec.
24. T. YOU! HOW DARE YOU......... Agitato No. 6.........Kiefert
1 min. Allegro.
25. T. NED! I WOULDN'T LIKE...... Rackety Coo ....Friml
1 min. Moderato.
CHARACTER .... Comedy.
ATMOSPHERE .... Neutral.

"Perfect 36, A."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves .... Intermezzo ....Borch
1. AT SCREENING .... THEME
1 min.
2. T. MABEL BROWN, ONLY....... Continue to action.
30 sec.
3. T. MINERVA, MABEL'S AUNT... Comedy Allegro..........Berg
2 min.
4. T. IN THE THIRD FLOOR....... Comic Hurry ....Hare
2 min. 30 sec.
5. T. HOE ROSEN WAS A GREAT.. Frills and Furbelows..Crespi
1 min. Rondo Rococo.
6. T. AS THE STAR BOARDER PAID Continue to action.
2 min. 15 sec.
7. T. I AM LEAVING ON THE...... Capricious Annette......Borch
3 min. 15 sec. Moderato.
8. T. A PERFECT 36................ THEME
2 min. 45 sec.
9. T. ORLANDER TRAILED ALONG. Trombone Sneeze.....Serensen
3 min.
10. T. SHE GAVE MABEL A STEER.. Eccentric Comedy Theme,
2 min. Levy
11. T. THE ENGINEER WAS HITTING .... A La Mode............Rosey
4 min. One-step.
12. T. SHE COULDN'T CLOSE....... Sinister Theme...........Vely
2 min. 30 sec.
13. T. WHEN THE TRAIN ARRIVED. Babillage ....Castillo
1 min. 30 sec. Allegretto.
14. T. BEECHTOWN WAS A......... Continue pp.
30 sec.
15. T. THE MANSION HOUSE....... THEME
2 min. 30 sec.
16. T. IT'S BESSIE'S .... Essence Grotesque.......Lake
2 min. Mysterioso.
17. T. AND WHEN BESSIE ARRIVED Continue to action.
1 min. 15 sec.
18. T. ONE OF THOSE BUSY........ Birds and Butterflies.....Vely
2 min. 45 sec. Capricioso.
19. D. CLOSE-UP OF NEWPAPER.... THEME
2 min. 45 sec.
20. T. LIGE PETTENGILL'S, THE.... Scherzetto ....Berge
3 min. 15 sec.
21. T. ONE FLASH AT MABEL...... Concert Waltz ....Durand
3 min. 30 sec.
22. D. CLOSE-UP OF NEWSPAPER.. Gavotte and Musette......Raff
3 min. Allegro.
23. T. WHEN THEY WENT TO THE. Three Graces ....Herman
3 min. 15 sec. Allegro.
24. T. I'M DARNED IF I KNOW..... Sparklets ....Miles
2 min. 30 sec. Moderato.
25. T. I HOPE THEY SENTENCE HER .... THEME
1 min.
CHARACTER .... Comedy.
ATMOSPHERE .... Neutral.

Trade News Brevities

HULSEY COMPLETES BIG THEATRE PLANS

With Embargo on Building Lifted Texas Exhibitor Will Commence Construction of Large Picture House

By Phil Fox, Times-Herald, Dallas, Tex.

WITH the cancellation of all building restrictions, following the cessation of hostilities, the Southwest is on the verge of a theatre building era which will make this section of the country second to none when it comes to spacious and modern motion picture theatres.

Many of the large Texas amusement companies and individual theatre owners are planning either to remodel and enlarge their buildings or erect new structures.

The day that building restrictions were removed in Texas E. H. Hulsey, of Dallas, announced that he had completed all arrangements for the construction of the largest motion picture theatre in the state at Houston. This theatre will cost about $250,000 and will seat 2,500 persons. It is to be located on one of the busiest corners of the city on Main street. Construction work will commence the first of the year.

Mr. Hulsey is back from Washington, where he saw Jesse Jones, Houston capitalist, who is now a Red Cross executive. He reported that he had closed the deal for his theatre site and that no further obstacle was in the way. Interior decorators and sculptors of note will be retained to make the play house one of the most artistic in this territory.

Mr. Hulsey has planned to allow the people of Houston to christen their new theatre. He will stage a big voting contest through the newspapers of that city.

The construction of the new Hulsey Theatre at Houston will mean that E. H. Hulsey is the owner of eleven big motion picture theatres in Texas and the largest individual theatre owner in the Southwest.

Reports Business on Texas Border Good.

J. B. Dugger, of Vitagraph, has just returned from a trip along the Texas border, visiting El Paso, Laredo and Brownsville. He reports that business there shows signs of improving and that should the war department decide to open the border clear along the Rio Grande that things will be on the boom in this district.

The international bridges at present are fast closed by military guards of both nations. A passport is necessary to go into Mexico. The opening of the border would mean that business in all the larger border towns would pick up with a jump and that the big winter tourist population would return.

"Eye for Eye" Plays to Big Business.

Right on the heels of a house record established by Charlie Chaplin in "Shoulder Arms" at the Old Mill Theatre, Dallas, comes another run of unprecedented business for this Hulsey house with Nazimova in "Eye for Eye." Manager Herschel Stuart reports that next to the crowds seeing Chaplin, Nazimova in her new feature has been the best drawing card of the year.

Theatres Near Small Camps Will Close.

With the closing of many of the smaller army camps in the southwestern territory, quite a few motion picture theatres which have sprung up on the outskirts of these military communities will shortly be forced to close their doors. Motion picture exhibitors in the larger cantonment cities also expect a falling off in their business. Such a decrease they believe will be temporary and will be counteracted when soldiers return to civilian life and business in general gets back to normal.

Cleveland Trade Letter

By M. A. Malaney, 206 Slogan Building, Cleveland, Ohio.

Exchange Resembles Army Camp.

THE Standard Film Service Company's Cleveland exchange looks like an army camp these days. Louis W. Grenstine is back on the job again and you will also find Secretary-Treasurer M. A. Lebensburger, also a lieutenant there. Mr. Greenstine formerly was manager at Cincinnati.

In addition Joe Kremitz, formerly with Kleine, is back from Camp Sherman and working for the Standard.

All of them look fine, feel fine and have plunged into the film business again just as though they would embrace a long lost brother.

Neubler Gets South American Post.

Elmer Neubler, assistant manager of the Cleveland Fox Exchange, has been appointed assistant general manager of the Fox Film Corporation for South America.

This position was tendered him by W. R. Sheehan, general manager of the Fox Corporation, while on an inspection visit in Cleveland last week.

Neubler will leave for South America January 15, spending two weeks previous to this in New York. His address will be in Buenos Aires, Argentina.

Elmer Neubler.

Messenger Route Reopened.

The Cleveland Service Company has reopened the Cleveland, Warren, Niles, Youngstown messenger route, recently abandoned by another company. This company is composed of Lou Gross and Bobbie Page, two young men who have been handling city messenger service in Cleveland for two years. They are located at 301 Belmont Building.

Clearing House Opens Cleveland Branch.

The Film Clearing House, Inc., has opened its Cleveland branch in the quarters formerly occupied by George Kleine in the Cincere Building. Bert Barnett, formerly manager of the Barnett Film Atractions, Cleveland, is the manager.

Mutual to Show Cannibal Pictures.

Manager Latterner, of the Mutual Exchange, Cleveland, shortly will have a private screening of Martin Johnson's cannibal pictures. According to reports from the east and Canada, these pictures are making as big a hit as the first submarine pictures.

Ohio Brevities.

E. E. Blair has been discharged from Camp Knox, Stithton, Kentucky, and goes back to manage the Fayette Theatre, Celina, Ohio.

Walter E. Lusk, manager of the First National, Cleveland, has just returned from a trop to Cincinnati, where he appointed R. H. Haines manager of the office there. Mr. Haines is the proud papa of a baby boy.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

W. H. Dietz Obtains Divorce.

TAKING advantage of a trip to Spokane from Mare Island, Cal., with the United States Marines football team, W. H. (Lonestar) Dietz, famous football coach and well-known moving picture actor, appeared before Superior Court Judge Hugo E. Oswald November 30 and obtained a divorce from Angel Decora Dietz, who resided in Carlisle, Pa. He declares she declined to come West, where he had made a home for her.

New Yorkers Praise "Fools' Gold."

Fred K. McBroom, receiver of the Washington Motion Picture Company, which produced "Fools' Gold," under the direction of Larry Trimble, returned November 28 from the East and reports that at a private showing to exhibitors in New York the men showed enthusiasm and praised the picture. Arrangements have been completed for marketing the film, according to Mr. McBroom.

Rex Changes Its Policy.

Manager C. E. Stilwell, of the Stilwell Theatres Corporation, changed his program of all pictures at the Rex Theatre, to include three vaudeville acts with each performance, and the remainder of the program of pictures with matinees only.

SAYS OLD TYPE THEATRES MUST GO

Texas Exhibitor Expresses Opinion That Primitive Structures Must Vanish in Face of Modern Ones

By Phil Fox, Times-Herald, Dallas, Texas.

THAT the motion picture business in South Texas is in its infancy and that old-type small theatres must vanish to give place to the modern spacious and up-to-date playhouses are opinions expressed by J. I. Pittman, president of the Jefferson Amusement Company, of Beaumont, and owner of five theatres in Beaumont and Port Arthur.

Mr. Pittman, who is the largest exhibitor in South East Texas, practices what he preaches. On November 9 he opened the new Liberty Theatre at Beaumont, a $75,000 theatre, seating 1,200 persons, and which is equipped with a $10,000 pipe organ.

When Texas went dry six months ago Mr. Pittman secured two choice saloon locations on main streets in Beaumont and Port Arthur. He remodeled them into ideal theatre buildings. He reports business unusually good in South East Texas despite the influenza. "Hearts of the World," at the new Liberty, at Beaumont, early in December established a house record.

Dallas Soldiers to Get Old Jobs Back.

With scores of boys in khaki returning from their demobilization points, faces which have been absent from Dallas film row for many months are beginning to appear once more.

Film exchange managers are without exception finding places for the men whose absence has placed stars on the office service flags. In the majority of instances girls have been employed temporarily to fill the places of men going into army or navy service. Many of these will be retained and the soldiers given back their places, too.

No Abatement in War Camp Entertainment.

George Fuller, director, and J. L. Butterfield, general secretary, of the Community War Camp Motion Picture Service, were in Dallas during the second week in December visiting film exchange managers.

The demobilization of troops in southern training camps makes the continuation of the community service all the more important, and they are mapping out programs and bookings for some months to come. The army camps in Texas and Oklahoma will be kept full of returning troops for a long while, and there will be no abatement of the entertainment programs.

Texas Short Items.

Jack Lilly, manager of the Hippodrome Theatre, at Commerce, Tex., has returned to his post. He has been in the officers' training camp at Camp McArthur, Waco.

Charles Osborne, who went to an officers' training camp, is now back with Vitagraph, Dallas.

Al Glickman, formerly with the Dallas office of the World Film Corporation, is back home, having been mustered out of the army.

Manager Le Roy Bickel, of Metro, Dallas, has been ill with a light attack of influenza.

Manager Ned Depinet, of Consolidated, Dallas, spent the first week of December in bed with the influenza.

A. J. Nelson, of the New York offices of General, has been paying Jimmy Kelly a visit while on a Southern inspection tour.

Manager Lew Remy, of the Dallas Goldwyn office, is home sick in bed. He was taken ill while on a trip to Oklahoma City.

S. A. Lynch, of the S. A. Lynch Enterprises, is visiting Dallas during the second week in December, making one of his regular inspection tours of his branch offices.

Exhibitors Visiting Dallas.

Among the exhibitors who visited Dallas during the first week in December were J. H. Hauber, Hauber Theatre, Pine Bluff, Ark.; Miss E. Johnson, Liberty Theatre, Houston; J. J. Hegeman, Crescent Theatre, Temple.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Circle Theatre Entertains Newsies.

THE actual appearance of the American soldiers in France could have brought little less enthusiasm than was expressed in the cheers and whistles of about 1,800 carriers of The Indianapolis News, who were guests of the management of the Circle Theatre recently at a special showing of the official Government war film, "Under Four Flags."

Photographs of the American marines at Chateau Thierry were cheered, and whenever Old Glory was flashed on the screen there was no limit to the volume of cheers and whistles. Nor did the newsies forget to honor the flags and soldiers of the Allies, but quite naturally they had to extend themselves just a little more for Uncle Samuel.

Before the show opened, S. Barret McCormick, managing director of the theatre, was introduced by George Schmid, circulation manager of The News, as one of the best friends the newsies had. This was followed by a voluminous outburst of enthusiasm, which was accepted by Mr. McCormick as an expression of appreciation by his little friends for his generosity in giving them a "free show."

Donates Theatre to Red Cross.

David W. Maurice, genial manager of the Family Theatre at Lafayette, Ind., last week donated the use of his photoplay house for the showing of the Red Cross motion picture film and the appearance of Dr. Arthur J. Francis, eminent lecturer. The program was originally planned to be held in the high school building, but the change was made because it was felt that the facilities of a theatre would be better adapted to the showing of the pictures.

Carlton Installs Simplex Machines.

Sam Carlton, manager of the Sipe Theatre, at Kokomo, Ind., has just installed two of the latest model Simplex projecting machines.

Iowa News Letter

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

Helmts to Manage Casino Theatre.

E. H. HELMTS, formerly manager of the Auditorium at Mt. Pleasant, and for the past several weeks road man in Iowa for Paramount, has been made house manager of the Casino Theatre here, succeeding Cecil Witmer, resigned.

Pathe Business Pleases Duffy.

Frank Duffy, general manager of special representatives for Pathe, spent several days in Des Moines the past week in conference with Manager L. H. Sheridan of the local office. Mr. Duffy expressed himself as well pleased with the Iowa business of Pathe and complimented Mr. Sheridan on healty conditions.

Kelly Takes Over the Temple-Grand.

Hal Kelly, former vaudevillian, and owner of the Paddock and Gilbert theatres in Beatrice, Neb., for several seasons, has taken over the Temple-Grand, Creston, which he formerly operated before going to Beatrice. He also controls the Colonial Theatre in St. Joseph, Mo.

Reports Goldwyn's Business Booming.

Richard Robertson, Kansas City manager of Goldwyn, and Frank Gehring, road man in Iowa and Nebraska, spent a few hours in Des Moines this week en route to Omaha, Sioux City and other points west. Robertson reports that Goldwyn's business is booming. He has sold first run on the Billy Parsons comedies to A. H. Blank, of the Palace.

Becomes Manager of New Producing Company.

George D. Watters, former manager for Elbert & Getchell's stock theatre here, the Princess, leaves for Los Angeles the first of the year to become manager of the newly organized Iowa corporation, the New Art Film Company, which will produce on the Coast. The company has a capitalization of $40,000, fully paid up, and is financed by Des Moines and Iowa business men. Mr. Watters did not go into detail as to just what policy will be followed. He will make trade announcements in the near future, and expects to start production on or about February 15.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

Raymond to Open a Waltham Theatre.

JACK FARREN, manager of the Victoria Theatre, has received an invitation from Joe Raymond, formerly manager of the Gordon Theatre, inviting him to Waltham, Mass., to participate in the opening ceremonies of Joe's new theatre there. Mr. Raymond was one of the most popular and progressive moving pictuer theatre managers in town, and local people wish him the best of luck in his new venture. After leaving the Gordon some months ago he was a service expert for the Fox Film Company.

Will Lay Down a Barrage of Publicity.

Manager Sanford, of the Princess Theatre, a neighborhood house, has arranged with the publishers of The Pictureplay News to publish and distribute a special full-size edition of that sheet in his immediate locality. Co-operating with the staff of the publication, Mr. Sanford is preparing to give the folks of the Highland Park section such a barrage of publicity that they will be unable to find an excuse to stay away from his house.

Dr. Lawrence Is Now an Army Lieutenant.

Dr. Raymond V. Lawrence, house physician of the Victoria Theatre, Rochester, and well known to many theatrical men, is a lieutenant in the army and is now located at Camp Sevier, North Carolina.

Pictureplay News Moves.

The Pictureplay News has transferred its editorial and business offices from the Livingston Building to the Exchange Place Building. A fine suite of offices are occupied on the first floor up from the street. The moving is due to the fact that the paper has greatly outgrown its former quarters. The Exchange Place Building is in the heart of the geographic and business center of the city.

Judgment Closes Grand Theatre Suit.

Some time ago the Thompson-Tyler Company, operators of the Grand Theatre, brought an action against the Central Presbyterian Church and George B. Garrison, a contractor, for damages to the extent of $25,000, which the theatre suffered, it was claimed, on account of scaffolding and other structural work being erected too near the theatre. The picture house management believed the work which this downtown church was doing in remodeling a building for Sunday school and social service seriously hampered the attendance at the theatre. As the theatre failed to push the matter a judgment has been entered in Equity Court which closes the incident with nominal costs.

Minneapolis Trade Letter

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Johnson Called to New York Office.

JOHN LEROY JOHNSTON, publicity expert of the Minneapolis Universal Exchange for the past fourteen months, has been called to Universal's home office in New York, where he will continue his work in a bigger field.

Through his work Johnston became widely known in film circles of the Northwest. He was for some time connected with the Lochren Film Service and is an ex-newspaper man. He was at one time editor of "Amusements," a local moving picture trade journal, and while with Universal edited "Reel News." Before leaving for New York, Mr. Johnston was presented with a military set by employes at the Minneapolis Universal Exchange.

Evans Returns to New Minneapolis Post.

R. K. Evans has returned to Minneapolis, taking charge of the newly organized Film Clearing House, Inc. Mr. Evans was formerly identified with various Minneapolis exchanges as manager and salesman and is well known in the territory.

Co-Operative Publicity Service Arranged.

W. W. Johnston, traveling representative for the Hearst International News Service, spent two days in Minneapolis recently arranging for co-operative publicity service on future Hearst Weeklies released through Universal with the Minneapolis Daily News and St. Paul Daily News.

These Twin City newspapers will, after December 24, publish three times each week the synopsis of various Hearst Weeklies and will be given credit for their presentation at local theatres.

Porter Makes Trip to Northwest.

E. M. Porter, vice-president of the National Association of the Motion Picture Industry, spent several days in Minneapolis last week visiting the Theatre Equipment Company of Minneapolis, northwest distributor for the Simplex projection machine. Mr. Porter, who is general manager of the Precision Machine Company, of New York, makers of Simplex machines, is on a tour of the country visiting distributors of his concern's product.

Pillar Sells Grafton Theatre.

John Pillar, pioneer Northwest exhibitor, has disposed of his interests in the Strand Theatre at Grafton, N. D., to R. J. Coats. Mr. Coats will operate the house in partnership with J. O. Lein.

Winfield Sheehan in Minneapolis.

Winfield R. Sheehan, general manager of the Fox Film Corporation, spent two days here last week on a tour of inspection of exchanges, laying plans for the great reconstruction period which he believes is at hand throughout the civilized world. Mr. Sheehan was warm in his praise of the progressive spirit of Northwest exhibitors.

Crookston Theatre Changes Hands.

Messrs. Pflock and Ferguson, proprietors of the Bijou Theatre, at Crookston, Minn., have purchased the Lyric Theatre, in that city.

Books Pictures to Aid War Chest Drive.

The Minnesota State headquarters of the Young Men's Christian Association booked three Universal army and navy training films to show in their War Chest booth during campaign week in Minneapolis. The pictures booked were "Around the Clock with the Rookie," "Around the Clock with the Sailor" and "Around the Clock with the Marines," totalling five reels. The Y. M. C. A. headquarters also sent out letters to all Y. M. C. A. secretaries urging them to assist in boosting these special films when shown in their local theatres.

NEW DISTRIBUTING COMPANY ORGANIZED

Philadelphia Exhibitors Form a Co-operative Exchange—Plan Reduces Rentals to Members

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

A LARGE number of exhibitors of Philadelphia have formed a co-operative distributing film exchange under the name of the Superior Film Exchange, Inc. Up to the present time a membership representing over seventy theatres is reported. Announcement is made that their aim will be to secure about two hundred theatres in Eastern Pennsylvania and Southern New Jersey. Owing to the cost of each production being divided among all the members it is estimated that the rental charges will be reduced to such a low figure that the members should find no difficulty in presenting these pictures at their theatres with a fair degree of profit. The first release will be Clara Williams in "Carmen of the Klondike," which is now being booked for extended runs. Officers of the Superior Film Exchange, Inc., consists of Judge John O'Donnell, president, and Charles H. Goodwin, secretary. The exchange is owned and controlled by the exhibitors, who have planned to release the picture each month.

Goldwyn Exchange Business Increasing.

George M. Smiley, manager of the Goldwyn Exchange, announces that business has been increased over 80 per cent. during the past month over the same month of last year. He is extremely optimistic concerning the future of their latest star series program, of which they have secured a representation in every zone in Philadelphia.

George M. Denbow Honored.

Friends and fellow managers on "film row" tendered George M. Denbow a "welcome home" dinner at the Vendig Hotel Wednesday, December 11, to celebrate his return to his old job as manager of the Fox Exchange. George Denbow received a commission as lieutenant while down in Camp Gordon, Georgia, and was just about to sail for France when the armistice was signed. As his friend Max Milder had carefully looked after the details of the dinner the occasion was one that will long be remembered by the boys.

Holds Private Review of Official Film.

A private review of the Government's production, "Under Four Flags," was given Sunday, December 15, at the Stanley Theatre, for the benefit of the city officials, the press and the elite of Philadelphia. The production was presented at the Stanley Theatre during the entire week of December 16.

Williamsport to Get 2,000 Seat House.

A. Keeney, of Newark, is building a large and magnificent theatre directly next to Jack Meyer's theatre, the Lyric, in Williamsport, Pa. The house will contain 2,000 seats.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

Schwerin to Handle Griffith Film for Columbus.

AFTER John Seifert, manager of the Ideal Theatre, had played the Government film, "Under Four Flags," at the Memorial Hall, Columbus, for a week to a goodly profit, Charles Schwerin, manager of The Success Productions, at Cleveland, announces that he has bought the Columbus rights to "The Birth or a Nation" from Ed Moore, who controls the state. Mr. Schwerin is to put the picture in the Southern Theatre, Columbus. The picture is to play at a 50-cent top. At the time of writing Mr. Schwerin was making arrangements to buy the Griffith film for Dayton and put it in the Memorial Hall, Dayton, which seats about 2,600. The Southern opens with the Griffith production on December 29.

Mark Gates in New York.

Mark Gates, managing director of the Dayton Theatre here, left last week for New York on several business deals that demanded his attention in the metropolis. While in New York Mr. Gates will confer with Marcus Loew, with whom he is associated in business ventures. Mr. Gates when leaving Dayton expected to be gone for about ten days.

A. F. Kinzeler.

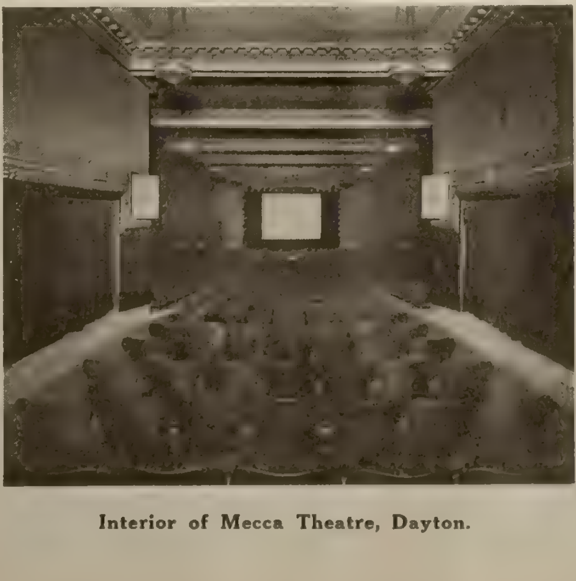
A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, Dayton, Ohio, called a special meeting of that organization to discuss the new closing orders and also the "standing room" decree as issued by the Dayton Board of Health. At the close of the meeting a committee was appointed to call on the health officer and try to secure a modification of the decree, which will mean a dead loss to suburban managers, who depend on children for a majority of their business.

Pieffer Takes Over the Edgemont Theatre.

Charlies Pieffer is to take over the management of the Edgemont Theatre, Dayton, within the next week, from its present manager, Doc Alexander, who is to spend the winter in Florida, according to a recent announcement. Mr. Pieffer is now at the Alhambra, Dayton, and will leave that place soon.

Haines Made Manager of First National.

Roy H. Haines, well known in Dayton as salesman for the First National Exchange at Cincinnati, and who at one time was manager of the Mutual Exchange at Cincinnati, has been appointed manager of the Cincinnati office of the First National.



Interior of Mecca Theatre, Dayton.

FREE SHOW FAILS TO DRAW CROWDS

Public Refuses to Respond When Kansas City House Presents Battle Scenes Without Admission

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE public wants to pay for what it wants. The public shies at anything offered for nothing.

These facts were strikingly proved in Kansas City recently—much to the chagrin of a group of generous and patriotic citizens who thought they were conferring a favor on the business men and helping along a Government project.

The United War Exhibit was to open in Kansas City December 7. The local Chamber of Commerce was helping with the publicity. As one feature of the advertising there was a moving picture display of war scenes, in which appeared the items to be seen at the exhibition. The Chamber Committee wanted to get the best results from these pictures, so they asked G. W. Curtis, proprietor of the Doric Theatre—Mr. Curtis knowing everybody and also being known by everybody for his generosity—to allow them the use of his theatre for the pictures. He turned the house over to them, without restrictions and at no expense to them for the morning; the show was to occupy an hour. The committee used large newspaper space to advertise the show, and most business men saw the ad, a fact that was especially noted, because comment was made on the fact that such an exhibition was to be given at a theatre in the very heart of the office-building district. The advertisement said "Admission free." There were eighteen persons present at the showing of the picture. During the same day hundreds of business men paid to see much the same thing elsewhere.

Film Salesmen Preach Optimism.

Traveling men of the Universal office in Kansas City have been covering their territory while the latest influenza restrictions have been in effect, visiting the districts where theatres are closed, as well as those where theatres are operating. They are not only keeping in touch with exhibitors to help keep up the spirits of the men whose business is suspended, for the benefit of the Universal business, but are "missionaries of optimism," preaching the doctrine of better times coming.

"Our boys themselves have the conviction that the moving picture patronage will come back after the first of the year, stronger than ever, said Milton Feld, manager of the Universal office at Kansas City. "The boys will be coming back from the cantonments and from various war enterprises; the people will be eager for some relaxation.

"But most important will be the approach and the final accomplishment of prohibition that will affect many districts in the territory. The moving picture will be the logical means of securing amusement when the boys and men do not have opportunity to spend their time and money elsewhere, and there will be more money spent on the entertainment of the family. It behooves the exhibitors to get ready to care for the business—and to go after it strong, when the time comes."

Harden Is New United Theatres Manager.

Charles W. Harden, one of the most widely known film men in Kansas City territory, has been made manager of the United Picture Theatres office at Kansas City. Mr. Harden was placed in charge by E. J. O'Donnell, general western representative, on December 3.

Kansas City Branch for Clearing House.

The Film Clearing House has opened a branch in Kansas City, in the former Kleine quarters in the Ozark Building, where complete equipment is at hand for service of the territory. Howard F. Brink, formerly with William L. Sherry, at Chicago, is the manager of the new branch. Mr. Brink was fortunate in securing as his right-hand man in Kansas City territory Homer G. Gill, formerly with the Universal's publicity department at Kansas City, who recently has been working in Chicago territory.

Universal Booker Back from Camp.

Leo J. Doty has returned to his position as booker for the Universal Film & Supply Company, Kansas City, Mo., after four months spent at Camp Funston, preparing for service abroad. E. Recob, who had filled the place in Mr. Doty's absence, has secured a position as booker in another exchange.

Goldflam Salesmanager for Equitable.

S. Goldflam has been made salesmanager for the Equitable Film Corporation, and is out on special missions, caring for parts of the territory not affected by the influenza bans. Mr. Goldflam has recently been manager of the A. H. Blank Enterprises office at Kansas City. His connection with the equitable renews an association with Bell, vice-president and general manager, begun several years ago when Mr. Bell was manager of the Select office here.

Flynn Pays Kansas City a Visit.

John F. Flynn, the "grand-daddy" of Bartlesville, Okla., proprietor of the "Oklah" Theatre there, was in Kansas City recently, getting set for resumption of regular business. "Dad" Flynn, as he is known to men, women and boys in Bartlesville, had the first show in that town—upstairs, in a small room, nearly twenty years ago. He built a large theatre, which he ran as a speaking-stage house until pictures came along, when he changed to "tab."

Leonard Managing the Empress.

George E. Leonard, president of the Donnelly-Timmons Amusement Company, operating the Empress Theatre, has assumed the active management, following the death of Frank T. Montgomery, who had been general manager. The Empress is a vaudeville house which has frequently featured pictures, and is now having distinct success with "Wolves of Kultur."

McCollister to Open the Wichita.

C. C. McCollister will soon open his new theatre at Wichita. Mr. McCollister had been remarkably successful with his five-cent house, the "Star." His new theatre, the Wichita, is a source of pride to his townsmen, who declare that its equal cannot be found in the West.

New England News Notes

Summer to Manage the Allston.

STANLEY SUMMER, for some time manager of the Fenway Theatre, Boston, has resigned and has become manager of the Allston Theatre.

Strand Theatre, Chelsea, Reopens.

The new Strand Theatre, in Chelsea, Mass., has reopened after being thoroughly overhauled. The theatre is now one of the finest in that city. It is under the management of Benjamin Green.

Trade Showing of "Mickey" at the Fenway

A successful trade showing of the picture "Mickey" was held at the Fenway Theatre, Boston, December 12. The picture, which is controlled for the New England states by the Boston Photoplay Company, Fred B. Murphy, manager, was presented under the most favorable conditions, music being supplied by an orchestra of eleven pieces. The Columbia Graphaphone people, Daniels & Wilson, publishers of the song "Mickey," and five and ten-cent store managers co-operated after the showing by presenting their advertising schemes to the exhibitors, and promised them whatever aid was possible in the proper presentation of this feature for their theatre.

Sailors See "Lafayette, We Come."

"Lafayette, We Come," was given a trade showing at the Park Theatre, Boston, through the courtesy of Manager Thomas D. Soriero. Five hundred sailors from training stations in Boston were his special guests, as well as moving picture theatre managers from all parts of New England. The film aroused great enthusiasm.

Park's Victory Overture a Big Hit.

A "Victory" overture recently played by the Park Theatre orchestra and arranged through the suggestion of Manager Thoma D. Soriero, was a tremendous hit. The overture was started with the playing of "America," and then the national songs of England, Belgium, France and Italy were played as the leading men of these countries were shown upon the screen. The overture lasted twelve minutes and the showing of General Pershing and President Wilson at the end caused the audience to break into wild cheers.

Asylum Inmates See Comedy Films.

That Douglas Fairbanks and "Fatty" Arbuckle can successfully entertain the inmates of an asylum was proven by Medical Director Frank Carlisle, of the State Farm at Bridgewater, Mass., on Thanksgiving Day. More than 150 patients gathered in the chapel and witnessed the films "Going South" and one of the Arbuckle comedies. Both comedians "went over" big with the audience.

More Canada News.

Allens to Build Big Ottawa Theatre.

Messrs. Jule and J. J. Allen, the Toronto theatre magnates, have announced the completion of arrangements for the erection of a big picture theatre in Ottawa, the Canadian capital. The new theatre will seat 2,500, and work will be started at an early date. Phil Kauffman, general manager of the Monarch Film Company, Ltd., Toronto, which is also controlled by the Allens, was in Ottawa on December 9 and 10 in connection with the new theatre matter.

The Allens already control the Regent Theatre, one of the finest moving picture theatres in Ottawa.

A short time ago announcement was made that Loew interests would shortly erect a large vaudeville and picture theatre in Ottawa.

There is the prospect, therefore, that Ottawa will have two brand new houses in due time. The population of the city proper is just over the 100,000 mark.

Strand Has a "June Elvidge Week."

In view of the fact that June Elvidge, the World star, had become the wife of Lieut. Frank Badgley, M.C., of Ottawa, Ont., Manager Herb. Jennings, of the Strand Theatre, Ottawa, conducted a "June Elvidge Week" at the Strand, a repertoire of her features being presented at the theatre during the week of December 9. Prominent in the advertising for the "Elvidge Week" was a reference to "Ottawa's Popular War Bride."

The schedule of releases for the week was made up as follows: Monday, "The Volunteer"; Tuesday, "Shall We Forgive Her?", Wednesday, "The Tenth Case"; Thursday and Friday, "Woman of Redemption"; Saturday, "Broken Ties."

Manager Jennings made a special trip to Montreal in order to secure the bookings of these pictures for the week. With special newspaper advertising, the plan went over big.

Pianist Wanted: You'll find advertisements like this in The World's Classified department where many good positions are offered.

GIVES USE OF THEATRE FOR WORSHIP

Thanksgiving Day Service Held in the Rialto at Tacoma—Structure Filled to Overflowing

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

H. T. MOORE, the progressive manager of the Rialto and Colonial, the leading theatres of Tacoma, added prestige to his fine new Rialto and endeared himself to the most influential element of the city when he donated the use of the Rialto for a united religious service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the big new Hope-Jones Wurlitzer at the Rialto, also donated his services for the occasion. The services were conducted by Bishop Frederic W. Keator, of the Episcopal Diocese of Western Washington. Talks were made by several notables, including one of the generals at Camp Lewis, the National Army Cantonment near Tacoma. The service was attended by all the higher officers at the cantonment, including General Cornelius Vanderbilt.

The theatre was filled to overflowing during the service, there being no standing room left in the aisles or in the foyer or in the balcony. At least five hundred persons were turned away. Mr. Moore received a letter afterward from Bishop Keator expressing his appreciation for the use of the theatre and calling particular attention to the wonderful acoustic properties of the house. Bishop Keator also wrote Mr. Spiller a grateful letter of thanks for his services.

To arouse and keep the interest of the responsible citizens of his city is one of the pet theories of Mr. Moore's method of conducting business. He is a member of the Rotary Club and is closely associated with all municipal activities. He makes it a rule always to conduct his houses so that the most dignified citizens will enjoy the amusement offered. He has recently won over the Methodist minister by making a special point of sending him word when some pretty play like Marguerite Clark's "Prunella" is to be shown. Now the worthy Methodist preacher is as good a booster for Mr. Moore's houses as there is in the town, and another point which Mr. Moore considers in his forward-looking policy is that there may be some time when the question of Sunday closing may come up, and he will know that the ministers are on his side.

Schlaifer Buys "Me Und Gott."

L. J. Schlaifer has added the six-reel political satire, "Me Und Gott" to his list of productions for the Northwest. The Ford Weekly is being distributed by this company through the territory and is reported in great demand. Frank Montgomery is in Eastern Oregon on his way to Montana and Idaho to place Schlaifer attractions with exhibitors through the territory.

Takes Over Theatres in Albany.

C. F. Hill, manager of the Goldwyn Seattle office since its opening, has acquired control of the motion picture business in the town of Albany, Oregon, by buying both theatres there, the Rolfe and the Globe. Mr. Hill resigned from the management of the Goldwyn office recently to take charge of his business himself. He has been succeeded by F. M. Brockell, manager in Chicago for Paramount-Artcraft, and later for Goldwyn in St. Louis. Mr. Brockell is well known in film circles through the entire country as a high class business man.

Mr. Hill has been one of the best liked exchange managers in the Northwest territory, his straightforward business methods and his gentlemanly consideration of others having won him friends in every branch of the industry. His rise to a managerial position was rapid. Never having been associated with the film business in any way until the early spring of 1916, when he accepted a salesman's position in this territory for Paramount, he was made sales manager of the Seattle office in a few months, and nine months after entering the business was offered the management of the Seattle Triangle office. He remained with Triangle until he opened the Goldwyn offices in this city. He has the good wishes of the Moving Picture World correspondent and of all Northwest filmdom in his change from the distributing to the exhibiting end of the business.

Fire Closes Palace Hip for a Day.

A fire which broke out in the orchestra pit of the Palace Hip at 6.30 in the morning of December 2 was discovered in time to prevent its spreading out into the auditorium. The damage was sufficient to necessitate the closing of the theatre for a day, but by that time repairs had been made and the house was reopened.

Todd With Select.

L. A. Todd, formerly manager of the Seattle Parex offices, is now a salesman out of the Seattle Select office.

Eddie Polo to Arrive on December 30.

Word has just been received by W. A. Mead, manager of the local Universal office, that Eddie Polo, star of "The Lure of the Circus," will arrive in Seattle on December 30 and will appear personally at the motion picture theatres.

In connection with the recently announced separation of Hearst and Pathe interests in the news weeklies, whereby Hearst International News will be distributed from Universal offices, Mr. Mead announces that the local Hearst photographer for Seattle territory will be T. G. Randolph, and that about 300 feet of local news pictures will be taken each week and distributed throughout the territory. The fact that these news reels will be developed in Universal City, instead of their being sent back to New York, will insure more prompt release and make for greater news value.

It has been so arranged that the three news weeklies released through the Universal office will come at intervals during the week, one being released on Tuesday, one on Thursday and one on Sunday. These are the Universal Current Events, the Screen Telegram and Hearst International News.

Exhibitors' Exchange to Have New Home.

A lease has been closed on a new building for the Exhibitors' Film Exchange, which is to be ready for them about February 1. The location is on Seattle's film row on Third avenue near Virginia street.

Chaplin Film Breaking Records.

Reports of record business on "Shoulder Arms," the latest Chaplin release, are coming in from all over the Northwest territory to the Seattle Exhibitors' Film Exchange. In the town of Everett, with a population of 25,000, the picture took in over $1,400 in two days, and it broke all records at the Liberty Theatre, Bellingham, for four days.

Gilbert Heffron in Seattle.

Gilbert Heffron, who recently resigned from the management of the Missoula Amusement Company, of Montana, to locate in Seattle, is in this city now. He has been succeeded in the management of the Bijou, the Isis and the Empress in Missoula by Henry Turner. Mr. Turner, formerly of the firm of McCoullough-Turner Company, auto dealers, was one of the big stockholders in the Missoula Amusement Company, and when Mr. Heffron decided to sell out he bought his stock and assumed management.

Exhibitor Personals.

C. E. McKee, manager of the Orpheum Theatre, Everett, Wash., is ill with influenza, but he is rallying and it is thought he will be out in about two weeks.

W. S. Quinby, who owns the Liberty and the Bell theatres, of Bellingham, has taken over the Star from J. L. Arnold. It was reported last week that F. B. Walton, manager of the American, had acquired the Star, but it seems that the deal was later switched so that Mr. Quinby is now operating the three houses.

George Ring, manager of the Society Theatre, Seattle, is home from Fort Lawton on a ten days' furlough. Mr. Ring hopes to be discharged permanently by the first of the year.

Hudson Back With Pathe.

With the splitting of the Hearst-Pathe News into two parts Will E. Hudson, local cameraman for the combined weekly, has gone back with Pathe. Mr. Hudson had been cameraman for the Pathe Weekly for several years before the two were combined.

MORE WASHINGTON CITY NEWS.

Wounded Soldiers Entertained.

The exhibitors of this city are being called upon to assist the Government and the various charitable organizations in the showing of motion picture films. Last week Mr. Marceron, of the Dumbarton, in Georgetown, gave a special matinee for the wounded soldiers from Walter Reed Hospital and the soldier boys from Camp Leach. A number of Georgetown young women acted as ushers, and during the matinee they passed cigarettes and sandwiches, donated by local merchants, among their guests. The several hundred convalescents from Walter Reed Hospital were driven to the theatre in automobiles, parade fashion, supplied and driven by their owners.

Crandall's Knickerbocker Theatre was used for the showing of American battle scenes by the military intelligence division of the general staff of the army. The films were displayed Monday and Tuesday afternoons and were witnessed by Vice-President Marshall, Chief Justice White, of the United States Supreme Court; Champ Clark, Speaker of the House of Representatives; Secretary of War Baker, Secretary of the Navy Daniels, his Imperial Highness, the Prince Higashi-Fushimi, of Japan, and most of the diplomatic representatives and members of International High Commissions now in Washington. Attendance was by invitation only.

Shuberts Take Over the Casino.

The Casino Theatre, on F street, near Seventh street, N. W., erstwhile motion picture house, burlesque theatre, home of tab shows and vaudeville, has been taken over by the Shuberts. It is to be renamed the Garrick, and will be opened Christmas week under the management of L. Stoddard Taylor, who is also manager of the Belasco. The house is being redecorated and changes are being made in its production. Small comedies and dramas are to be on the program.

There are many ways in which The World's Classified Advertising serves theatre managers and other individuals in the moving picture industry. The service is prompt and the appeal effective.

ALLEN THEATRE AT EDMONTON OPENS

Seats 1,100—Has a $15,000 Pipe Organ and a Big Orchestra Pit—Color Scheme is Rose, Gold and Gray

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

THE doors of the new Allen Theatre, Edmonton, Alberta, were thrown open for the first time on Monday, December 2, with the presentation of Griffith's feature, "Hearts of the World." This house, which is the thirty-second owned or controlled by Jule and J. J. Allen in the Dominion, was started on August 2 last and, despite labor and material shortages, was opened exactly four months later.

The new house has a seating capacity of 1,100, with three groups of loge boxes at the rear of the one floor. There are one hundred loge seats altogether. The Allen stands on the site of the old Orpheum Theatre, but the latter was completely effaced, along with a number of other structures, to make room for the new theatre. The Allen has a frontage of 75 feet with a depth of 150 feet, and the location is near the intersection of Jasper avenue and 101st street.

One of the features is a great concert organ which has over 1,000 pipes, costing $15,000. In the spacious orchestra pit there is also found a grand piano. There is also accommodation for an orchestra of twenty-five musicians.

The street front is almost severe in its simplicity, the only ornamentation being in the color of the brick. The interior of the house, however, is as brilliant as a bursting war flare. The general color scheme is a combination of old rose, gold and gray, with curtains and draperies to match. The interior layout follows the Roman ampitheatre style, the one floor sloping at an angle that permits freedom of movement and ease of gaze.

The staff of the new Allen Theatre consists of the following: The manager is Max Allen, formerly of Rochester, N. Y., who has been identified with moving pictures in Western Canada for the past seven years. He has been the manager of the Monarch Theatre, Edmonton, which is also owned by the Allens. C. C. Coleman is the assistant manager, Miss G. Allen is the treasurer, W. Allen the machanical engineer, E. Grace chief operator and A. Jackson house superintendent.

The musical director is A. Fratkin, who has a studio in Edmonton. He is a pupil of Professor Auer, of Petrograd, Russia.

The organist is William H. Tomkinson, who was the organist and choirmaster of the Knox Church, Edmonton, from 1913 to 1917. He was educated at Glasgow, Scotland, studying under B. W. Hartley, F.R.C.O., and J. W. Strachan. He was a church organist when he was but fifteen years of age, and he presided at organs in various Scottish churches until he came to Canada. In 1903 he gave organ recitals at the Glasgow exhibition. He has been in the employ of the Allens for the past four years. Mr. Tomkinson is a member of the executive of the local musicians' union and has an extensive teaching connection.

One feature of the opening of the Allen Theatre, the cost of which is placed at $150,000, was the publication of an "Allen Theatre Section" by the Morning Bulletin of Edmonton. Four whole pages of this section were devoted to a description of the theatre and to advertisements of the theatre and of local contractors.

Use "Fit-to-Fight" Film in Vice Crusade.

The Committee of Sixteen, in Montreal, Quebec, which is leading a crusade against commercialized vice locally, has obtained a print of the "Fit-to-Fight" picture which has been shown at army camps throughout the United States. Announcement is made that the Montreal Y. M. C. A. has arranged for the showing of the picture to soldiers at the Red Triangle Hut, Dominion Square, at regular intervals.

The Committee of Sixteen also arranged for a private presentation of the release on Friday evening, December 6. Invitations were extended to five hundred citizens of Montreal, and the latter were required to make written application for an admission ticket for the performance. Only males were admitted to this show.

Good Film Views of Canning Industry.

The Ontario Department of Agriculture has announced that it has secured excellent motion pictures of the canning industry at Guelph, Ontario, and that the prints have been added to the extensive film library possessed by the Ontario Government.

The Allen Theatre, Montreal, Quebec.

The cuts on this page illustrate the new Allen Theatre, which opened September 16, in Notre Dame de Grace, a residential suburb of Montreal. The Allen is one of the growing chain of theatres owned and operated in Canada by the Allen Theatrical Enterprises, with offices in Toronto.

The new theatre was under construction for over six months, and is modern in every way. It has a capacity of nearly eleven hundred, the seats being all on one floor, there being no balcony. The building occupies a lot with the frontage of eighty-five feet on Sherbroooke street and a depth of one hundred and four feet from wall to wall. It is constructed of rustic brick, and is as fireproof as it is possible for a theatre to be, being of steel construction, with cement roof and floor.

The exterior presents an almost severely plain appearance. There are two small stores on each side of the entrance. The lobby itself is quite shallow, and is divided by a double set of doors to provide against drafts during the winter. The interior decorations are carried out in old rose and ivory. The booth, which is exceptionally large, occupying the entire space over the lobby, is equipped with two Power's 6B projectors and a Hertner transverter. The throw is a little over ninety feet, an Acme gold fibre screen being used.

Veterans See Own War Film.

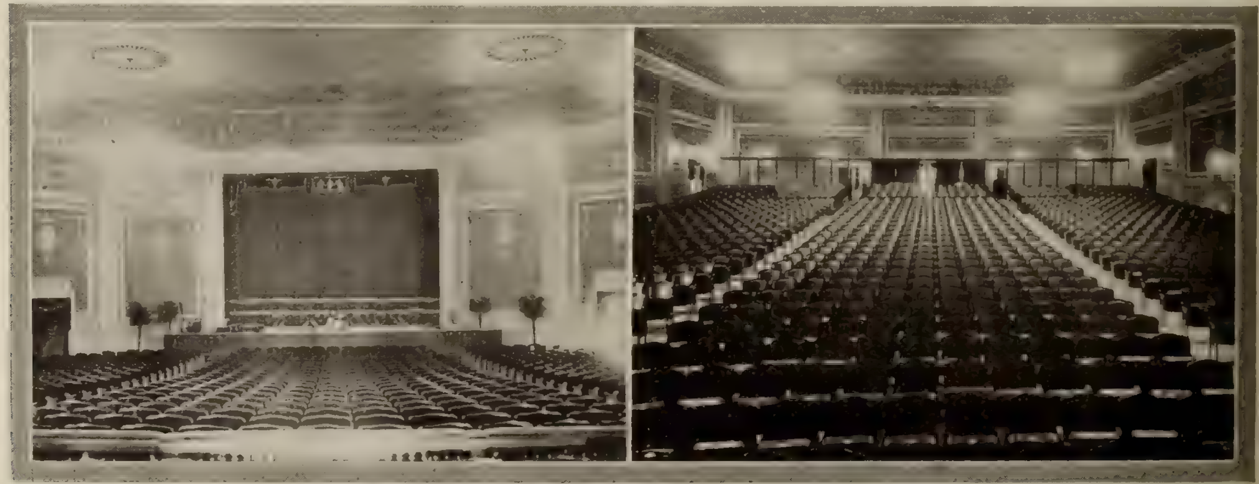
Veterans of the famous Twenty-second French-Canadian Battalion, Montreal, saw their own war film at a special performance at the Imperial Theatre, Montreal, on December 6. Invitations were extended by the management to all former officers and members of the unit in the city to attend, and about two hundred were present. They were escorted to the theatre by the band of the Second Depot Battalion. A feature of the evening was the singing of the "Marseillaise" by M. Louis Chartier, the French-Canadian baritone, and the military band also occupied the stage for a part of the evening for a special concert. The stage was decorated with the flags of the Allies.

In addition to the special pictures of the Twenty-second Battalion, a number of Pathe war picture were also screened. French military views were shown during the rendering of a poilu song.

Sturgess Gives Reception to Eddie Polo.

Eddie Polo, the star of many a Universal serial, got acquainted with the moving picture theatre patrons of Toronto, Ontario, on December 9, 10 and 11, when he made the rounds of various local showhouses. His coming was unheralded, but it was not long before the fans got wise to his presence in the city, and every theatre was packed to greet him. He made the start of his tour at the Imperial Theatre, 408 Queen Street East, and during the one evening he appeared at the Eclipse, Family, Melba, Ideal, and other houses, after which he was taken to the residence of Mr. and Mrs. William Sturgess, 36 Lockwood road, for a reception. Mr. Sturgess is the manager of the Imperial Theatre, and Mrs. Sturgess made a splendid hostess.

Among those present at the private reception were the following guests: Clair Hague, president and general manager of the Canadian Universal; Dave Stewart, a Hamilton exhibitor; J. R. McKinney, sales



Two Views of Interior of the Allen Theatre of Montreal, Quebec.

manager of the Canadian Universal; R. L. Crume, Harry Law, Mr. and Mrs. E. Heffernan, Mr. and Mrs. A. Bacon, Mrs. H. Cook, Miss G. Hillyard, Sergt. James Gallagher, of the United State Army; Miss Adele Kudiska and Eddie Polo.

Polo made an excellent impression at the various theatres on the three evenings. He brought with him a special one-reel picture of his own in which he demonstrates some of his stunts.

Defends Action of Censors on Fox Film.

Mayor LaVigueur, of Quebec City, recently made a complaint to the Quebec Board of Censors over the presentation of "Cleopatra," starring Theda Bara, at a local theatre. The matter was taken up officially by Sheriff Lemieux, of Montreal, who is the chairman of the Quebec board.

Sheriff Lemieux defended the action of the Board in passing the spectacle, and declared that the Board could not possibly be more strict in its decisions. The chairman pointed out that "Cleopatra" had been passed only after some one hundred eliminations had been made in the picture. He also gave the information that the feature had not been condemned in any Province of Canada, while it was also being shown in all parts of the United States, England and Australia.

Upon receipt of this communication, the Quebec City Council decided to take no further action.

"The Better 'Ole" Pleases Canada.

"The Better 'Ole" is truly one of the film sensations of the year in Canada. The English war comedy made good with a vengeance on the occasion of its first presentation at the Allen Theatre, Toronto, the ordinary engagement being extended to three weeks before the people began to be satisfied. The concluding showing was given on Saturday, December 14, after which the picture was sent out on the road for a long tour of Ontario cities. It is understood the feature will play a repeat engagement at the Allen later in the season.

Construction of Alhambra Theatre Started.

The most important trade news of the week from Toronto is that work has been started on a new theatre to be known as the Alhambra Theatre. The new house will seat 1,500 and will be located on Bloor street, near Bathurst street, where Jule and J. Allen are also just completing their large suburban house known as Allen's Bloor Street Theatre.

The syndicate behind the Alhambra are the men associated with Regal Films, Ltd., the Paramount Theatre Company, Ltd., the Regent Theatre Company and other interests. They include J. P. Bickell, a Toronto capitalist; N. L. Nathanson, managing director of the above companies, and W. R. Wadsworth, of Toronto. These men recently acquired control of the Strand Theatre, Toronto, which is to be remodeled throughout next spring. The Alhambra Theatre makes the fifteenth house on the chain controlled by them.

With regard to the Strand Theatre, which is one of three large downtown theatres of Toronto, it is intimated that the frontage of the house will be doubled and the seating capacity will be greatly increased. Property adjoining has been acquired for the purpose. Clarence Robson, formerly associated with the Mark-Brock Enterprises, will continue as manager of the Strand.

Colleton Resigns from the Specialty.

J. J. Colleton has resigned as manager of the Toronto branch of the Specialty Film Import, Ltd., Canadian distributors of Pathe and other releases. Mr. Colleton's plans for the future have not been detailed.

Wilson Appointed Manager of Strand.

George Wilson, formerly manager of the Empire Theatre, Windsor, Ont., has been appointed manager of the Strand Theatre, Kingston, Ont., which is one of the string of theatres controlled by the Paramount Theatres Company, Ltd. James Davidson, who has been in charge of the Strand temporarily, has returned to his duties with the Regal Films, Ltd., Toronto.

EXHIBITORS ENTERTAIN FRENCH HEROES

San Francisco Theatre Men Provide Amusement for 500 Veterans on the Way to Siberia

By T. A. Church, 1507 North Street, Berkeley, Cal.

FIVE HUNDRED French aviators and expert gunners arrived in San Francisco recently on their way to Siberia, and were entertained during their stay at many affairs staged in their honor. A municipal celebration was held at the Exposition Auditorium, this having been arranged by a committee consisting of Supervisor Andrew J. Gallagher, Ralph Pincus, of the Columbia Theatre, and Leo Weinberger, manager of the Strand Theatre. Through the courtesy of President M. L. Markowitz and Manager Leo Weinberger of the Strand the visitors were entertained there one afternoon, the attraction being "Shoulder Arms," with Charles Chaplin. This travesty on life in the trenches created great merriment among the foreign visitors. Edward Rainey, secretary to Mayor Rolph, welcomed the aviators to the theatre, and paid a glowing tribute to the management of the house for its patriotic efforts. The visitors were also entertained by the management of the Rialto Theatre at a pre-view of the Government film "Under Four Flags."

Exhibitors Meet Affiliated Official.

C. C. Pettijohn, chief counsel of the Affiliated Distributors' Corporation, which recently took over the Mutual Film Corporation, was a recent visitor in San Francisco and met the leading exhibitors of this city and the surrounding territory to explain briefly the new unit booking plan. The gathering was held at the local Mutual office, and in spite of the fact that the time for sending out announcements was short, manager Newton Levi succeeded in getting a representative assemblage. Among those who met to welcome Mr. Pettijohn at the gathering on December 2 were Eugene H. Roth, of the California and Portola theatres; Howard J. Sheehan and George Mann, of the Rialto Theatre; Louis Greenfield, of the New Mission and Fillmore theatres; Charles Frohman, of the Queen Theatre; Frank Levy, of the Royal and Polk Theatres; Aaron Goldberg, of the Peerless and Central Theatres; Joseph Bauer, of the Wigwam Theatre, and S. H. Levin, of the Coliseum Theatre, all of San Francisco; C. W. Midgley, of the American Theatre, Oakland, and the Alameda Theatre, Alameda; L. E. Lund, of the Broadway Theatre, Oakland; L. Levin, of the Regent Theatre, San Mateo; Charles Godard, of Godard's J Street Theatre, Sacramento, and James Beatty, of the Liberty theatres of Fresno and San Jose.

This was Mr. Pettijohn's first visit to the Pacific Coast, and he expressed himself as being greatly impressed with the scenic attractions, the exhibitors he met and with the excellence of the theatres. He declared that California exhibitors have a high reputation throughout the East and that he was glad to find them living up to it. Local theatres, he said, were not to be surpassed anywhere for size, beauty and the presentation of shows. His stay here was a brief one, and shortly after the meeting he left for Denver, by way of Salt Lake City.

Select's Business Climbs.

In spite of the fact that many theatres in the San Francisco field are still closed, the local branch of the Select Pictures Corporation is doing the best business in its history, and Manager H. L. Knappen is naturally quite elated. "The One Woman" is being shown at the T. &. D. Tivoli Theatre with success. R. A. Brackett, for some time connected with the local office as traveling man, has been transferred to the Seattle branch and his place is being filled by M. E. Cory, until recently with Universal. Barney Bernard, another salesman, is recovering from an attack of influenza contracted while on the road, and expects to be around again shortly.

Motoy Films Booked at Emporium.

The Emporium, one of California's largest department stores, is featuring moving pictures in its theatre each afternoon, the entertainments being designed especially for children, and are given free of charge. The management has booked the entire series of eighteen Motoy comedies handled in this territory by the M. & R. Feature Film Exchange, and expresses delight with the way these are being received.

William Russell in Town.

William Russell, the American star, blew into town recently from the studio for a stay of a week or so. While here he appeared in person on the stage of the Tivoli Theatre, where one of his latest productions was being featured.

Theatre Sues for Influenza Loss.

Exhibitors in general are taking much interest in a suit that has been filed in the Superior Court to determine upon whom shall fall the burden of rental loss as a result of the influenza epidemic. The Palace Theatre Company, which controls the Casino Theatre, Ellis and Mason streets, is the plaintiff, and seeks to recover from the owner of the property the sum of $3,691.50, representing rent paid between October 18 and November 15, the period during which theatres were closed in San Francisco. In a few instances property owners have voluntarily offered to stand a part of the rental losses.

Theatre Men Help W. S. S. Drive.

Joseph E. Levin, manager of the New Fillmore Theatre, served as captain in the recent War Saving Stamp drive and succeeded in placing large quantities of stamps with people connected with the moving picture industry. Wallace Reid came up from Los Angeles to help out with the work and appeared at several out-door gatherings and at a number of local theatres.

New Hippodrome Opens Soon.

Rapid progress is being made on the construction and furnishing of the new Hippodrome Theatre at San Jose, Cal., the latest addition to the great chain of combination vaudeville and moving picture houses conducted by Ackerman & Harris, of San Francisco, and the opening date will be about the first of the year. There is a possibility that the house can be made ready in time for opening on Christmas Day, but this is doubtful. Sam Harris, of this firm, states that the San Francisco Hippodrome has done a capacity business since the reopening, but that business over the circuit is spotted, with some cities in the Northwest going into quarantine again.

California Enlarges Orchestra.

The California Theatre has enlarged its orchestra to thirty pieces and is making the musical part of the program a distinct feature, under the direction of Herman Heller. It recently presented for the first time in this city the "American Wedding March," by John Philip Sousa.

Brief Trade News.

The Standard Film Corporation has been incorporated with a capital stock of $20,000 by H. L. McAllister, C. V. McCann, R. A. Whitehead and W. J. Ashenbrenner.

The name of the Apollo Theatre, Market street near Sixth, has been changed to that of the Central Theatre.

The Lincoln Theatre has placed an order for a large Seeburg-Smith organ and this will be in place before the close of the year.

REVIVING SUSPENDED THEATRE PROJECTS

Edward Hart May Be First to Erect Big Picture House in Cincinnati Following Removal of Ban

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

ONE of the results of the coming of peace was the lifting of the embargo on building which has for over a year prevented all construction work not directly connected with the war; and as several ambitious theatre building projects have on that account been suspended, plans for reviving them immediately became operative. That which seems to be nearest to actual consummation is the often-reported plan for the construction of a large house on Fountain Square, which is the block on Fifth street, between Vine and Walnut streets. Edward Hart, a prominent business man, controls a substantial piece of property in this block which would furnish an ideal location for a moving picture theatre. In fact, two theatres, the Bijou and the Star, are already located in the block, and it is understood that Mr. Hart has been in contact with a leading contracting concern, discussing the project, for which plans were prepared over a year ago. Two other houses proposed are slated for Fourth street, which is now without any picture theatres, and for West Sixth, but these are in a somewhat vague state as compared with the Hart project.

Lithographing Plant Closes Temporarily.

A direct result of the influenza epidemic and its depressing effect on the moving picture theatres throughout this section was the closing a short time ago of the plant of the Donaldson Lithographing Company, in Newport, which furnished posters for the exhibitors and film men in a considerable district. Officers of the company stated that the widespread effect of the epidemic, which has raged without cessation in some sections ever since September, has shut down so many theatres that it was considered advisable to close until the epidemic passes on.

Tells of Work Done to Improve Conditions.

At a special meeting of the Film Exchange Managers' Association of the Chamber of Commerce held a short time ago, with a luncheon in the Chamber of Commerce dining-room, the members were addressed by S. E. Morse, president of the Cleveland organization of exchange managers. Mr. Morse explained fully the work which has been done by the Cleveland film men toward eliminating abuses existing in the industry, and toward improving some of the technical work of showing moving pictures, especially in the projecting end of the business.

Epidemic Closes the Family Theatre.

With the recurrence of the influenza epidemic the local authorities thought it wise to close the Family Theatre, Milford, Ohio, in order to avoid further spread of the disease. The closing of the schools and churches has also been under consideration.

Detroit News Letter

By Jacob Smith, 117 Free Press Building,
Detroit, Mich.

BLAIR McELROY, of Fitzpatrick & McElroy, was in Detroit on December 12 and confirmed the report that his concern had been appointed sole representatives for the Ford Educational Weekly, and that they in turn had appointed Goldwyn to do the physical distribution. Under the new plan of distribution, which takes place January 13, 1919, the exhibitor is to pay $12 per year, or at the rate of $1 per month, which money goes to Goldwyn for its expense in making shipment, inspection, handling reports, etc. Aside from this cost the weekly is absolutely free, and is given to exhibitors regardless and independent of any program or features. Fitzpatrick & McElroy have their headquarters in Chicago, 202 South State street, and operate a circuit of twenty-two theatres in Michigan, Illinois and Wisconsin. The firm comprise Kenneth Kitzpatrick and Blair McElroy.

Changes in Kunsky Theatre Managers.

There has been quite a change in the house management of the John H. Kunsky theatres, Detroit, as a result of the recent resignation of Fred M. Shafer at the Adams. Charles H. Darrell, former manager of the Alhambra, goes to the Adams, while Sid Lawrence, former manager of the Majestic Gardens, Grand Rapids, goes to the Alhambra. Tom Moule will continue to manage and book the Washington and Madison theatres; D. C. Shook will continue at the Strand, while L. H. Gardner will continue to look after the Garden, Empress, Royal and Liberty. Mike Schoenherr is a permanent fixture at the Columbia, which is the Kunsky vaudeville house.

Changes in Staff at Paramount Exchange.

H. A. Ross, Detroit manager for Paramount-Artcraft, announces a shifting in his employes in view of certain necessary changes for the betterment of the exchange. Elmer Brient has been transferred from Detroit to the St. Louis exchange, where he will do sales work, as he did in Detroit. Edward Fontaine, recently assistant manager at Fox, goes to Paramount as supervisor of bookings, in addition to which he will occupy a new sales position to be created. T. J. Plank, a newspaper and advertising man for twenty years, and now advertising manager of the Logansport Daily Tribune, will be in charge of publicity and service departments at the Detroit Paramount Exchange, effective January 1.

Planning to Retire from the Business.

Morris and Tom Lynch, who operate the Catherine Duplex Theatre, Chene and Catherine streets, are planning to retire from the business. They were one of the pioneers in the motion picture exhibiting end of the business, having the third theatre in Detroit, on East Jefferson avenue, near the Belle Isle Bridge.

Madison Theatre Works Up Music Program

Music is playing a most important part in the weekly shows at the Madison Theatre, Detroit. Ward Johnson, the orchestra leader, is not only a thorough musician, but a showman as well, and he is injecting bits of specialties here and there that are proving the talk of the town among the lovers of first-run pictures. For instance, in connection with the Bruce Educationals shown each week at the Madison, he picks out something in the weekly that the orchestra can play to in addition to music by the organ. Sometimes he will have a trio of his musicians play an accompaniment to the scenic—anyway, he is giving the people of Detroit some real musical novelties.

Richardson Is a Papa.

Art Richardson, who handles all bookings at the Goldwyn Exchange, and one of the best known film men in Michigan, became a proud papa Wednesday, November 27, when the stork brought him a fine seven-pound baby girl, who has been christened Virginia Catherine. Best wishes to Art and the Mrs.

Garfield Books "The Cavell Case."

Charles Garfield, of the Orpheum Theatre, Flint, has booked through Select the big special, "The Cavell Case," with Julia Arthur as Nurse Edith Cavell. Charlie booked it immediately after seeing it, and now he intends to advertise it as he has never put over any picture in the past.

New Prints of Jewel Releases Received.

W. D. Ward, Detroit manager for Jewel Productions, says he has just received brand new prints on every release. "Last week was the record for new business with Jewel pictures," he said. "'For Husbands Only' is booking exceptionally strong, and we are getting many repeat bookings on 'The Price of a Good Time' and all of our Jewel productions."

Improvements Made in General Exchange.

A. J. Reed, manager of the General Film Exchange in Detroit, has completely rearranged his exchange, and from time to time plans other improvements. The General is now releasing Sherry Pictures and Perfection Pictures, in addition to its regular line of features and short subjects. J. C. Sellars is assistant to Mr. Reed, and two salesmen are covering the state. Mr. Reed and Mr. Sellars take care of the sales in Detroit.

Broadway-Strand Has Novel Stunt.

Phil Gleichman, of the Broadway-Strand Theatre, Detroit, has a novel scheme that is causing patrons to value the house programs more than ever. Each week every program is numbered, and the management announces a half dozen lucky numbers. Any patron getting a program with any number specified as the lucky one simply has to present it at the box office and get an admission ticket gratis.

Abandons Orchestra and Raises Price.

Jack Mowat, manager of the Lincoln Square Theatre, Detroit, has dismissed the orchestra, and is now using the organ exclusively. The same time he took this step he raised the price of admissions to 15, 20 and 30 cents, cutting out all 10-cent seats. Mr. Mowat says the new policy is working out splendidly, and nobody seems to have missed the orchestra, neither do patrons complain over the new prices.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building,
Washington, D. C.

Famous Players' Exhibition Room Opened.

THAT the new Famous Players-Lasky Corporation production, "The Greatest Thing in Life," is one of the most interesting and gripping features shown in the National capital was attested to by the group of men who were the guests, jointly, of Oscar A. Morgan, local manager for the company; Ben Rogers, of the Fox Film Corporation, and the Washington correspondent of the Moving Picture World.

The party was given by the correspondent of this paper, with the use of the film furnished by Mr. Morgan, to show his friends how comfortable a motion picture exhibition could be made when Mr. Rogers permitted the use of his new exhibition room for that purpose. It was the christening of this exhibition room, located on the third floor of the building housing the exchange, and, incidentally, so far as Washington is concerned, it was the premiere of the picture. George C. Shaffer, the Fourteenth street florist, sent a large vase of red roses to decorate the exhibition room.

Among those present were Representative Joseph Walsh, of Massachusetts; Frederick W. Dallinger, of the same state, who, as a member of the House Committee on Education and Labor, played so prominent a part in the defeat of the Hughes-Smith censorship bill; C. C. Dill, of Washington (state); Burton E. Sweet and Cassius C. Dowell, of Iowa. Louis Warner, secretary to Senator Weeks, of Massachusetts, was also among the guests.

Would you find a new and better position? Try an advertisement in The World's Classified, the quick road to results.

EXPLOITING "LITTLE MISS HOOVER"

How Marguerite Clark's Latest Paramount May Be Advertised With Specially Devised Publicity Plans, Showing Newspaper Notices and Prepared Display

By Epes Winthrop Sargent and Walter K. Hill

THERE was a particular need for "food propaganda" when "Little Miss Hoover" was being prepared for the screen, and with the arrival of peace the need for food conservation, we are told by Washington, is just as pressing as in days of war. While there are absolutely no war scenes in this latest Marguerite Clark Paramount, there are remembrances of the strife which may now be looked upon without the strain of battle to intensify the meaning of the word "slacker."

Food made good the promise of victory, and food must still be saved to sustain life in the devastated areas swept by war, while the folks at home battle against the profiteers, skimping and saving to permit of export to the needy thousands left stranded by enemy depredation. On these advanced lines Marguerite Clark carries forward "Little Miss Hoover."

To aid showmen and their press agents in making the most of their immediate opportunity two representatives of the Moving Picture World "sat in" at a showing of "Little Miss Hoover" exactly as it will be released to exhibitors—and not entirely as set forth in Paramount's own press books. The material presented in the following "aids to exhibitors" has been especially prepared with the exhibitor's needs solely in mind.

Synopsis of "Little Miss Hoover."

From "The Golden Bird," a story written by Maria Thompson Daviess, the scenario of "Little Miss Hoover" was prepared by Adrian Gil-Spear. Under the direction of John S. Robertson, with an able company in her support, Marguerite Clark has prepared a screen drama plentifully tinged with clean comedy following this general outline as to plot:

That he might better succeed in his appointed task, Adam Baldwin discards his uniform and goes into Harpeth Valley to stimulate crop production under the urge of war necessities. In Harpeth Valley is located the Craddock Farm, in which Nancy Craddock holds half interest. She has lived in luxury with her grandfather, until at the time the play begins their Washington home is swept away by an unhappy turn of fortune.

On the day she learns the news of these reverses, Nancy has been enthused by a speech President Wilson has made urging food conservation. Later she visits a poultry show, purchases a dozen hens and "Golden Bird," a prize rooster, intending to start chicken raising as her "bit." These fowls she now determines to use as a basis of new prosperity for herself and grandfather, as she hurries away to Harpeth Valley and Craddock Farm.

Matthew Berry has repeatedly declared his love for Nancy, and at each proposal of marriage has been refused because he was not in a uniform. When the draft board turns him down, Matthew follows Nancy to Craddock Farm and becomes a workman that he may gain strength and "fatten up" to pass the army examination. There he finds Polly Beardsley, maid of all work, with whom he falls totally in love—without advising Nancy of his change of heart.

Adam Baldwin, the Government specialist, has, meanwhile, helped Nancy reclaim some of the "slacker land" by putting it to crops; aided her in building chicken houses and "runs," and, inspired by the girl, has led the lazy men of the neighboring village in a lively pursuit of agriculture. The war is "getting hot," and the other men finally question Baldwin as to why he is not in uniform. Under instructions not to disclose his identity, Baldwin suffers indignities that almost lead to a coat of tar and feathers for the mysterious young man. But Nancy, knowing of the move, warns him, and he makes good his "get away."

Later on at a meeting of the villagers at Grange Hall to hear a famous "Government expert" everybody is surprised to have Adam Baldwin appear as the chief attraction—Nancy being the most surprised of all. At the conclusion of a masterly speech urging food production and conservation, Nancy is unexpectedly hurried up to the platform as the heroine of Harpeth Valley, the fine showing of crops being credited to her enthusiasm.

In consternation, she runs out of Grange Hall and jumps into the family carriage. Matthew Berry follows her, bringing along the blushing Polly Beardsley, and, while Nancy sits in the carriage, Berry tells her something he has long wanted to say (but she would not permit him to utter)—that he loves Polly. Then comes Adam Baldwin to speak for himself, and so ends happily the story of "Little Miss Hoover" to be presented at the (insert theatre and date), with Marguerite Clark the star.

She paid $1,000 for a rooster
and
Only $5 for the hens
The Hens Did the Work
and
The Rooster Took the Credit

That's what happened when

MARGUERITE
CLARK

lost all her money and had to go back to the farm. She raised chickens and a mortgage, won the man she loved and cured Harpeth Valley of the Sleeping Sickness.

See how it all happened in

Maria Thompson Daviess' dainty story

"LITTLE
MISS HOOVER"

(Produced by Paramount)

"Belgian Sisters of Luzon"
(A Paramount-Burton Holmes)

"Yankee Doodle"
(The latest Mack Sennett Comedy)

GRAND

Grand at Main Street

Shorter Synopsis for Program.

Marguerite Clark in "Little Miss Hoover" will be seen at (insert theatre and date) in a light comedy drama founded upon the need of food conservation. Two leading men and another pretty girl, Frances Kaye, will carry the heart interest through many engaging scenes. The story: Nancy Craddock has been left suddenly penniless by an unexpected trick of fortune, and, to support herself and grandfather, takes possession of a farm in which she holds half-interest with her uncle; raising chickens being her means to the desired end. Adam Baldwin, expert farmer, has been sent by the Government to urge an increase in the crops in Harpeth Valley. Food conservation is necessary to win the war and later feed the destitute in devastated lands. Nancy and Baldwin stir the farmers to spendid effort, but Baldwin ultimately gains the enmity of his fellow-workers because he is not in uniform fighting "over there." When Nancy saves him from a coat of tar and feathers, Baldwin leaves to not return until a famous agricultural expert is announced to make a great speech in Grange Hall. Baldwin is the lecturer—and Nancy falls into his arms to snuggle her head against his fine uniform.

Some Details in Short Paragraphs.

Hal Reid was known as a stage star in towns of every size throughout the country a few years ago. Not alone as star, but as author of "Human Hearts," he was known among the foremost American professionals. Then the scenes changed for him, and he undertook writing scenarios and acting in motion pictures. His latest work is in support of Marguerite Clark, who presents "Little Miss Hoover" at the (insert theatre and date). Mr. Reid plays the role of a Southern gentleman who has abandoned the cotton plantation and become a Northern farmer.

What will appear as an inconsistency in Marguerite Clarke's Paramount photoplay, "Little Miss Hoover," when it is presented at (insert theatre and date) will be her appearance in fine gowns and pretty neglige amid homely scenes "down on the farm." As Nancy Craddock, Miss Clark plays the role of a girl who has turned to chicken raising and farming to recoup her lost fortunes, and to see a "country" girl in fashionable clothes while other women in her neighborhood wear the usual costumes of the hard working country folk might seem an inconsistency. But it must be remembered that Nancy is "Hooverizing" in food and everything, so she goes forward with farm life, using the fine gowns of fashion wherever she can make them fit in. And a prettier picture than Marguerite Clark in her many pretty dresses could hardly be imagined.

In making the scenes for "Little Miss Hoover," the Paramount photoplay in which Marguerite Clark will appear at (insert theatre and date), Washington was selected for authentic "shots" of essential scenes. The Maryland countryside also provided "locations" for the many rustic framings for innumerable scenes of pastoral beauty and vivid naturalness.

But the most popular scene in the picture is likely to be about the best moving picture that was ever taken of President Wilson making a public address. The President was "cameraed" while standing on a slightly elevated platform making an address to a large and very enthusiastic crowd. Those who have seen the picture and are familiar with President Wilson's gestures and attitude in making addresses declare that "Little Miss Hoover" brings him to the screen in his happiest and best light as a public speaker.

There is a scene in Marguerite Clark's presentation of "Little Miss Hoover" offered as the attraction at (insert theatre and date) that is sure to delight all beholders. It is one of the most unusual scenes ever embodied in a motion picture. As Nancy Craddock in this newest Paramount photodrama, Miss Clark has the role of a girl, once rich, who has suddenly been cast upon her own resources. To make money she enters the chicken business, buys incubators, establishes an elaborate plant (on credit), and soon wins success where so many others have failed. But the incident that is bound to create shouts of glee and pleasurable surprise is this: At a critical moment in the hatching, Nancy Craddock's incubator breaks down, and the girl takes the eggs carefully to bed with her. She wraps them in a bath towel, surrounds them with hot-water bottles—and falls off to sleep with the eggs under the bedding beside her. At early dawn she is awaked by young chicks running out from under the counterpane; rolling and tumbling over her face, and actively exercising their tiny legs. Miss Clark turns down Nancy Craddock's coverlets, and there is the cloth which had previously warmed the eggs moving and inundating with its lively collection of chicklets. There in the bed are shown "peeps" half out of the shell, with more of them "just out" and running over the coverlets and sheet. It is a surprisingly interesting novelty, sure to be remembered by everyone who sees Miss Clark in her latest photoplay.

So popular is Marguerite Clark that her managers are scarcely able to turn out pictures fast enough to meet the demands of the public for appearances of this favorite actress. Her recent marriage to a U. S. Army officer has excited further interest in her screen plays, and when she comes to the (insert theatre and date) in "Little Miss Hoover" her admirers will be delighted. For the Paramount Co., who now present her on the screen, Miss Clark has made more than twenty-five pictures —to be exact "Little Miss Hoover" will be her twenty-seventh issue in the Paramount series.

Catch Lines for Advertising.

She Went to Bed with the Eggs and Got Up with the Chickens.

She Paid $1,000 for a Rooster and $5 for Hens. "Votes for Hens!"

When She Played Assistant to an Incubator She Delivered the Goods.

See President Woodrow Wilson Making a Public Address.

When the Town Band Played "Money Musk" the Incubator Went Cold.

How Eleven Hens and One Rooster Turned the Tide of Lowering Fortune.

If It Costs $2.13 Per Year to Keep a Hen, How Much Will It Cost for a Chicken?

Figures Won't Lie and Hens Will Eat. That's Why Raw Eggs Are 10 Cents Each on Broadway.

ADVERTISING ANGLES.

There are two large angles to be played up in this production—the star and the food propaganda. The production has been shown before the Food Administration, and cordially endorsed by that organization. Prominent mention should be made of this fact, but the more interesting angle to the public at the present time is the star; coming as it does on the tail of a long series of conservation pictures. At the same time make use of the propaganda angle, not alone in appealing to local boards and patriotic societies, but as the excuse for additional space in the newspapers. Point out to the editor that this is the **first** propaganda picture dealing with the need for conservation **after** the war. The picture has been adroitly retitled along these lines, and the propaganda is well defined, though it is made to appear as the motive for the plot and is not intrusive. Get such space for the star as your advertising entitles you to in the reading columns, and then start a drive for additional mention for the propaganda. The picture is pleasant and of interest, but it is rather light in weight, so do not make the error of advertising this as the best picture in which Miss Clark has ever appeared. If the story is not over-boomed it will give complete satisfaction, but if the audience is led to expect too much, it will be disappointed, and the play will not then seem to be as good as it really is.

Lay stress upon the fact that this is not a war picture, but a post-bellum story, a story of the moment, dealing with a situation more acute now than during the war, because of the natural tendency to lessen effort now that the stimulus of contest has been removed.

She Went to Bed With the Eggs
And Got Up With the Chickens

Did

Dainty and Winsome

MARGUERITE
CLARK

In Paramount's Presentation of

"Little Miss Hoover"

She Started to "Do Her Bit" Raising Chickens
She Finished With a Husband and—?

Other Enjoyable Incidents:

"BELGIAN SISTERS OF LUZON"
(Paramount-Burton Holmes)

"YANKEE DOODLE"
(Mack Sennett's Latest Comedy)

THE GRAND

The picture was made in Washington and in the Virginia suburbs. Tell that it presents a charming picture of life in the shadow of the dome of the Capitol, and of that Maryland which has changed little since the war; a new locale to a photoplay. Tell, too, that it shows some striking pictures of President Wilson addressing an outdoor audience.

Get these facts over in your press stuff and advertising. In the advertisements play up Miss Clark's name heavily. The name will bring you more business than the propaganda, so play it up far more heavily, but connect it with the propaganda through Miss Clark's efforts as a chicken farmer. Make chickens your second keynote in your newspaper advertising. Try such lines as, "Did you ever raise chickens? See how Marguerite Clark made a real step-mother to a fancy brood in, etc." "Hens helped win the war. See them scratch in 'Little Miss Hoover'." "With eggs close to a dollar a dozen, why not adopt a hen? Marguerite Clark did in 'Little Miss Hoover' and made good. So can you if you take her tips. See how she did it." "Marguerite Clark loved all feathered things, but she didn't want to see the man she loved tarred and feathered. She didn't like that sort of feathered thing. See how it came about in 'Little Miss Hoover'."

For the Lobby.

Get the chickens into the lobby. If you can rent or borrow a hover, set one up in the lobby with some day-old chicks. You can get the chicks by mail. Most Sunday newspapers advertise these, or see a poultry journal or the country gentleman. You can sell such chicks as live after the showing. Set up the hover with a sign, "This is a chicken's step-mother. See what a nice step-mother Marguerite Clark made in 'Little Miss Hoover' (showing date)." Or get a setting of eggs in an incubator and set that in the lobby with a display card, "This is the way Marguerite Clark started to raise hens in 'Little Miss Hoover,' but see how they were hatched out. You never could guess." The live chicks will be far more attractive than the incubator, so use these if you can.

If you have a space in the lobby, set up a pen of prize winners. You can give them a prize if no one else will. In a rural or suburban community you can inaugurate a creditable poultry show with small prizes and several of them. Make it a free-for-all, or specialize in white leghorns if you think you can get enough. You can rent some birds if you live in the city. If you have a vacant store near by, hire that and hold the show there. If you can work in with the Red Cross, charge an admission for their benefit and let them work the papers for extra space. In the city theatres a pen of live chickens will be more of an attraction than a dozen six sheets.

Work on the line from the play that three birds won the war—the American Eagle, the Chanticleer of France and the humble hen. Show all three in your lobby, the first two on flag staffs. You can make profile birds for the staffs and gild them at a pinch.

If you cannot get hens, you can at least hire a couple of cases of eggs and show them under glass. Advertise them as eggs "from the Craddock Farm, Harpeth Valley, Md. Grown by Marguerite Clark."

Flank any of these displays with the one sheets showing Miss Clark and Mr. O'Brien holding hens. For outside work use the 24 sheets in preference to the sixes, which are not characteristic, but use some of the three. Both three and 24's are good.

Stunt Suggestions.

Instead of a billboard advertising wagon build a coop with chickens on a flat, and send this through the streets with banners reading, "See Marguerite Clark as a chicken farmer at (house.) She's some chicken herself. Don't miss this." Use the chicken one sheets on the sides, and instruct the driver where possible to stop at the curb for a few minutes to get a crowd.

Place pens of plain or fancy birds in store windows. You can get into the leading dry goods store if you go about it right. Use a sign, "These chickens are from (name of owner or dealer), but you should see the chicken family Marguerite Clark raised in 'Little Miss Hoover' at (house and date). See how she did it, then do it yourself. Down with the high cost of eggs."

If you have a dealer in poultry supplies in your town work in with him for window displays, lending him stills for an attractor. Make a special bid with helps for amateur raisers, and arrange with the dealer to take part of your space or to tie up with your space. Give him a slide as an inducement. Work the same idea with dealers in fancy stock, if there are any, with an appeal to see Marguerite Clark's five thousand dollar rooster.

If you can get a few musicians send the Harpeth Valley Band through the streets with placards. Dress them as rubes. Letter one of the cards, "This is the welcome Marguerite Clark received when she came to Harpeth Valley to raise chickens and save the country. She did both. See 'Little Miss Hoover' (house and date)." Have the band play discordantly. If you cannot get men who can play, perhaps you can dig up a kazoo band.

General Suggestions.

If you have a country trade make a special appeal to them with a mailing card, telling them to come and see how a city girl made good on a farm that had gone to seed.

Work slides a week ahead showing chickens. If you cannot get these ready made, get your local photographer to copy some from some poultry journal, which you can borrow from the public library or some fancier. Letter each with a description of the bird shown, and add, "But see Marguerite Clarke's $5,000 rooster in 'Little Miss Hoover' (date)." Let your pianist or drummer work the rooster crow while the pictures are being shown.

Turn a greased rooster loose in front of your theatre before the opening matinee or night show and offer a pair of tickets to the boy who catches it.

Advertise the feature well in advance, and you'll get a crowd.

Work on the editors of farm and garden departments in your local papers, as well as on the photoplay editors.

Billing.

The following is the correct billing as offered by Paramount:

Adolph Zukor Presents
MARGUERITE CLARK
in
"LITTLE MISS HOOVER"
A Paramount Picture
By Maria Thompson Daviess
Scenario by Adrian Gil-Spear
Directed by John S. Robertson

Sample Advertisements.

The advertisements displayed in one-column measure may be set in two or three-column width, if desired, merely by increasing the sizes of the types.

The cuts from the mats supplied by Paramount Service Bureau can be used in connection with the same if illustration is desired.

Finishing "When the Boys Come Home."

Director John Emerson has brought the filming of the third John Emerson-Anita Loos production, "When the Boys Come Home," to its final stages at the Fort Lee studio of the Famous Players-Lasky Corporation. Ernest Truex has the leading male role.

Scene from "She Loves Me Not" (Pathe).

Hoffberg Renews Goldwyn South American Contract

J. F. HOFFBERG, general manager of the Co-operative Film Company, of New York, announces that his firm has renewed its present contract with Goldwyn for the exclusive distribution rights for the 1918-1919 productions, including all Geraldine Farrar, Pauline Frederick, Rex Beach, Mabel Normand, Mae Marsh and Tom Moore pictures, for territory embracing Chile, Peru, Equador and Bolivia.

The Co-operative also states that arrangements with their former South American representative have discontinued, and that they are now represented by Ataliver Zepeda, and also announces that in addition to the Goldwyn pictures it has secured some of the biggest independent specials on the market.

Mr. Hoffberg is of the opinion that the former control of the South American market held by European producers will never again be realized, and gives as his reason the fact that about ninety per cent. of the exchanges in that continent have solidly contracted for North American productions for years to come; further, that fifty per cent. of the exchanges are either American owned or have American connections. In substantiation of this contention, he points to the outcome of a popularity contest held by La Semana Cinematografica, of Santiago, where nine of the first ten leading actresses are American, and among the first thirty-three names only seven Italian, French or Scandinavian actresses appear. While Francesca Bertini, Pina Menichelli and Lydia Borelli will undoubtedly remain popular, he says, they will not reach the height of popularity enjoyed by Geraldine Farrar, Mabel Normand, Pearl White, Norma Talmadge or several other American stars, and that the same applies to male stars, of whom George Walsh is the most popular.

Old Friends Now Business Partners.

Friends for twenty years—"pals," in fact—and now for the first time associated in business—that is the story, in brief, of James Vincent and James R. Sheehan. Mr. Vincent, a director, is the head of Vincent Pictures. He is making a screen version of "The Spirit of Lafayette." Mr. Sheehan is a widely known and experienced showman, having been for many years general manager of the P. F. Shea Circuit of Theatres.

Mr. Sheehan is a born showman, and he has developed his natural talents through contact with every phase of the theatrical business. He has been an actor, a producer of repertoire and vaudeville, a theatre manager and the executive head of a large circuit.

While you have a job advertise for a better one in The World's Classified, a quick route to good results.

Tom Moore in "Go West, Young Man" (Goldwyn).

Rambles Round Filmtown

With **WALTER K. HILL.**

LIFE IN THE INDUSTRY.

Second Spasm of Our Serial.

By Joseph F. Lee.

SYNOPSES OF PRECEDING EPISODE.—O. Fuller Bull, general sales manager for a certain Fillum Company, has been knocked out of a foreign sale by another film promoter whom Bull had introduced to his own "prospect." The tricky cuss had induced Bull's customer to sign on the dotted line just at the moment Bull expected the Foreign Buyer to do the same thing on a contract that would invest the Hoboken and other Foreign Rights to "Skipped by the Light of the Moon."

Second Episode.

FOR thirteen seconds Bull sat with his clenched first resting on the desk blotter the Charter Oak Insurance Company had issued for other and such purposes. He had watched great captains of industry pose in the same attitude in various super-features many a time and oft.

Finally he broke his own silence; smashed it, utterly.

He thus raved:

"That's what you get," said Bull to "the best little stenographer you ever saw," while his eyes gleamed and his teeth flashed back the glint of the desk light he kept burning, even at mid-day, for atmosphere; "that's what you get for treating a customer right. I gave him the time of his young life—a ride to Grant's Tomb and a midnight lunch at the Automat. And now he's done gone signed the other fellow's proposition.

"I'm done. From this minute there will be no more attempts to do business in this office by bribes, or inducements."

Looking at his watch, Bull declared an armistice with business and sounded the lunch call. He was reaching for his cane and hat when his secretary dashed in with an "important letter."

"Whoseit from," said Bull.

"From an exhibitor—kicking," replied the secretary.

"You needn'ta said 'kicking'—they always are," said Bull, as he reached for the letter and read as follows:

"General Sales and Exploitation Manager; Dear Sir: Having a complaint to make I thought I'd write you these few lines as after playing your last feature I have just added up all of my bills.

"I followed to the letter (and postal cards) your exploitation plan. Just as you said I would, on your wonderful idea, I 'got them in'—but here's where I feel like loosening up a justified kick. The total postage on the letters and postals, for the whole outfit, was 12 cents.

"My opposition across the way (Athens Theatre) gives a twelve-reel show and charges 5 cents. When I had your other superfeature I tried raising my prices and all of my customers went to Athens.

"I was a long way back, and when I decided to play 'Skipped by the Light of the Moon' I decided not to raise prices.

"Well, after using all your booster ideas and paying the bills for printing, postage and renting your superfeature I figure that I did a 'helluvo biz'—but am $21 out on that day. You know, Mr. Bull, that this can't go on.

"You write such smart letters, and after looking at your picture in the trade papers, I wonder why you can't be such a brilliant fellow as you look and think up some slick stunts that won't cost more than three or $4—one that would pack my theatre all day and make the Greek across the way sore.

"Why not figure out a cheap stunt for one of your features you offer me for $12.50 a day rental. I figure out 'any darned fool can get them in' on your last exploitation plan, but someone told me once that a fellow 'who done a big business on some cheap, clean stunts was a showman.'

"I heard of a fellow who advertised: 'Come to Maxim Theatre and Hear the Singing Arc Lamps.' They say this stunt can be done for two or $3 and draws big. You seem to be a smart fellow, so mebby you can tell me how this 'Singing Arc Lamp' is done.

"Now something cheap like that would hit me right, and I'd play a lot of your $12.50 features or even some of your $15 superfeatures. Awaiting an early reply, I am, yours truly, Henry Shackomaxin, Somewhere, Nebr."

O. Fuller Bull tossed the letter onto the Charter Oak Insurance Company desk blotter and weighed it down with a petrified sea-shell Bull had picked up on the strand during a week-end at Long Beach.

"In spite of his nerve," said Bull, "I'll answer that fellow when I get back from lunch."

"Where'll I say you are," said "the best little stenographer you ever saw," as she looked up from a copy of the Moving Picture World, dated December 21, 1918, opened before her gaze at pages 1358 and 1359.

"Page me at the Astor," said Bull.

(Next Episode. This Theatre. Soon.)

—w s s—

May McAdoo a Flash-Back?

Leonce Perret had the right hunch when he asked Secretary McAdoo to become czar of THE industry. Witness what Mr. Mac said to the employes of the Treasury on his way out:

"It might be said that I am fading out, as they speak of a moving picture at the end of a scene, but I am not going to fade out."

—w s s—

He Must Go to the Movies.

Some women are just kissed. Others—help.—Don Marquis, Evesun.

—w s s—

Fuel Orchestral Arrangements for "Cannibals of South Sea."—Morning Telegraph Headline.

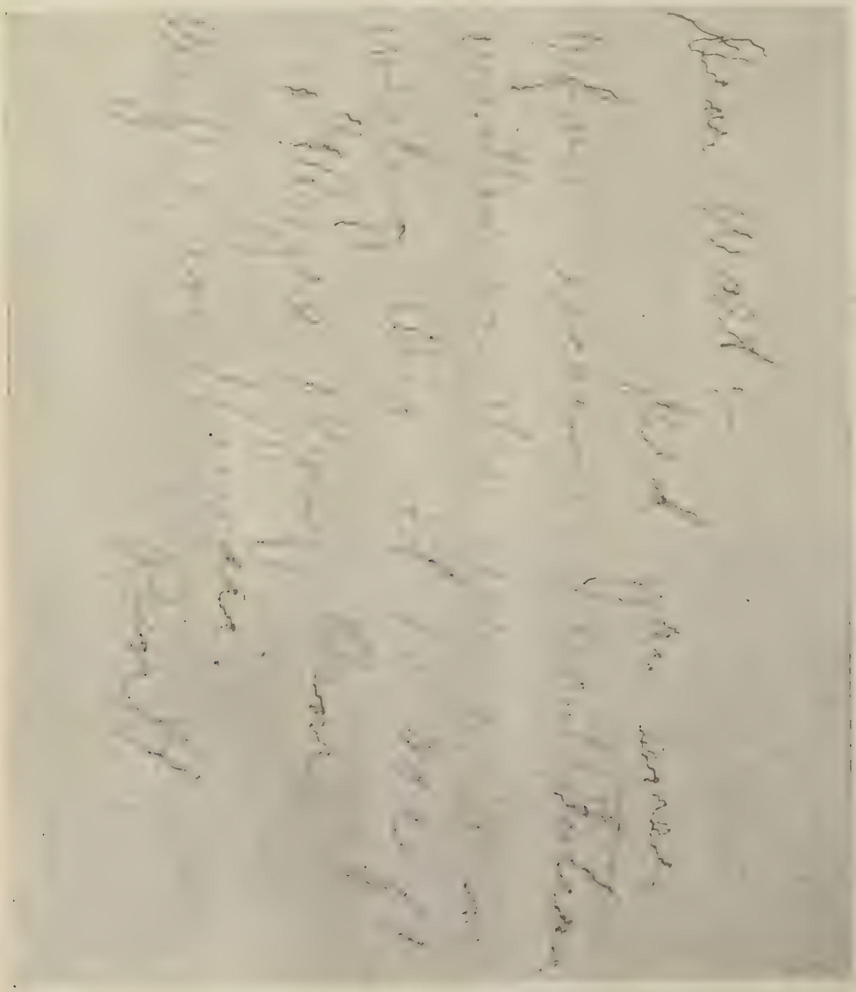
To be played by hot-air musicians?

—w s s—

Introducing a Rare Contribution.

"Dear Walt," writes Ben H. Grimm, as reproduced herewith, "Did you ever before receive a contribution written in the air? I am writing this at 10,000 feet—and 'They're Flying Them Higher in Hawaii'."

It was Ben who left us all flat last summer to volunteer in the service of Uncle Sam, being the first of a number of our local celebrities who became members of the well known Army of Hun Exterminators.



Injecting New Blood into the Game.

WE observe from perusal of the trade papers that THE industry is to be enriched by the arrival of several strangers. Among the stockholders in a new producing concern are noted:

The sales manager for certain nationally advertised food products;

The owner of a large farm not far from Boston;

The proprietor of a Boston brokerage concern;

The sales manager of nationally-linked merchandizing corporation;

The principal legal light in the City of Culture;

And a State tree-constable;

We welcome them all.

—w s s—

Sighs of Relief from N. A. M. P. I.

"The King is dead. Long live the King." Now lads, go on with the "six-bucks" dinner.

—w s s—

W. W. Ward, No. 14 Central Park West, will furnish details (inclose return postage) to all moving picture people who are eligible to membership in the United American War Veterans, of which a special moving picture division will be formed. Veterans of any armed conflict in which the U. S. A. has been engaged are entitled to membership.

—w s s—

In an expression of his opinion one of the tradepaper reviewers says:

"To be honest, I never thought such a feat possible."

Swap the comma for a period.

—w s s—

Why Wait Until Saturday.

"At the end of the week deposit the money in the bank," is No. 11 in a series of "Things to Do" in a certain tradepaper's exploitation plans for the picture it praises.

If the ideas for "putting the picture over" are so extremely good they would drive a man to the bank every day, methinks.

—w s s—

Witness the publicity copy in the tradepapers anent President Wilson's trip across on the George Washington.

"World Peace" had little to do with the voyage. Mr. Wilson went abroad to see moving pictures.

—w s s—

Hitting the One-Night Stands.

Joe Lee could do it—making "one-nighters" out of:

Minneapolis	December 16
Des Moines	December 18
Omaha	December 19
Salt Lake City	December 21
Denver	December 23

Christmas, En Route.

—w s s—

When a Name's Only a Name.

An odd coincidence cropped up at Metro 'tother afternoon when Bert Lytell's "The Spender" was shown.

The role of Helen Stetson was played by Mary Anderson, who succeeded Clara Morris, originally cast.

—w s s—

Film Star with New Idea.

THE hand-written notes Dorothy Phillips sent to so many of us urging attendance upon her midnight tea party at the Broadway Friday evening of this week represent a new and clever idea in film promotion.

Personally, however, we shall never believe Miss Phillips wrote the clever little letter with her own hand—until she writes us another one saying so. We are such a case-hardened old hombre that we see the fine hand of press agentry everywhere we turn.

But for this once (because we have seen so many miles of films in which Miss Phillips has appeared with unvarying artistic success) we will add this much more to the leagues, kilometers and wots of words we have written about her to say that "The Heart of Humanity" will be thrown in for good measure with the eagerly anticipated cup of tea.

Rambles Round Filmtown

A WURRUD FROM DENNIS.

On the Flight of the Flu.

By James C. Quinn.

The flu has flew from me an' you,
  No more o'er us he'll hover
Wid divers pills an' medic's bills;
  We chased the brat tuh cover.

An' wunce ag'in will movies move
  In flick'rin' agitation;
An' laid an' miss resume their bliss
  Wid vaccined osculation.

—w s s—

Comfort for the Superstitious Found in the Ways of Wilson

MRS. RAMBLER has translated from Courier des Etats-Unis the following pertinent facts, high spots as it were, in the career of President Wilson. We present them for the encouragement and benefit of superstitious players, producers, publicists, directors, camera men, film cutters and salesmen who are part and parcel of THE industry. Woodrow Wilson

Arrived in France Friday, December 13.

There are 13 letters in his name.

There are 13 letters in "The White House."

He was elected Governor of New Jersey in the 13th year of his Princeton professorship.

His first nomination was achieved June 13, 1912.

He was inaugurated President for the first time in 1913.

There were 13 Governors present at that inauguration.

Military representatives from 13 States were in evidence.

Students of Princeton went to the inauguration in two trains of 13 coaches.

The marriage of his daughter was the 13th celebrated in the White House.

The names of the contracting parties numbered 13 letters—Jessie M. Wilson and Francis Sayers.

The United States was the 13th Power to enter the war against the Hun.

Now—would you walk under a ladder?

—w s s—

Do Miners Vary in Size?

We are enlightened by Terry Ramsaye's publicity to this extent:

"'Fuss and Feathers' (is) a charming story of a little miner's daughter."

—w s s—

How Does It Happen?

That:
Fish is piscatorial;
Film is photographic;
While
Success is phenomenal.

—w s s—

Beulah Livingston "Uppercased" her attraction, "A Romance of the Air," three times past Les Mason. Going some! eh, wot?

—w s s—

Publicity on the Coast.

Charles Ray, the Ince wonder boy.—Ince Publicity.

Why "wonder"—I wonder.

—w s s—

It Happened on "British Day."

INCIDENT to the presentation of "The Price of Victory," screened at the Forty-fourth Street Theatre Sunday evening, December 8, there were several speeches and a couple of vaudeville specialties. It was "British Day" and great was the Anti-Germanic enthusiasm. Captain Tupper, who came to America to tell of the hellishness of the Hun in their treatment of British sailors, told horrifying truths with great detail and earnestness.

And the orchestra played three German overtures while the film was being screened!

Thanks, Craftsman, for the Suggestion.

OVER at General Film headquarters they publish a weekly house organ for circulation among the employes all over the country. They call it The Voice of the General, or more briefly The Voice. It is edited by Fred Schaefer. Evidently he gets a lot of fun out of it:

"My main idea is to make it interesting," he says, "and for this reason I try to get the various executives at the different branches to write contributions for it. Some, of course, are better at this than others, and some don't know what to write about. However, I manage to get a rise out of all of them in the end. If I don't hear from a man I just spell his name wrong in the paper, and he very quickly writes in about that."

—w s s—

Chester Barnett, leading man for Zena Keefe, is credited, by W. W. Hodkinson's publicity department with the following invention:

The sections of daily newspaper reading commonly referred to as the Birth, Marriage and Death columns are termed by the leading male player in "The Challenge Accepted" as the Hatched, Matched and Snatched section.

—w s s—

Wherein Fond Hopes Are Shattered.

Betty Blythe is provoked, put out, peeved, or whatever you call it, when a young lady really gets mad. And justly so. It's all because her press agent spread the news about Miss Betty's cologne cocktails.

Now that prohibition is about to be forced upon us every one is anxious to get the receipt and so Miss Blythe has been deluged with requests. She now declares that there never was any such thing. The P. A. grabbed the bottle before she could stop him, and the effect was so startling that he went back to Broadway and spread the cocktail story broadcast.

—w s s—

"Publicity can go little further," said a Western theatre press agent as he fumbled with a piece of mail matter. The stamp thereon had been pre-cancelled with the name of Louis J. Selznick.

—w s s—

Engine Trouble and Bill Shakespeare.

Ed Weitzel is authority for this:

The First Player, in "Hamlet," has this opening speech:

"Full thirty times hath Phoebus' car gone round."

The nervous actor read it thus:

"Full! Thirty time." He halted and a voice from the gallery finished him:

"All right, old top, but don't brag."

—w s s—

Much of the action takes place in a field plentifully dotted with ripening pumpkins."—Publicity.

"The frost is on the pumpkin and the corn is in the shock."—James Whitcomb Riley.

—w s s—

"In less than a year," said S. L. Rothapfel, in his Chicago speech, "I shall be getting one dollar for every seat on the lower floor of both my houses in New York."

Can it be that Roxey is going to abandon pictures and put dramatic attractions or vaudeville into his theatres?

—w s s—

Sex and problem plays seem to principally advocate "Freedom of the Squeeze."

—w s s—

We Don't Think So Much of This.

Douglas Fairbanks, when asked what he would do with the Kaiser, replied:

"Lock William Hohenzollern in his padded cell and make him listen to a 'day and night' Victrola playing 'Over There'."

—Doug's P. A.

—w s s—

"Exhibitors Spill Oceans of Beer and Rush Over Mountains of Beefsteak to Show They Are Right," is a Les Mason headline we quote just because it makes a fellow feel so good to Underwood it.

—w s s—

"I'll meet you," as Fritz Tidden says, "at band practice."

THE RAMBLER.

Producers' and Distributors' News

Yank Doughboys Balk at Playing German Soldiers

WHILE taking the camp scenes for "Made in America," published and distributed by the W. W. Hodkinson Corporation, Ashley Miller, the producer and director, wanted to stage an attack which, for the sake of realism, required about 150 German soldiers.

He applied to the officers who had been kindness personified in supplying him details of all kinds, and volunteers were called for among the men of the battalion. But—there was a hitch! Nobody in the battalion wanted to "play German." After considerable effort twenty men were found who were willing to lay aside their scruples and don the hated gray uniforms.

It was a serious dilemma. Finally the director hit upon a solution. He requested that he might be allowed to address the battalion officers. The meeting was arranged, and after Mr. Miller had explained what the film, "Made in America," was going to mean and how the Government was co-operating in every way in its production and what it would mean to the folk back home, as well as to future generations, to have such a complete and accurate pictorial record of every phase of the soldier's training, the officers readily promised to do their utmost to win over the reluctant soldiers to wear the hated livery of the Kaiser.

They were successful, and enough volunteers were secured, and Director Miller was able to get a fine picture of an American attack with enough dead Germans around to make it realistic.

Miss Clark Finishes "Mrs. Wiggs."

Marguerite Clark, Paramount star, who will next be seen in "Little Miss Hoover," a release of December 29, has finished "Mrs. Wiggs of the Cabbage Patch," and has departed for parts unknown—on her long-deferred honeymoon. Although the dainty little star's marriage to Lieutenant H. Palmerson Williams took place last summer, the end of the war and the completion of the "Mrs. Wiggs" picture have combined to offer the couple their first opportunity for a real honeymoon.

Director Hugh Ford, who is now engaged in cutting and assembling the new film, is said to have made an exceedingly attractive production founded on the novel by Alice Hegan Rice, and the dramatization by Anne Crawford Flexner.

"Little Miss Hoover" is an adaptation of Maria Thompson Daviess' story, "The Golden Bird," which appeared as a serial several months ago. The scenario is by Adrian Gil-Spear, and John Stuart Robertson directed. Miss Clark is supported by Eugene O'Brien as leading man, and Alfred Hickman, Forrest Robinson, Hal Reid, Frances Kaye and John Tansaye complete the cast.

Bessie Love
In Pathe's "Carolyn of the Corner's."

William Fox to Reissue Two-Part Mix Comedies

IN HIS TOUR of all the William Fox exchanges in the United States, Winfield R. Sheehan, general manager of the Fox Film Corporation, has found that one of the big difficulties confronting exhibitors is that of obtaining two-reel comedy subjects of sufficiently high quality. Conversations with numerous exhibitors have revealed also an unprecedented demand for all Tom Mix subjects.

Because of these factors the Fox corporation intends again to release the two-reel Tom Mix comedy subjects that went a great way to establish the fame of the player on its present solid foundation.

The releases will be started January 12, alternating with a Fox-Lehrman Sunshine comedy.

Five of the best Mix comedy subjects are now being retitled and re-edited for this series. They are "Hearts and Saddles," "The Roman Cowboy," "Six-Cylinder Love," "The Soft Tenderfoot" and "Tom and Jerry Mix."

Everything will be done to make these comedies even faster and more hilarious than they are now. In the re-editing, all material which would tend to make the subjects drag is being cut out.

Exhibitors Interested in U. S. A. Series.

Reports from the Division of Films of the Committee on Public Information are to the effect that exhibitors are showing wide interest in the new U. S. A. series, the two-reelers prepared by the Government and released through World Film. It would seem that the exhibitors are wide awake to the fact that, although the armistice has been signed, interest in the war has not waned, and that the public wants to be informed on the more intimate details of what America did as its part in the conflict. Many facts in this connection, that were necessarily kept secret as long as the war lasted, are now to be given the public, and the Government has chosen this series of pictures as the most fitting and most interesting method of giving them to the people.

The first picture of the series, "If Your Soldier's Hit," will be released December 23. Bookings are coming in for the second picture, "Wings of Victory," and for subsequent pictures. The pictures of the series will be released at the rate of one every two weeks.

May Allison a Hoyden in "Peggy Does Her Darnedest"

MAY ALLISON has the role of a lovable hoyden in "Peggy Does Her Darndest," her newest starring vehicle, which has entered upon its third week in production at the Metro studios in Hollywood. For Peggy is an out-of-doors girl, fond of athletics and able to box, wrestle, ride or swim.

Miss Allison took a course of lessons in the "manly art" especially for this picture. From Danny Hogan, Metro's chief of properties, who, as "Kid" Hogan, fought many a ring battle, and from Bull Montana, athlete and esthete, Miss Allison derived special knowledge in the science of hitting, blocking and getting away.

The star proved to be an apt pupil. Dick Rosson, who plays Peggy's brother in the new Metro picture, and who has a brisk set-to with Miss Allison in one of the picture's many light comedy scenes, bears testimony to the fact that the dainty star carries a kick in either hand.

George D. Baker is directing Miss Allison in "Peggy Does Her Darndest." Baker also made the screen adaptation from a magazine story by Royal Brown. Robert Ellis is Miss Allison's leading man. Others in her support are Frank Currier, Augustus Phillips, Wilton Taylor, Dick Rosson, Rosemary Theby, Sylvia Ashton and Ernest Morrison, a colored child—a little bit of charcoal who plays "Snowball" Snow.

George Walsh Begins "Jinx Jones."

George Walsh, the William Fox star, has begun work on a Victory Picture under the direction of Edward Dillon. It bears the working title "Jinx Jones," and is being made from an original story and scenario written by Raymond L. Schrock. The picture is described as a rapid-fire comedy. This is the second picture George Walsh has made under the direction of Mr. Dillon.

Helene Chadwick
In Pathe's "Caleb Piper's Girl."

Hodkinson Will Continue to Release Kerrigan Film

THE W. W. Hodkinson Corporation announces that, contrary to the misunderstanding created by recent announcements, J. Warren Kerrigan features will be released solely by Hodkinson Service in the United States for the next year and a half.

W. H. Seely, of Robertson-Cole Company, in a letter of December 11, says: "We regret exceedingly that such an impression should have gone abroad and caused you any embarrassment. We hasten to assure you, however, that we have no part in this matter whatever; that we have even refrained from advertising the Kerrigan pictures in the foreign territory which we control since we entered into our contract with the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation.

"A careful perusal of our publicity and announcement of our releases will verify our statement that there has been no announcment emanating from us which could have been misconstrued in the manner indicated in your letter.

"In disclaiming any responsibility for this impression we are obliged to say that we do it regretfully, for we like the Kerrigan pictures and would be glad if we had them."

"The Drifters," J. Warren Kerrigan's newest J. D. Hampton feature, will be the first picture to be released on the Hodkinson program for the new year. Written by Kenneth B. Clarke, and personally directed by J. D. Hampton, "The Drifters" is an Alaskan story of mystery and romance. Following this, the star will appear in "Come Again, Smith," a modern-day comedy written by John H. Blackwood.

Brentwood Outlines What It Aims to Do.

The first picture of the Brentwood Corporation, "The Turn In The Road," directed by King Vidor, is a presentation of life with its humor and pathos, as it is known to the average American. There is no sex problem, no war problem, no sermonizing. It is a cross section of life of heart interest that shows the lesson of love and fearlessness in a direct and dramatic manner.

The story is simple and human; there are no heroics, no fireworks or wild splurging of fervid emotional stuff. The policy of the Brentwooders is to make safe and sane pictures that can be viewed by every member of the family with no danger to their minds and morals; pictures that will stir the emotions with stories of every-day life and its problems, every-day drama and every-day comedy blended together with strong dramatic action and interpretated by players of ability and reputation.

The Brentwooders are aiming to make pictures that will appeal to screen lovers as "The Man From Home," "Peaceful Valley," "The County Chairman," "The Fortune Hunter," and "Peg 'O My Heart," appealed to patrons of the regular stage.

Will Preserve Stills of "The Cavell Case."

Select Pictures announces that it has been requested by the historical branch of the War Plans Division of the General Staff at Washington to furnish a complete set of "stills" on "The Cavell Case" to be incorporated in the permanent records of the division. In making the request for "stills," Major Kendall Banning said:

"Would you be kind enough to send me a collection of 'stills' made from the feature, 'The Cavell Case'? I want unmounted prints to be incorporated in the perment records of the War Plans Division of the General Staff."

This is further illustration of the importance and timeliness of Select's special, "The Cavell Case," which picturizes the gallant life and heroic death of Edith Cavell.

Scene from "Crown Jewels" (Triangle).

Historic Settings for Artcraft's "Little Women"

WHAT press reviewers have already declared to be one of the most charming adaptations of well-known stories to the screen is "Little Women," from the famous novel by Louisa M. Alcott, which was produced by William A. Brady, and was recently purchased by the Famous Players-Lasky Corporation for distribution. It will be released January 5 as the third of the series of Paramount-Artcraft Specials.

The four famous "little women"—Meg, Jo, Beth and Amy—are said to have been visualized with delightful effect, and all who have read the story will find the picture excellent. The photoplay presents every character of the novel, and all will be instantly recognized by Miss Alcott's admirers. Sweet, gentle Jo, whose sacrifice of her wonderful hair in order that her mother might have money for the journey to Washington to see the father lying ill there, is appealingly played by Dorothy Bernard. Meg, who marries John Brooke after she has waited while he fights the battles of the Union, comes to life in the person of Isable Lamon, with Henry Hull as Brooke. Beth and Amy are played by Lillian Hall and Florence Flinn respectively.

The scenes of the story were photographed in and about the old Alcott home, in Concord, Mass, where "Little Women" was written, and these lend great attractiveness to the picture. The home of Ralph Waldo Emerson is also shown, lending the production an added touch of historical and educational value. Harley Knoles, who directed the picture for Mr. Brady, provided a splendid cast of players to interpret the various roles, so that from this standpoint as well as all others the photoplay doubtless will attract widespread attention.

Two Fox Productions in One.

Two productions made for one release is the record established by "Woman, Woman!" the William Fox Standard Picture, which Evelyn Nesbit is making at the Willett studio at Fort Lee. One of the scenes in "Woman! Women!" shows a motion picture, "The Bride of Bushido," being exhibted on the screen in a New York motion picture theatre.

To obtain "The Bride of Bushido," Kenean Buel, director of "Woman! Woman!" was obliged to hire a company of players to portray Japanese roles, write a scenario that would convey a point necessary in "Woman! Woman!" and then stage "The Bride of Bushido," just as if it were one of the William Fox releases.

As if this were not trouble enough for one director, the Japanese actors went on strike in the middle of the filming and thus tied up not only "The Bridge of Bushido," but "Woman! Woman!" An adjustment of the wage schedule, however, soon got both plays under way again.

Greater Scope for Screen Magazine.

The new year will bring with it several changes in the construction of Universal's Screen Magazine, an independent weekly release that has become popular with theatregoers during the three years of its existence.

In the future the reel will be made a composite of newspaper and magazine pictorial feature sections, combining art, science, horticulture, agriculture, floriculture, mining and other features with humor, thus making the educational subjects more enjoyable. Jack Cohn, editor of the Screen Magazine, has been preparing the plans for the new issues for six months, and he has secured the right to photograph many subjects heretofore never brought before the lens.

In addition to making improvements on the Screen Magazine itself, Universal has secured the co-operation of many of the leading newspapers in various sections of the country, and these newspapers will aid exhibitors in boosting business on the subject.

Roscoe Is "Camping Out."

Fatty Arbuckle, in his new Paramount comedy, "Camping Out," portrays the woes of a neglected married man whose wife won't even keep house the way it should be kept. So he leaves sadly and goes to Catalina Island to camp out. On the boat he meets a woman who is just his idea of what a housewife should be, but alas, she is married. Therefrom dates a story of the most wildly humorous character imaginable, it is declared, with lovely Catalina Island as a background.

Arbuckle has been in San Francisco, but has recently returned to work. He has acquired a new studio opposite the Mack Sennett studios in Los Angeles, which has every facility for his work.

Scene from "The Amazing Impostor" (American).

"The Lion and the Mouse" to Be Released in February

THE full cast for the Vitagraph production of "The Lion and the Mouse," in which Alice Joyce is to be featured, has just been announced. Miss Joyce will play the role of Shirley Rossmore; Anders Randolf will play John Burkett Ryder; Mrs. John Burkett Ryder will be played by Jane Jennings; Conrad Nagel will play Jefferson Ryder; W. T. Carleton will be seen as Senator Roberts; Mona Kingsley will play Kate Roberts; Henry Hallam will play Judge Rossmore; Mary Carr will be seen as Mrs. Rossmore; William H. Burton plays ex-Judge Stott, and Templer Saxe will be seen as the Hon. Fitzroy Bagley. The production will be directed by Tom Terriss, who has directed the Alice Joyce productions for many months past.

The date set for the release of the picture is February 10. It will be the third of the Alice Joyce star series now being released under Vitagraph's new booking plan and policy. Miss Joyce's first production under the star series plan was "Everybody's Girl," which was released November 18; her second production, "The Captain's Captain," will be released on December 30.

"The One Woman" (Select).

When Thomas Dixon, who is also the author of "The Birth of a Nation," wrote "The One Woman," he had in mind one of his former close associates in the ministry who divorced his wife in order to enter into a marriage by proclamation with a woman who financed his new free church. At that time Mr. Dixon was a clergyman of the Baptist Church. Fearing that the germ of the so-called new thought and emancipated womanhood might assume dangerous proportions, he set himself to the task of writing a drama-novel for the purpose of illustrating the folly of the new movement. How well he succeeded is evidenced by the sale of his story, "The One Woman," which, in addition to being a Select Pictures special, is in its seventh or eighth edition as a book.

"The One Woman" and the lesson it teaches is a powerful enemy to the decree issued by the Vladimir Soviet of Workers' and Soldiers' Deputies of Russia, which recently authorized a government bureau of free love.

"Dolly's Vacation" Is Praised.

The private showings of "Dolly's Vacation," starring Baby Marie Osborne, and which will be released by Pathe on December 29, have elicited warm praise from literary critics, especially those interested in the study of child life. Mary Edith Butler, author of "The Rose Behind the Wall," calls it "a magically stimulating draught from the fountain of youth."

George Arthur Gray, magazine writer and expert on child psychology, after having witnessed Baby at work in the Diando studio, says that the little star is, in many ways, a remarkable youngster, combining all of the freshness and charm of youth with a certain touch of maturity, which is irresistible in its appeal.

Who's Who in Arden Film, "The Challenge Accepted"

ZENA KEEFE is the star of "The Challenge Accepted." She is a sparkling, brown-eyed, dark-haired girl who delights in skating, skiing and swimming, as well as milder forms of outdoor sports. Edwin L. Hollywood is the director. Chester Barnett is the leading man, and he is as good a musician as an actor. John Hopkins plays the villain. He is also an author. Sidney D'Albrook is another villain, and he, too, writes.

Zena Keefe,

Starring in "The Challenge Accepted" for Arden Photoplayers, Inc. Distributed by W. W. Hodkinson Corporation.

Warren Cook comes from Boston. You'll like him as the kindly captain. Charles Eldridge is a nice old screen daddy. He used to play with Zena Keefe at Vitagraph long years ago when pictures —and Zena—were young. Russell Simpson is one of the best character men on the screen and one of the most loved. Joel Day is another character man.

Donald Gordon Reid wrote the story. He was formerly connected with the Division of Films of the Committee on Public Information. The W. W. Hodkinson Corporation is the distributor of "The Challenge Accepted," which is the first production of Arden Photoplays, Inc.

Walthall Has Leading Role in Vance-Ince Spy Drama

THOMAS H. INCE'S production of Louis Joseph Vance's thrilling story, "The False Faces," in which Henry B. Walthall plays the leading role at the head of a splendid cast, will be released as a Paramount-Artcraft Special January 12. The production was directed by Irvin V. Willat.

Nobody who read Vance's first story of the fascinating French crook, "The Lone Wolf," will wish to miss the picturization of the second tale dealing with his exploits, the distributors declare. Yet this interesting character is no longer a crook, but an intelligence officer in the Allied service.

Mr. Walthall's work, in his own distinctive style, is said to be as good or better than anything he has heretofore done.

"What Shall We Do with Him?"

The advertising possibilities of the McClure-World Picture special, "What Shall We Do with Him" should do much to make this timely feature a big box office magnet. This last week the New York World, in its evening edition, has given a great deal of space to a discussion by its women readers as to just what shall be done to William Hohenzollern. That this subject is of vital interest is recognized by the entire world. No problem of reconstruction nor the ways and means to work out the reconstruction of the world can be settled until the determination of the future of the ex-Kaiser shall be agreed upon by the Allies' council.

Concerning "Caught in the Act."

"Caught in the Act," featuring Peggy Hyland, is announced as the current William Fox Excel Pictures release. In this play, which was directed by Harry Millarde, Miss Hyland portrays the role of a young society debutante who undergoes a number of thrilling adventures.

The picture has a comic flavor, in addition to its thrills, and is declared to be one of the best productions in which Miss Hyland has appeared.

Fred Jackson wrote the original story and Raymond L. Schrock the scenario. A large cast is seen in support of Miss Hyland.

"Vacation Land" Released December 15.

"Vacation Land" is the title of the Rothacker "Outdoor" pictures on the Exhibitors-Mutual schedule of December 15. These scenes were taken literally on the "roof of the world"—on top of the Rockies, which is known as "The Sportsman's Paradise." Hitting the mountain trail on top of bronchos, which skim perilously near precipitous ledges, the progress of the vacationists is shown through magnificent and stimulating scenery.

"Dan Cupid, M. D.," a Strand comedy starring Elinor Field, is also set for release December 15.

Strong Reports from "Infatuation."

Report from Pathe branch offices all over the country indicate that the latest Pathe feature, "Infatuation," is meeting with large success, and that Gaby Deslys has made a personal hit in the picture, and by reason of it is greatly augmenting her already large army of fan admirers. In many cities "Infatuation" has created a sensation, and exhibitors have been compelled to extend its run in order to take care of the crowds it has attracted.

Pathe News to Record Large Local Happenings

THE Pathe News, after December 24, will broaden its national scope, and, at the same time, come into closer relation to the big centers of population. For this purpose, more than ever before, it will be operated with the efficiency of an up-to-date newspaper as to rapidity of production and circulation. Should any news of large importance develop, the Pathe camera promptly will be on the scene to make pictures which will be shown in the local houses within a few hours. The organization of these special editions has been planned with an eye to smoothness of operation and quick news judgment.

Vice President Paul Brunet, in a telegram to the San Francisco, Los Angeles and Seattle exchange managers, thus announced the innovation: "You may advise exhibitors that, commencing with Pathe News released December 25, all issues will contain a special city edition consisting of 150 feet of topical stuff photographed and printed locally by our own special camera men. This carries out our promise to make the Pathe News bigger and better than ever."

The plan will be extended to other cities, so that, in time, Pathe will have a chain of special editions from coast to coast. "The drawing power and the selling value of such a plan are at once apparent," commented Mr. Brunet.

Blackton Begins "A House Divided."

Having successfully launched "The Common Cause," his Vitagraph special, and "Life's Greatest Problem," the labor picture, which he has placed for booking by the Independent Sales Corporation and distribution through the Film Clearing House, J. Stuart Blackton has begun "A House Divided."

This is to be an elaborated picture version of Ruth Holt Boucicault's widely discussed novel, "The Substance of His House." The adaptation is the work of Anthony Paul Kelly.

Herbert Rawlinson and Sylvia Breamer are to be featured in the leading roles of "A House Divided." Lieutenant Lawrence Grossmith has another important part, while Charles and Violet Blackton are again under their father's direction.

No Gun-play for Parsons.

Guns play no part in Capitol Comedies. It is the boast of "Smiling Bill" Parsons, star and creator of these productions, that more than twenty of them have been made without once depicting him as a gun toter or a wielder of any other kind of weapon.

"Smiling Bill's" desire to make Capitol Comedies different from the usual run of joy-provoking two-reelers dates back to the day the comedian read the scenario for his first Capitol comedy, "Bill's Baby." Originally, it provided that Parsons carry a revolver to offset a stilletto in the hands of an enraged Italian, whose child the comedian had stolen to enter her in a baby show.

Exhibitors See Jewel Production.

Four of the leading exhibitors of the country visited the New York Jewel Exchange last week to view "The Heart of Humanity," Allen Holubar's screen classic featuring Dorothy Phillips. They were Frank Neuman, owner of the Regent and Royal theatres at Kansas City; M. L. Finkelstein and I. H. Ruben, of Minneapolis and St. Paul, owners of fifteen theatres, and Mark Gates, owner of the Dayton theatre at Dayton, Ohio, one of the finest theatres in the Buckeye state. Mr. Neuman stated that work on his $500,000 theatre at Kansas City, and which it is believed will be called "The Neuman," has been begun. The new Jewel picture will be shown to an invited audience at the Broadway December 20.

Scene from "The Adventure Shop" (Vitagraph).

"The Midnight Patrol" Has Policeman for Hero

THE corner cop has stood for a good deal in his more or less turbulent career, but the millennium drawn for this guardian of the peace is here at last in the form of Select Pictures' special attraction, "The Midnight Patrol." With the distribution of this Thomas H. Ince production the policeman comes into his own, and also the exhibitor has a rich opportunity for advertising.

Thomas H. Ince is said to have produced "The Midnight Patrol" for the policeman. He declared recently that the story was written and produced for the purpose of crediting the policeman with a few of his many unheralded achievements. The plot of the story is woven around the life of a young patrolman portrayed by Thurston Hall, depicting his rapid advance from the rank of roundsman to chief of the force. The scenes are laid in the Chinese section of one of the large Western cities, while the story itself deals with the life of a Chinese underworld. Throughout the entire picture the policeman is the hero.

Without any know exception there has never been a picture in which the policeman has been shown to such good advantage, and in the face of this it is easy to believe that the average policeman will be a ready champion and willing aid in boosting for the exhibitors who show this special feature.

There have been several suggestions offered for enlisting the co-operation of the exhibitor's local police department in advertising "The Midnight Patrol." There is every reason to believe that the police of the smaller cities and towns will willingly lend their efforts to push this picture.

Triangle's "Crown Jewels" Has Title That Is Timely

NOW that the crowned heads of Europe are crashing to their doom with unexpected rapidity, what could be more appropriate than a screen drama picturing the attempts of the more thoughtful monarchs to protect their wealth? Crowns shortly may have no significance—the jewels may be removed from their royal settings; but they retain their intrinsic value.

Selecting this as a theme, Robert Hill has written what is said to be an unusually interesting crook play, "Crown Jewels." It is offered by Triangle as the release for December 22, and Claire Anderson is the featured player.

It tells of a king, who, in anticipation of losing his throne, attempts to collect the cash value for his royal gems by shipping them to his banker in the United States.

Miss Anderson portrays the role of Diana De Lille—a French refugee in America who becomes aware of the criminal activities and baffles the plan of the crooks to obtain possession of the jewels. Joe Bennett plays the male lead. Others in the supporting cast are Lillian Langdon, George Pearce and Billy Musgrave. Roy Clemens directed this latest issue on the Triangle list.

Large Money in Small Towns.

Manager J. H. Calvert, of the Omaha Universal Exchange, has reported what he maintains is a box office record that has never been beaten. J. Siegel, manager of the photoplay theatre at Antioch, Neb., a town of less than 100 population, paid Mr. Calvert $150 for a two days' showing of "The Kaiser, the Beast of Berlin," and, after paying all his expenses, he recorded a net profit of $200. Mr. Calvert also reports that the theatre at Broadwater, Neb., which town has a population of 115, also paid $150 for a two days' showing of "The Kaiser," and it netted the owner a handsome profit.

A statement from Edward Armstrong, Universal's Denver manager, to the effect that a record had been established at Manville, Wyo., a town of 123 population, where "The Kaiser" drew $177 to the box office in two shows, has brought out some remarkable box office records on this unusual film attraction from exhibitors and exchangemen.

Break Two Cameras in Getting Picture.

In the filming of Zena Keefe's first picture as a star for Arden Photoplays, Inc., "The Challenge Accepted," two cameras were smashed. The first time was when one of the actors on horseback rode into the camera. Before it was repaired the second camera fell off a fifty-foot platform, from which a panorama of Camp Dix was photographed, and literally smashed into splinters. "The Challenge Accepted" was directed by Edwin L. Hollywood from the original story by Donald Gordon Reid. It will be released December 23 by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Enter Old Mill Through Dugout.

Carrying out a suggestion for lobby display made in the press sheet for "Shoulder Arms," second of the Chaplin comedies to be released through First National Exhibitors' Circuit, E. H. Hulsey, owner of the Old Mill Theatre at Dallas, Texas, had the entrance aranged to resemble the entrance and exit to a trench dugout.

The novelty of the effect, enhanced by special cutouts of Charlie as a doughboy, brought such big crowds to each performance that the run was extended one week, something without precedent in the history of motion pictures in Dallas.

Gloria Joy Comedy Leads Pathe for December 22

THE Pathe program for week beginning December 22 introduces the clever child star, Gloria Joy, in the first of three comedies, released two weeks apart, which deal with the surprising and amusing adventures of a precocious and lovable child. The first is called "The Fortunes of Corinne," and, besides furnishing an admirable setting for Gloria, is a charming study of rural life and character, not omitting the philosophic tramp, whose stories start the wee heroine in her wanderings into the big world in search of adventure.

Toto, the clown who apparently has no bones in his structure, gives an overflowing laughing value to the Rolin comedy, "Check Your Baggage." It may be well termed a "smashing one-reel knockout."

The eleventh episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird, is called "Betwixt Heaven and Earth," which title gives a fair indication of the perils faced by the heroine high in the air, with no apparent avenue of escape.

Official War Review No. 26 gives a thrilling collection of views of the great struggle from the snow-covered heights of Italy to the lowlands of France, and shows some of the courageous work done by the Americans under heavy fire.

Singapore is one of the strange and populous ports of the seven seas, and, during the war, has come into more than usual prominence. Post Travel Series No. 24, which deals with both the island and the city, is widely instructive and entertaining. Beside the curious native views of place and people, one is given an impressive idea of how greatly Britain has made this a most important port for her shipping.

Sennett Releases Detective Comedy.

Hailed as one of the most humorous farce comedies of the current film season, "Hide and Seek, Detectives," featuring Ben Turpin, Charles Lynn, Marie Prevost, and other well-known funmakers, is the Paramount-Mack Sennett comedy released December 15.

Turpin and Lynn are detectives who pay more attention to their enjoyment than to their business. When they both fall in love with the same girl and find that they have a rival in big, burly Tom Kennedy, who resents their interference, events happen every minute. They lasso Tom, but he escapes from them, so they invent a plan to have him arrested for killing a bum they found asleep in the park.

There is a courtroom scene which is said to be one of the most farcical events ever recorded on the screen. How Tom escapes from this predicament need not be told in advance. But, anyhow, just as Ben and Charlie, with a couple of queens, are celebrating his downfall, the door opens and they look up to see the irate giant himself glowering like a stormcloud. He carefully locks the door, escorts the ladies to chairs and gives them magazines to read while the massacre is in progress.

Scene from "The Man of Might," Vitagraph's Coming Serial.

Edward Cline was the director.

Jewel Reports Demand for Mildred Harris' Pictures

JEWEL executives have started a nationwide campaign for a "Mrs. Charlie Chaplin Week" at theatres, urging exhibitors to show one or more of Mildred Harris' productions during the week. To date the productions in which this young woman has been featured are "The Price of a Good Time," "Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes," all having been produced by Lois Weber. The idea of running three pictures in one week was recently tried out by several Eastern theatres with great success. A New York exhibitor played "Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes" two days each, and was forced to hold over the last named picture for a third day.

Mildred Harris' becoming Mrs. Chaplin has created an unusual amount of interest in this star's work, and because of the enormous amount of publicity given the marriage of the famous comedian to Lois Weber's find, Mrs. Chaplin's popularity has been doubled in the past month.

Edgar Jones Supporting Doris Kenyon.

Edgar Jones, who plays the juvenile heavy in Doris Kenyon's latest release, "Wild Honey," returns to the screen as an actor after an absence of four years. During that time Mr. Jones has been directing, having produced more than a score of pictures with such players as Mary Miles Minter, Hamilton Revelle, Lois Meredith and Marguerite Snow.

Mr. Jones is strong in dashing Western roles, which is the kind he has in "Wild Honey." For two seasons Mr. Jones starred in "The Great Divide."

Stirring Scenes in Review.

More stirring scenes depicting the passing of Prussianism, the coming of peace and the era of reconstruction, make up the Official War Review No. 26, for release December 23.

The heroic "Arditi" Division of the Italian army passes in review after the battle of Montello. A wonderful scene is given of the use of flame-throwers in cleaning enemies from the path of the advance. Desperate fighting is shown around St. Quentin, where the French-British-American forces beat the enemy back from the Hindenburg line.

Every operation of complete battle activities is shown in these scenes. Guns are rushed up with the French 75s pour out their curtain of fire. Shells are seen bursting over the German positions. Aircraft guns are seen in action and the effect of shrapnel on an observation balloon is shown. The Canadians are seen to advance along the ruins of what was once a road, then several German tanks are captured and German prisoners begin to pour to the rear.

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising department.

Brunet Announces List of Eight Months' Releases

OUR eight months' releasing schedule of Pathe features, cards of which are sent to all exhibitors, has been productive of most satisfactory results," announces Vice President Paul Brunet, of Pathe Exchange, Inc. "The attractions embrace the Extra Selected Star Photoplays, the Pathe Program Features and the Pathe Special Features; the period covered is from December 1, 1918, to July 31, 1919. It is a permanent schedule and subject only to additions of special releases, which will in nowise affect the arrangement, which provides for monthly releases both of the Extra Selected and the Program features.

"This schedule, in what it promises, is not an unaccomplished plan, but a statement of completed work, done without the rush and incomplete finish that go with what Mr. Keenan aptly calls 'the machine method of making machine pictures.'

"These pictures have been made, assembled, edited and titled with ample time for the best possible results, and could be ready for immediate distribution should such a necessity arise. They comprise, under the Extra Selected classification, four features starring Fannie Ward, three starring Frank Keenan, one starring Bessie Love, one starring Bryan Washburn; total, nine.

"The Pathe Program Features are as follows: Five features starring Baby Marie Osborne, two starring Helen Chadwick, one starring Henri Krauss; total, eight.

"The specials thus far are 'Infatuation,' the pretentious Eclipse production, directed by Louis Mercanton and starring Gaby Deslys, and 'Common Clay,' with Fannie Ward."

New Series of "The Littlest Scout."

In response to requests for more of the Paula Blackton country life stories, Mrs. Blackton has decided to make a second series of these delightful pictures.

"The Littlest Scout," featuring Charles Stuart Blackton, is scheduled as the first of the new series. It has just been completed under the supervision of J. Stuart Blackton, who has also announced the signing of contracts providing for its booking by the Independent Sales Corporation and distribution through the Film Clearing House, these two organizations also handling his labor picture, "Life's Greatest Problem," which, under its original title "Safe for Democracy," was featured at the Rivoli recently.

"The Littlest Scout" is in five-parts, and others to follow it will also be full feature length. Charles Stuart Blackton plays the title role, with Sister Violet as his "leading woman."

Bessie Love, Vitagraph Star.

Garson and Neilan Receive Large Offers for Nine-Reel "The Unpardonable Sin"

IN these days of big productions it seems nothing extraordinary to hear of as much as $100,000 being paid for a negative of some few film productions. But it remained for two independent producers to refuse just twice that sum for a negative of a nine-reel production recently completed.

According to reports emanating mostly from Los Angeles, Garson and Neilan's production of "The Unpardonable Sin," starring Blanche Sweet, has brought forth many liberal offers for the negative.

Harry Garson declares he has already turned down a $200,000 cash offer, and has not yet rendered a decision on another offer of $150,000 advance, with a sharing contract which might double that sum.

It is asserted that one particular attraction to the prospective buyer is that the war element does not predominate, and that "The Unpardonable Sin" is one of the powerful productions of the year.

Messrs. Garson and Neilson announce that territorial rights on this production are not for sale. They contemplate making a big special exploitation campaign and play the larger houses throughout the country.

Opens at Clune's, Los Angeles.

Beginning New Year's week the production starts a run at Clune's Auditorium at Los Angeles, and it is said that immediately following the showing on the West Coast the Eastern premiere will be inaugurated at a leading Broadway theatre for a long run in New York at advanced prices.

Major Rupert Hughes' story of "The Unpardonable Sin" is said to be the biggest seller he ever wrote, and the book is reported as standing fourth on the list of best sellers of the year.

While not a war story, it is based on the world's greatest struggle, and from all reports it is full of dramatic human interest.

Blanche Sweet comes back to the screen after an eighteen months' absence in what is declared to be the best work of her career. Matt Moore is her leading man, and the entire cast is said to be especially strong and in keeping with the calibre of the production.

Will Be Issued in Nine Reels.

After cutting and assembling, and also inserting the various subtitles, the producers find that it will run nine instead of eight reels originally contemplated. And Messrs. Garson and Neilan both declare that there is no padding.

The story starts in Los Angeles, after which the scenes quickly shift to Belgium. Blanche Sweet plays two parts, the wronged sister and the sister that braves everything to save the wronged one.

Walter Beery is cast as Colonel Klem, the German officer, who imposes "Kultur" upon a defenseless American girl in Belgium. Miss Sweet is "Dimmy," the young American girl, who left Los Angeles for Belgium when she learned that her sister was in trouble.

The great difficulties of obtaining the final scenes of this production have already been noted. In one of the big scenes near the climax the health authorities in charge of the restrictions during the influenza epidemic stopped work on the production.

It required many doctors and twenty-five nurses armed with inoculators and the entire force wearing gas masks finally to receive permission to take the last stirring scene of "The Unpardonable Sin."

Miss Sweet, who is now in New York for her holiday shopping, returns to the Coast as this publication goes to press to start her third picture under Mr. Garson's management. The name of this picture has not been announced. Miss Sweet has already completed "The Hushed Hour," which will be released following "The Unpardonable Sin."

Four All-Stars Metro's January Contribution

FOUR Metro All-Star Series productions headed by an equal number of favorite stars comprise this firm's contribution to screen attractions for the month of January. While each will be a comedy, cheerful in tone, packed with action and wholesome pathos, great care has been taken by Richard A. Rowland, president of Metro, to supply the exhibitor and public with stories widely different in theme, treatment and locale.

The stars represented in the list are Bert Lytell, Viola Dana, Ethel Barrymore and May Allison, appearing in the order named. Two of the comedies are adaptations from extensively read stories in national magazines, one from one of the greatest stage plays of the last decade, and another is from an original scenario by an army officer writer of note.

The first of these is "The Spender," starring Bert Lytell. It will be released throughout the country on January 6. It is somewhat different from Mr. Lytell's recent pictures, being purely comedy, and, therefore, a departure from robust melodrama.

"Oh! Oh! Annice," Viola Dana's All-Star Series contribution, is a picturization of Alexine Heyland's novel. It is a most entertaining, swiftly moving and well rounded feature. It is scheduled for January 13. Miss Dana plays Annice, concerning whom the exclamation is made. Her strange adventures come as a result of a lack of young men in a small town.

Ethel Barrymore's newest Metro picture is a photo version of her stage success, "Lady Frederick; or, the Divorcee," from the pen of W. Somerset Maugham. It will be released January 20.

"In for Thirty Days," an original story by Lieutenant Luther A. Reed, adapted by George D. Baker and T. Jefferson Geraghty, and directed by Webster Cullison, is a fast and sparkling comedy-romance. It features May Allison, and will be distributed January 27.

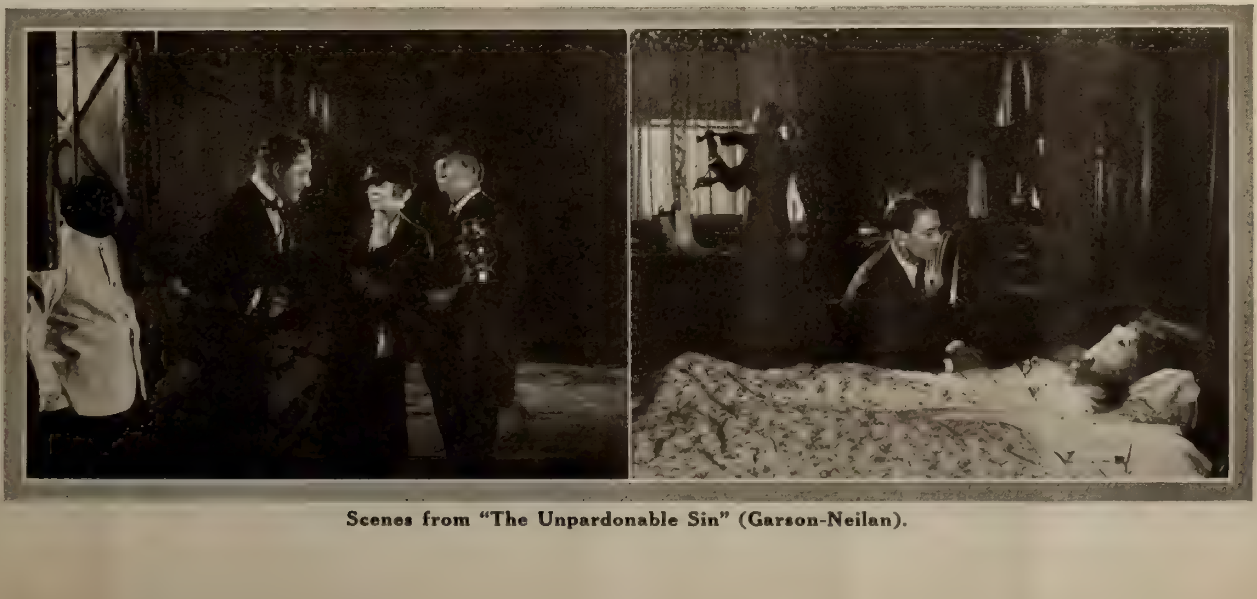
Jewel Does Quick Work on Fleet's Surrender

UNIVERSAL'S news pictorial staff has again given an exceptional demonstration of speed in handling a "red hot" subject, "The Surrender of the German Fleet."

Having obtained views of the actual surrender of the German fleet by special permission of Allied naval commanders, Universal foreign representatives sent the negatives to New York on the Adriatic, scheduled to dock December 9. The ship was three days late, and representatives of the Fort Lee laboratories waited for three nights and three days to board the ship at quarantine and have the film ready for the customs inspectors the minute the gang-plank was let down. The negative was taken off the ship at 4.30 Thursday afternoon, December 12, and rushed to the Fort Lee laboratory, where it was cut and edited. This stage completed, the first print was put through and exhibited on Broadway at 10 o'clock the same evening—complete.

Friday, the 13th, found the film being exhibited all over New York, in Philadelphia, Baltimore, Washington, Brooklyn and Boston, and the following day saw the film starting its first runs in Chicago, Milwaukee, Detroit, Cleveland, Toledo, Buffalo, Cincinnati, Indianapolis, Atlanta, Pittsburgh, Charlestown, Montreal, Toronto, Albany, Syracuse and Richmond; on Sunday, Minneapolis, St. Paul, Des Moines, Omaha, St. Louis, Memphis, Oklahoma City, Louisville, Jacksonville and Nashville.

Twelve special representatives left New York City December 13 to see that the films were distributed as quickly as possible. Several thousands of dollars were spent to bring exhibitors this timely film in record time. "The Surrender of the German Fleet" is being released as a Jewel production.



Scenes from "The Unpardonable Sin" (Garson-Neilan).

Richard Turner

Who Plays the Part of John Evers in "Made in America," Produced and Directed by Ashley Miller and Published and Distributed by the W. W. Hodkinson Corporation.

Robertson-Cole Buying Productions on Merit

THE application of commercial methods to the motion picture industry has found expression in the recent organization of the Exhibitors' Mutual Corporation and its connection with the Robertson-Cole Company.

The various units of the business have been divided, and each one concentrates on its individual duties. There has heretofore been a direct connection between the producer and the distributor. This, at times, has caused friction, and in many instances placed pictures on the market that would ordinarily have been shelved.

Acting as the connecting link, the Robertson-Cole Company buys the subjects purely on their merit, not permitting the influence of producer or distributor to play any part in the transactions. This allows the manufacturer to devote his entire time to the manufacture of good subjects and the distributor to concentrate upon his service to the exhibitor.

The large organization which is maintained by the Robertson-Cole Company devotes its efforts to the securing of the best pictures the market has to offer.

The Exhibitors' Mutual Distributing Corporation, the outgrowth of the Mutual Film Company, which has distributed films for many years, and the Affiliated, a combination of exhibitors, forms what is claimed to be an ideal distributing organization. The many years of experience of the Mutual and the definite knowledge of the exhibitor of his wants and the service he requires is working out into a distributing corporation that is individual in its operations and is devoting its efforts to the development and serving of the market.

The source of supply is rapidly being increased, and arrangements have been made with the National Film Corporation of America, which will furnish eight pictures a year starring Billie Rhodes and eight a year featuring Henry B. Walthall. Jesse D. Hampton will offer eight pictures with William Desmond, and the B. B. Productions will offer Bessie Barriscale in eight releases. From the studios of the Haworth Pictures Corporation, eight pictures starring Sessue Hayakawa will be furnished.

Additional pictures are being negotiated for presenting well known players in regular releases through the Exhibitors' Mutual. In addition to these, single reel subjects will be added, including comedies, travel and other novel subjects.

International Sends Two Cameramen with Wilson

NOT since Napoleon was alive, when the "Little Emperor" returned from the Island of Elba and was received into the hearts of his countrymen with all the affection they are capable of displaying, have Frenchmen accorded such a wholehearted welcome to any man as they are now giving President Wilson. There isn't an American living whose heart doesn't swell with pride at the honor being bestowed upon our President, nor is there one who isn't wishing he could witness these history-making events.

This is exactly what has been made possible by the enterprise of the International Film Service Company, Inc. Anticipating this natural desire, it has sent two expert news cameramen abroad who will follow closely in the President's footsteps in his journey through France, England and Italy, and every incident of the momentous trip will be photographed and reproduced on the screens of this country.

These pictures will appear in the early issues of the "Big Four" news reel combination. The first issue will make its appearance in the leading motion picture theatres during the coming week, and will mark the consummation of an idea that has long been in the mind of its originator.

Ever since W. R. Hearst, through his International Film Service Company, Inc., first entered the news reel field the idea of a practical "Newspaper of the Screen" has never left his head. In keeping with the "newspaper" idea, to bring the news right down to the minute, three issues a week will be made by the International under the titles of Hearst News, Universal Current Events and Screen Telegram, to be released through the exchanges of Universal.

In addition to all the news that is news from everywhere another feature to appear in these reels of great interest to old and young alike is timely cartoons and animated comics by all the artists of the Hearst newspapers, including such masters of their art as Winsor McKay, T. A. Dorgan (Tad), Hal Coffman, Tom Powers and Harry Murphy. In each issue one of these world-famous laugh producers will be represented.

Eddie Polo Received by Large Crowds in Mid-West

EDDIE POLO, Universal serial star, was received with enthusiasm by film followers in the first three cities visited on his return trip to the Pacific coast. After leaving New York, Mr. Polo went to Cleveland, where he appeared at the Jennings, Iris, Norval, Stork, Sunbeam, Ezella, Eclair, Norwood, Sun and Alhambra theatres, being greeted at each theatre by an overflow crowd despite the fact that it rained steadily during his stay in the Ohio metropolis. Following his last theatrical appearance in Cleveland Mr. Polo was the guest of honor at a banquet at the Hotel Winton, where Will Rogers, star of the Follies show, acted as toastmaster, and E. J. Smith, Cleveland manager for Universal, presented Mr. Polo with a silver loving cup.

Leaving Cleveland, Mr. Polo proceeded to Detroit, where he appeared at the Cozy, Nettie-B, Olympic, Globe, Stratford, Rosebud, Jewel, Rosedale, Circle, Quo Vadis, Russell, Dreamland and Home. After leaving Detroit Mr. Polo appeared at the Rialto, Superba, Quo Vadis, White Eagle and Overland theatres at Toledo and was greeted by capacity houses at each theatre.

Mr. Polo left Toledo for Chicago, where he will spend several days before proceeding to Indianapolis and Kansas City. He will return to Los Angeles about January 6 and will begin work on a new serial at once.

Gardner Hunting

Author and Scenarioist Who Has Assumed the Duties of Scenario Editor at the Eastern Studios of the Famous Players-Lasky Company.

Spoor-Thompson Signs a Large Processing Contract

J. A. BERST, president of United Picture Theatres of America, Inc., has just signed a long term contract with the Spoor-Thompson Laboratories to process all of his corporation's films by this new method. The contract calls for the processing of many thousands of feet of film each week.

Mr. Berst, who was for many years vice-president and general manager of Pathe, is one of the film executives who has a thorough understanding and knowledge of the laboratory end of the business. He made a thorough and exhaustive study of the Spoor-Thompson process, and examined with great care the result of the work under this new system.

Through this new method of processing film it is claimed the entire length of the film is uniformly developed with a high standard of quality and without the variance in quality resulting from the developing in short lengths.

By processing the film in one thousand foot lengths only two splices are necessary to the reel, thus greatly prolonging the life of the film. The developing process is controlled automatically for temperature and humidity, so regardless of weather manufacture continues under the same conditions the year 'round, which fact makes each print a duplicate of the original.

Just Why Blache Went West.

When Director Herbert Blache reached the Metro studios in Hollywood upon his arrival in California from New York the other day the first person to greet him was Albert Capellani, director for Nazimova. Capellani noticed that Blache's right arm was in a sling, and that both of his hands were bandaged. He diffused an odor of antiseptics and ointments.

"My poor Blache," exclaimed Capellani, "were you in a wreck"?

"No—just movies," replied Blache. Whereupon he explained that while he was directing "The Man Who Stayed at Home," the big Screen Classics, Inc., all-star production in New York, a smoke-bomb exploded in his right hand, burning it severely. A few days before that occurred a dog bit him on the left hand.

"I concluded," said Blache, "that if such dire things happened to a man who stayed at home, I'd better leave for other parts—and here I am."

Blache will direct Viola Dana in "Diana Ardway."

"IT'S BIG"

THE
BIGGEST PICTURE
OF THE YEAR – Nine Smashing, Sensational Reels, Punch after Punch. Surprises,– One after the Other –

Action! Action! Action!

THE
BIGGEST STORY
OF THE YEAR – Stands Fourth in the List of Best Sellers. Stands First as Major Rupert Hughes' Best Seller!!!

THE
BIGGEST BET
OF THE YEAR – Cost More Money Time, Brains and Ingenuity than Any Other Picture This Year!!!

THE
BIGGEST BUSINESS
OF THE YEAR – Is Assured Because It Gets Away from the Usual Cut & Dried Moving Picture Production the Public is Wearied of –

THANKS TO
BLANCHE SWEET
AND
MARSHALL NEILAN

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

Even GOD would not forget—could not forgive!

NOW READY!

HARRY GARSON
Presents

BLANCHE SWEET

in Major Rupert Hughes Astounding Story

"The UNPARDONABLE SIN"

Directed in Person by

MARSHALL NEILAN

Address

AEOLIAN HALL NEW YORK

NOT A WAR STORY

BUT–

A STORY OF THE SACRILEGE OF WOMANHOOD THAT WOULD MAKE ANY RED BLOODED MAN FIGHT!

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

Among Independent Producers

Conducted by C. S. SEWELL

Bacon-Backer Film on Ten-Twenty-Thirty Program

FOLLOWING the announcement made last week that the J. Stuart Blackton production, "Life's Greatest Problem," written by Anthony Paul Kelly and featuring Mitchell Lewis, is the second attraction in the Ten-Twenty-Thirty series, comes word that the next two pictures to be booked under this fixed price plan, will be the Bacon-Backer feature, "A Woman's Experience," with Mary Boland as the star, which enjoyed a pre-release run at the Rialto Theatre, New York; and Paula Blackton's five-part story of country life, "The Little Scout," which are to be released in the order named.

"The placing of these two productions with the Independent Sales Corporation," says an official of the company, "gives evidence of the fact that J. Stuart Blackton and the Bacon-Backer Film Corporation were quick to recognize the opportunity offered independent producers to find an immediate market for their productions without burdening themselves with the expense and worries of exploitation and distribution.

"At the same time, the securing of these pictures for the Ten-Twenty-Thirty series further convinces exhibitors that to hold a Ten-Twenty-Thirty franchise is a guarantee that really great productions will come to their theatres at a fixed minimum price, which will insure handsome profits."

The first release under this policy was Evelyn Nesbit and son, Russell Thaw, in "Her Mistake," directed by Julius Steger, and it will be followed by J. Stuart Blackton's "Life's Greatest Problem."

It is further announced that all of the Independent Sales Corporation's releases, whether they are specials, or the Ten-Twenty-Thirty series, will be distributed through the recently opened branches of the Film Clearing House, located in important film centres throughout the country.

Ralph Ince Gets Praise from E. K. Lincoln

E. K. LINCOLN, especially engaged as star of the newly formed organization, "S-L Pictures," is greatly delighted with the production methods pursued in the making of his initial starring vehicle, now under way at the Sawyer-Lubin studios in New York. Associated with the leading figure of "Lafayette, We Come" are Ralph Ince, Arthur H. Sawyer and Herbert Lubin. Commenting recently on the facility with which the picture in which he is starred is being produced, together with the general excellence of the general studio management, Mr. Lincoln remarked:

"From the time the scenario was finally O.K.'d until the selection of the least important member of the cast which is working for my support, Ince & Sawyer have displayed a technical knowledge and aptness for details which to my mind will insure the picture's ultimate success. In such matters as proper studio lighting, selection of furniture, construction of sets, securing of properties, choosing of exact types to fit the various roles and the innumerable other details which go to make up a successful production, the most painstaking care and effort have been exerted.

"My confidence in Ralph Ince as a director capable of turning out productions worthy of bearing the name 'special' has been more than justified after witnessing his work on the first S-L picture. His ability to secure dramatic effects, together with the talent for injecting real "punch scenes' in any production which he directs, makes me feel certain that this particular feature will stand out among the attractions of the year. Mr. Sawyer has chosen a perfect cast in my support, the leading figures of whom are Grace Darling and Clara Joel. He has insured the production in every way possible."

Past Year Unique in Film Annals, Declares Carlton

CARLE E. CARLTON says, "The year just past has been the most unique in the annals of motion picture history because of the uncertain conditions brought about by the war, the influenza epidemic and other unprecedented and unforeseen occurrences since the inception of the motion pictures. Readjustment consequently is now in order. The coming year ought to be, and if the exhibitors will bend themselves into a unit as in other commercial and artistic enterprises, can be the most important year in the history of the film business.

"New York, since the war, has become the center of motion picture activity, which London has been heretofore, for the marketing of the entire world, and it is up to the producers and exhibitors to keep a firm hand on this situation."

Mr. Carlton does not believe the coming year will in any manner have a derogatory influence on those pictures with a war background if they are such films as have a romantic or heart-gripping interest, as well as a depiction of the life of our boys in the trenches. The big primitive emotions, such as love, hate, patriotism, jealousy, ambition, bravery, etc., belong to no particular time or period in history, but to all times and to all peoples.

"He's In Again" Is First of New Bulls Eye Comedies

THE first of the new series of two-reel comedies featuring Billy West was released to exhibitors on December 15, and is titled "He's In Again." The next one, released January 15, will be called "A Rolling Stone." One will be released each month for about three months, after which there will be two each month.

M. L. Cohen, president of the Bulls Eye Film Corporation, producing this new series, announces that the company is now hard at work at the studio in Hollywood under the direction of Charles Parrott, who has a number of new ideas and novel stunts he intends to use in the forthcoming comedies. Prominent in the cast supporting Billy West is Leo White, who has appeared with him in almost all of his pictures, while a new "heavy" has been engaged, F. P. Heck.

Among the state rights buyers who have secured rights to this series are the Southwestern Film Corporation, of Dallas, for Oklahoma, Texas, Louisiana, Mississippi and Arkansas, and Standard Film Service, Cleveland, for Ohio and Michigan.

Current Number of Graphic Best Issue, Says Gaumont

WHAT is characterized by the laboratory men of the Gaumont Company as the best issue of their news reels is Graphic No. 38, forwarded to independent exchanges on Friday, December 13. It opens with thrilling scenes showing our boys marching into Germany; while another war picture shows many thousand soldiers at Camp Funston, saddened because the Huns gave up before they had a chance to cross the ocean. In addition 50,000 Italian-Americans are shown marching in a great victory parade in Chicago celebrating the part Italy took in the defeat of the Huns.

Among the other views is one showing the "Empress of Britain" bringing a load of doughboys home, with many close-up which will enable friends and relatives to recognize the boys. Another scene shows a Japanese prince visiting Washington, and a close-up of a German super-gun captured by the fourth American army is also shown.

Gaumont News 38 also contains many interesting and timely views. The fourth installment of "Flying for Uncle Sam" appears in this number and pictures how an airplane observer acts as the eyes of the artillery and directs cannon fire from the clouds. Other subjects show Mystic Shriners in Houston, Texas, Capt. B. B. Lipsner, former chief of the Air Mail service, who resigned, his post, and Vice President Marshall.

Quick Sales Campaign on Tom Mix Reissues

ONLY a short time ago Exclusive Features, Inc., announced that they would offer state rights buyers a series of sixteen two-reel Tom Mix comedy-dramas, and already a great deal of territory has been sold.

Mr. Goldstein, of Exclusive Features, reports that contracts for the following territory have been signed: North and South Carolina, Georgia, Tennessee, Alabama and Florida, to Savini Films, Inc., of Atlanta, Ga.; eastern Pennsylvania and southern New Jersey, to Masterpiece Film Attractions, of Philadelphia, Pa.; western Pennsylvania and West Virginia, to Quality Film Corporation, of Pittsburgh, Pa.; Michigan, to Strand Features, of Detroit, Mich.; Delaware, Maryland, District of Columbia and Virginia, to Masterpiece Film Attractions, of Philadelphia, Pa.; northern New Jersey, to Frank Gersten, Inc., of 130 East 46th street, New York City; Iowa and Nebraska, to Sterling Film Corporation, of Omaha, Neb.; Texas and Arkansas, to Southwestern Film Corporation, of Dallas, Texas, and eastern and western Missouri, Kansas and southern Illinois, to Phil Goldstone.

There is still a good deal of choice territory left open, but it is expected that it will be disposed of within a short time, as many state rights buyers have had inquiries from exhibitors, who are showing much interest in the Tom Mix two-reelers and are anxious to book them.

Whether the New York territory will be sold or booked direct by Exclusive Features, Inc., has not as yet been decided. An announcement regarding this will probably be made within a short time.

Stoermer Is Optimistic Regarding State Rights

THE state rights field promises to come back to its own swiftly. Since the climax of the war, activities have multiplied, independent producers and independent buyers keeping step with each other in the stimulation of this branch of film profit. William Stoermer, author of "The Honor System," and just now releasing a new production, is all optimism.

"Optimist that I am, and I confess myself amazed at the extent geographically and financially that the state rights field holds in the cinema market," says Mr. Stoermer, "my surprise follows the campaign I am prosecuting to let the public know what my new picture, 'The Tidal Wave,' is about. The state rights field isn't new to me; but there's a new element in the market, and ringing down the curtain on the big tragedy abroad has given matters a new drive.

"There's scarcely a state rights block on the map that isn't indicated several times in the answers my trade advertising has generated. And the prices that are suggested in some of the inquiries prove again that the film field is productive for producers who can 'deliver the goods.'

"The Tidal Wave," I confidentially believe, will justify the interest my announcements have aroused.

"No observer so far who has seen it but expresses my own optimism regarding it. It is romance and is isn't; a mystery subject and yet not quite that; a detective story and yet more than that; a spectacle, yet greater than this aspect of the story is its human drama. One thing, I believe exhibitors and audiences will agree, the picture has speed. It has been cut as adroitly as I believe it has been produced.

"The story was inspired by Robert Louis Stevenson's observation that big dramatic upheavals in the destinies of humanity are as likely to be found in nations as in individuals. This theme gave me scope for swift, varied and absorbing plot, counterplot and spectacular situations.

Brockliss Gets Foreign Rights to S.-L. Pictures

AN ANNOUNCEMENT of importance relative to distribution in foreign markets was made this week by Arthur H. Sawyer and Herbert Lubin, the organizers of the newly formed producing organization, "S-L Pictures," which will present E. K. Lincoln as star. Arrangements have been consummated between this organization and Sydney Garrett, president of J. Frank Brockliss, Inc., whereby Brockliss, Inc., will have entire charge of the distribution in all countries exclusive of the United States and Canada for the series of Lincoln features, the first of which is now in course of production under the direction of Ralph Ince.

The contract was made only after the producers of "S-L Pictures" had completed a study of the various companies handling screen productions for export. Due to his extensive knowledge of the peculiar conditions which make up the market for foreign distribution Mr. Garrett was finally selected.

The consummation of the contract is marked by the establishment of a precedent by Sawyer & Lubin. An individual series of "ads" will be designed to precede the introduction of "S-L Pictures" in countries outside of the United States and Canada. Special publicity stories for translation in various languages, and written from the viewpoint of the different nationalities, will be furnished the promotion department by J. Frank Brockliss, Inc.

Hall Organization Gets "A Romance of the Air"

BECAUSE Frank Hall, president of the Independent Sales Corporation, has a brother in the service, it appears that some have jumped at the conclusion that Lieutenant Bert Hall, the American ace, featured with Edith Day in the Crest Picture production, "A Romance of the Air," must be at least a cousin.

Mr. Hall, however, denies that this relationship exists, saying: "I would indeed be mighty proud to claim relationship with Lieutenant Hall, one of the two survivors of the original Lafayette Escadrille, as would any American, but I do not think I can even say he is a distant cousin. However, I feel particularly honored that the Independent Sales Corporation was selected to market 'A Romance of the Air.'

"I might add, too, that the first cousin of the Independent Sales Corporation, the Film Clearing House, an organization formed to handle the physical distribution of films, and which has been in operation since December 1, will have the exclusive handling of 'A Romance of the Air,' through its eighteen distributing units.

"There will be no releases made, however, in any one territory, of this adventurous love story of cloud-land, until after Lieutenant Hall has made a personal appearance of several weeks at one of the large theatres in that particular territory. This plan of releasing a picture while the star is arousing public interest by appearing in person and talking informally to his audiences is new, and exhibitors will recognize the value such publicity will mean to their box office.

"The only relationship between Lieutenant Hall and myself that I can determine is purely a business one, and exhibitors will soon have the opportunity of making Lieutenant Hall and his 'A Romance of the Air' at least a big brother to their box office."

Unique

THIRTY-TWO SINGLE REEL RIP-ROARING COMEDIES! To be released one a week commencing December 30th. Leased to INDEPENDENT EXCHANGES in the United States and Canada at a price that guarantees a profit. They are unique and contain every element that have made screen comedies popular.

PRODUCED BY

The United States Motion Pictures Corporation

Twenty-six of these productions were originally released on the Paramount Programme under the brand of

"BLACK DIAMOND COMEDIES"

and six are altogether new

We suggest in this instance that your WIRE us.

Advertising matter, one sheets and 8 x 10 photo enlargements
"Our efficiency means your success"

ARROW FILM CORPORATION

TIMES BUILDING, N. Y.

COMING "THE DEMON SHADOW"—A ten double reel SERIAL
"THE PROFITEER"—A six part drama with a PUNCH and a PURPOSE

Comedies

Raver Breaks Precedent With "Maciste" Serial

WHOEVER heard of asking a critic to contemplate twenty-four thousand feet of pictures in one production, much less sit through it and then try to remember what he saw?" said one reviewer when requested by Harry Raver to attend a showing of "The Liberator," starring the Italian soldier-star Maciste. Yet the plan was carried out, except that two sessions of two and a half hours each were held, instead of one stretch of five hours.

According to Mr. Raver, the experiment was a success beyond his expectations, and proves his contention that the exhibitor should know all about a series of pictures before he books them and should not be kept in ignorance about the quality of any number of episodes of a production.

"That there was some slight diversity of opinion among the critics," says Mr. Raver, "may be accounted for by the fact that they had never before sat through a complete series and that the episodes were not broken up by synopsis titles. At any rate, each reviewer has his opinion and none of them entirely agreed, which leads me to believe I have an unusual picture."

One reviewer said the production lacked weirdness and thrills of the American serial, while another said it was the most weird and unusual film he had ever seen. One reviewer said the production suffered from the well-known foreign technique, while another said the production was of unusual thoroughness and strict conformity to the actual scenes. One advises the picture be released in three parts of eight reels each, another says it is fine entertainment as it is because it is progressive and does not repeat itself, still another wants it done in five-reel episodes.

"That I value these opinions is evidenced by the flood of inquiries I have received since their publication, and the opportunity afforded to select a market to the best advantage. The fact remains that Maciste has proven himself a star of the first consideration and enjoys a large following, and that competent authorities on motion pictures have given 'The Liberator' a clean bill of health gives me confidence in the success of the production."

Mr. Raver announces that he is considering several offers for the purchase of entire North American rights before giving definite decisions in the matter of selling individual territories.

Theatres for Sale and Theatres for Rent are offered in The World's Classified Advertising.

Co-operative Exploitation Campaign for "Mickey"

AN EXCELLENT example of the full use of co-operative publicity between the motion picture industry and kindred business enterprises is the campaign worked out by H. J. Shepard, of the W. H. Productions Company, and employed in the exploitation of "Mickey," starring Mabel Normand. An added point of particular interest to exhibitors is the fact that notwithstanding the completeness of the plan devised, it is claimed by the producers that it can be carried out at practically no expense to theatre managers although securing for them window displays and other valuable advertising privileges.

The extent to which music is employed in the exploitation is the feature of this campaign, which includes a "Mickey" song with words by Harry Williams and music by Neil Moret, published by Daniels and Wilson; three different graphophone records prepared by the Columbia Graphophone Company, one of the song, one a fox-trot arrangement played by the Earl Fuller Jazz Band, and the other a double-faced record with song on one side by the Sterling Trio, while the other side is a medley taken from the orchestration prepared for this picture. In addition, the Okeh Record Company and the Vocalion Company both have prepared records of the song, and the Aeolian Company and Universal Music Roll Company have piano rolls of the song.

The method employed successfully by a number of prominent exhibitors to create advance interest in the production consists in working in conjunction with the Woolworth or Kresge five and ten cent stores and Columbia graphaphone dealers. A week or two before "Mickey" is to be shown, window displays of the song or records are prepared with announcement that the picture will be shown in a certain theatre. In addition, copies of the song are sold in the theatre lobby, or in some instances given away during matinees to attract patronage; and during this time as well as during the showing of the picture, phonographs obtained from the dealers play "Mickey" records in the lobbies. As an advance business-getter, the song is also sung by a soloist, while a slide with the chorus is thrown on the screen so the audience can join in, and some houses with drop curtains use them for displaying a 24-sheet, as shown in the accompanying illustration. Announcements are also thrown on the screen to the effect that the records and piano rolls can be secured from certain dealers.

At a recent meeting of representatives of the phonograph company held in Boston, which was also attended by officials of the five and ten cent stores, they expressed their enthusiasm over the campaign as outlined and promised their hearty co-operation.

The W. H. Productions Company announce that "Mickey" is meeting with great success all over the country, and in many instances is breaking box-office records as well as shattering precedents by the length of the run. Proctor's Fifth Avenue Theatre, New York, a vaudeville house, is running this picture this week as an experiment, as they are said to have never used a feature picture before, and report big business notwithstanding this is usually a bad week, the one before the holidays.

Among the theatres which have booked "Mickey" for seven days or longer, and are thereby said to have broken their precedents of not playing a feature over three days, are The Trent, in Trenton; Empire, in New Brunswick; Lyceum and Plaza, in Bayonne; Montauk, in Passaic, N. J.; Mishler Theatre, in Altoona.

The following recent sales of territory have been made on this production: To Sol L. Lesser, for California and Arizona; M. Rosenburg, for Washington, Oregon, Idaho and Montana; Supreme Photoplay Productions, for Pennsylvania, and Boston Photoplay Company, for New England.

In connection with the showing at Proctor's Fifth Avenue Theatre, New York, the Columbia company carried a "Mickey" window display in their Fifth avenue store, which is said to be the first time a photoplay has been so advertised on Fifth avenue.

"Mickey," Twenty-four Sheet Displayed on Drop Curtain of Proctor's Fifth Avenue Theatre, New York.

Dave Solomon Handling Keane Film in New York

"THE SPREADING EVIL," James Keane's special production, released with the endorsements of Secretary Josephus Daniels and other notables, is said to be creating a mild sensation in booking circles in New York City.

Dave Solomon, long associated with Radium Gold Fibre Screen, Inc., and more recently with Count G. Scippico in the production of "Lest We Forget," has secured the booking rights for this territory.

With an organization made up of only three or four people, Solomon has recorded approved bookings on his picture amounting to more than the outright sale price asked for New York City. Sam Rubinstein, formerly with the Universal and Four-Square exchanges, is visiting the exhibitors in the territory south of Fourteenth street, Manhattan, and throughout Long Island, while Thomas Kelly, formerly with the General Film, Paramount and Pathe, has the territory north of Fourteenth street, reaching to Mount Vernon.

It has been the experience of those who have the Greater New York territory in charge, so they say, that the best advertisement "The Spreading Evil" has enjoyed has been the success of the early engagements throughout the district. The picture appears to have a strong box office appeal, and in some cases has been placed in as many as three theatres within two blocks of one another, with less than two weeks separating the engagements.

Gaumont Special Sold for New York.

The Gaumont Company announces that its one-reel special, "Driven from the Seas," showing the surrender of the German Fleet to the Allied Navies on November 21, 1918, will be distributed by the First National Exhibitors' Circuit, 509 Fifth avenue, New York City, in the territory covering Greater New York, Long Island, Westchester, Putnam and Rockland counties, New York, and Northern New Jersey.

Large Part of Country Sold on "Silent Mystery"

ACCORDING to an announcement from the Silent Mystery Corporation, the latest Francis Ford serial, "The Silent Mystery," is proving itself to be one of the best serials of the year, which is attested by the fact that a number of prominent state right buyers have already contracted for territory.

All of the eastern territory has been sold. Canada, east and west, and the South, and foreign rights are being rapidly disposed of, and Louis Burston, producer, as well as Hiller & Wilk, the selling agents, state they expect to have the entire world sold by the first of the year.

Their initial announcement of closed territory is as follows: Greater New York and Northern New Jersey to Merit Film Corporation, 126 W. 46th street, New York; Eastern Pennsylvania and Southern New Jersey to Arrow Film Company, 1235 Vine street, Philadelphia; Eastern and Western Canada to Exhibitors' Distributing Corporation, 221 Yonge street, Toronto; Maryland, Delaware, District of Columbia, Virginia and North Carolina to Super-Film Attractions, 1209 E street N. W., Washington; Western Pennsylvania and West Virginia to Penn Film Service, 938 Penn avenue, Pittsburgh; Georgia, Florida, Alabama and South Carolina to First National Exhibitors' Circuit, Atlanta; Tennessee, Louisiana and Mississippi to R. Dean Craver, Charlotte; Northern Illinois, Indiana and Wisconsin to Bee Hive Exchange, Chicago; and the New England States to the Silent Mystery Corporation, 42 Piedmont street, Boston.

The story of "The Silent Mystery" is said to be replete with novelties and the product of Mr. Ford's ingenuity intertwined with punch and mystery, which will hold an audience throughout the entire fifteen episodes. In addition to Mr. Ford, who enacts the role of Phil Kelly, the cast includes Mae Gaston as Betty, and Rosemary Theby as the Egyptian Priestess Kah.

Rapf Champions War Films Having Good Love Stories

HARRY RAPF, who for a number of years prior to entering the motion picture production field was in the theatrical business, decries those who say that war pictures are through, and calls attention to the fact that the Civil War was used as the background for a large number of plays, vaudeville sketches and pictures which have been successful.

Says Mr. Rapf, "It is only natural that pictures with the great world war as a background should hold attention. The moving picture is no different from the stage, the newspaper or magazine. Every newspaper has headlines referring to soldiers and war material; war is the basic idea of cartoons and editorials, and why should the moving picture be different?

"During the recent showing of the Government picture, 'Under Four Flags,' at the Rivoli the spontaneous applause was tremendous. Some of the biggest successes on the stage are war plays, and they are playing to capacity audiences.

"I claim for my latest picture, 'Wanted for Murder,' which was written by a newspaper man, S. Jay Kaufman, that it is a story which contains a human love romance, and that it is different—it is not just a picture, but a big idea made into a picture."

The Independent Sales Corporation, distributing this production through the Film Clearing House, reports that a very large number of inquiries, both by wire and letter, were received from all parts of the country requesting information regarding the manner of release and distribution for this attraction. However, that since the Independent Sales Corporation is to handle this picture, it is unnecessary to send inquiries to the New York office, and dates for showings can be arranged through any of the depots of the Film Clearing House, which are already in operation in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco and Seattle.

Attention is also called to the immense amount of publicity that is being given in the newspapers at present in the shape of news articles, editorials and cartoons in connection with the demand that the former Kaiser be brought to trial, which indicates the timeliness of this production, and which can be used in effective ways by enterprising exhibitors.

"Wanted for Murder" is also said to be high in entertainment value, which alone would make it an attraction from a box office standpoint, and in addition the popular star, Elaine Hammerstein, is featured in the story, which is one of adventurous romance.

"Little Orphant Annie" Appeals to Young and Old

WHILE many exhibitors appear to be under the impression that "Little Orphant Annie" is a "kid's" picture, the Pioneer Film Corporation, distributing this special production, advise that this is not the case and that it is just as compelling to older people as it is to youngsters. Says this official: "Just as James Whitcomb Riley's famous poem is a favorite with both young and old, so will the screen version make its appeal, presenting all of the homely pathos and delightful painting of characters that the Hoosier poet was noted for.

"Grown folks will appreciate the more dramatic scenes, the heart interest and pathetic story of the little orphan girl. There have been few dramas screened where the tug at the heart strings is more apparent, and coupled with the excellent acting and superior plot, makes a most decided appeal to grown men and women. The fact that men and women employed as critics for the trade press admit that this production touched them deeply would not indicate that it is only a kid's picture, but that it will appeal to audiences of all kinds.

"There is, however, much in the picture that appeals to children; this is, of course, to the exhibitors' advantage, as he can, in his appeal for patronage, lay stress on the fact that 'Little Orphant Annie' is the kind of a picture that will appeal to both young and old; and, in fact, mothers and fathers, who are famliar with Riley's poems, will probably be just as anxious to see the picture as the children. This picture, too, does not deal with murder, war, or the eternal triangle, and has no sensational plot. The characterization that it is a picture for "young folks and young old folks aptly describes it'."

Perret to Screen Plays by Gabriel D'Annunzio

SEVERAL of the famous plays of Gabriel D'Annunzio, the celebrated Italian poet, will be screened, with Dolores Cassinelli as the star, according to an annoucement issued during the past week by Leonce Perret Productions. These subjects, which have been presented in this country by the well known actress, Eleanore Duse, include such tragedies as "La Citta Morta" ("The Dead City"), "La Figlia di Jorie" ("The Daughter of Jorie"), "La Gioconda," together with the beautiful dreamlike "Le Virtine delle Rocci" and the sombre tragedy of passion, "In Trionfo della More."

Arrangements for the filming of D'Annunzio's works have been handled by his son, Ugo D'Annunzio, who is in this country on a special mission for the Italian Government and has been directing the big Caproni aeroplane factory in Detroit, and who has had a number of interviews both with the officials of the Leonce Perret Productions and Miss Cassinelli.

Dolores Cassinelli is at the present time working at the Metro Studio on the third production in which she has appeared for Perret Productions, and which is being directed by Madame Blache under Leonce Perret's supervision. Among the distinguished visitors to the studio during the filming of this production was Francis de Croisset, a well known French author, who, has to his credit such plays as "The Marriage of Kitty" and "The Hawk." Lieutenant Croisset is an officer in the French Army, and he expressed his admiration for the efficient methods employed in a modern American studio in the filming of special productions.

Quick Showing by Gaumont of Hun Naval Surrender

THE Gaumont News Service did some rapid work in showing on the screen in America the surrender of the German high seas fleet and U-boats. The negative was shipped to this country by the London branch of the Gaumont Company and arrived in New York on the morning of December 12, and notwithstanding the necessary delay for customs inspection, a copy was prepared and fully titled, and shown on the screen at the Rialto theatre within a few hours. On the same night hundreds of copies were shipped to independent exchanges throughout the country.

November 21 was not "Der Tag" for which the Prussians had so long waited, but it was "the day" of their great humiliation. The weather was foggy and hazy when the Kaiser's thirteen large battleships and battle cruisers, six light cruisers and fifty destroyers, steamed slowly through the lane formed by French, British and American warships and ingloriously struck their colors. They were then imprisoned in the Firth of Forth, where they were reviewed by King George, Admiral Sims, the Prince of Wales, Admiral Beatty, and other allied commanders.

Though the pictures were taken in the early morning and the weather conditions were not of the best, Gaumont camera men are said to have succeeded in getting some wonderful views, which are doubly interesting, as they are the first pictures of the German navy shown in this country since the beginning of the war, and the first showing of the warships and giant U-boats built since 1914.

State Right Sales Reported This Week

W. H. PRODUCTIONS COMPANY announces the sale of the following territory of "Mickey": to Boston Photoplay Company, for New England; Sol. L. Lesser, for California and Arizona; M. Rosenberg, of Seattle, for Washington, Oregon, Idaho and Montana, and Supreme Photoplay Productions, for Pennsylvania.

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Hiller & Wilk announce the sale of territory in the east and south as well as all of Canada on the Francis Ford serial, "The Silent Mystery," in another article in this issue.

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Exclusive Features, Inc., have disposed of rights on the series of sixteen two-reel Tom Mix re-issues to Strand Features, Detroit, for Michigan; R. M. Savini, for Georgia, Florida, North and South Carolina and Tennessee; Frank Gersten, for northern New Jersey, and Southwestern Film Corporation, for Texas and Oklahoma.

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Several sales of territory on the new Billy West comedies, handled by Bull's Eye Film Corporation, are announced in another article in this department.

Critical Reviews and Comments

Concerning Current Productions

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- A Perfect 36 (Goldwyn).
- Ruling Passions (Select).
- The Surrender of the German Fleet (Jewel).
- Caught in the Act (Fox).
- The Eternal City (Paramount).
- Crown Jewels (Triangle).
- Arizona (Artcraft).
- Quicksand (Paramount).
- The Wild Cat of Paris (Universal).
- The Sea Flower (Bluebird).
- Fair Enough (American-Pathe).
- Hoarded Assets (Vitagraph).
- Dolly's Vacation (Pathe).
- Little Miss Hoover (Paramount).
- Under the Greenwood Tree (Artcraft).
- The Spender (Metro).
- All of a Sudden Norma (Exhibitors-Mutual).
- The Sea Waif (World).
- A Lady's Name (Select).
- The Drifters (Hodkinson).

"SYLVIA ON A SPREE"

Metro Pictures Corporation Features Emmy Wehlen in Five-Reel Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "Sylvia on a Spree," is an exceptionably enjoyable, polite comedy, featuring Emmy Wehlen at the head of a large and pleasing cast. This was adapted by June Mathis from the original story by E. Forst, and directed by Harry L. Franklin, under general supervision of Maxwell Karger. The production has been very carefully made in every detail, and the artistic print work itself is worthy of special commendation.

The plot of this comedy is based upon two special weaknesses that probably afflict every sheltered girl, however well bred, at some time or another in her early years. One of them is to consult a fortune teller and the other is to have a close view of bohemian life. In this instance the heroine, Sylvia Fairponts, capably portrayed by Miss Wehlen, has been reading newspaper scandles emanating from "the wicked Beaulieu Inn." What she has read makes her desirous of having a look at the place more than anything else in life. She consults a clairvoyant, Mme. Claire St. Claire, who readily assures Sylvia, for a liberal fee, that she has plenty of excitement coming her way; also a handsome young lover. True enough, the latter comes along very speedily, and Sylvia soon demands that he take her to Beaulieu Inn. The lover is naturally horrified at the thought of taking her there, but she insists, and he finally arranges, with the help of her brother, to take her to Beaulieu Inn and forever cure her of a desire to see it. The way in which this is accomplished makes a story of unusual interest and amusement.

There are some good characters in this, including Francesca Ward as the clairvoyant and Frank Currier as an actor of the old school. But the strong points in the offering are its enjoyable plot as a whole and the fine humor it develops.

Others in the cast are W. I. Percival, Eugene Acker, Peggy Parr, Isabel O'Madigan, Rose Wood, Bliss Milford, Alice Turner, Stepnie Anderson, Bert Tuey, Joseph Sweeney and Eddie Meyers.

"A PERFECT 36"

Goldwyn Pictures Corporation Features Mabel Normand in Five-Reel Comedy.

Reviewed by Robert C. McElravy.

MABEL NORMAND is one of the younger screen artists who have succeeded in developing a following among picturegoers, and whose future work should be worth watching. She has come up splendidly since her early days in the one and two-reel comics, and in addition to her manifest physical charms and general daring she has many of the attributes of a first class comedienne. Her humor springs from a vivid and buoyant personality, and she never forces it to the point of exasperating her audiences, as female humorists are so often tempted to do. But we do not feel that she has yet brought her humor to its fullest development, unless it was in her highly successful offering, "Mickey," which the writer has not seen, but which the public at large has taken to very kindly.

This current release, "A Perfect 36," is a very enjoyable subject and has some fine humorous moments. But for all that, and regardless of the fact that it is well above the average offering of its kind, it could undoubtedly have been stronger. The humor is effective and delicately handled, and the sub-titles are bright and laughable. The thing that is missing, it seems to the reviewer, is the touch of sympathy or pathos that is an almost inevitable concomitant of the best humor. Chaplin has this at times, almost to the point of tears, and we mention this because we think Mabel Normand could develop it if given a chance. There were opportunities for sympathetic touches in her friendship for Bessie, who was falsely suspected of stealing the jewels, but they were not utilized. We thing that just as serious dramas demands occasional comedy relief to keep it human and appealing, so humor in more lengthy offerings demands occasional moments of sincerity and pathos to get a balanced effect. We would like to see Mabel's director, Charles Giblyn, give her a try-out in something of a more mixed emotional appeal, but always of course with particular stress upon the humor.

"THE RULING PASSIONS"

Select Presents Schomer Production in Which the Late Edwin Arden Appears to Splendid Advantage.

Reviewed by Margaret I. MacDonald.

IN OUR ISSUE of October 12 a full review of "The Ruling Passions" appeared, and for that reason we will not at this time attempt to cover it in detail. The picture, which was written and produced by Abraham S. Schomer, with the late Edwin Arden and Julia Dean in the principal roles, has been cut down considerably since its first showing, and with good results.

The Select Pictures Corporation is presenting the production as a special feature which carries with it a message of mental control. In its condensed state, which, by the way, leaves it still with between five and six thousand feet to the good, this message is driven home with considerable force. We predict for it a successful run.

"THE SURRENDER OF THE GERMAN FLEET"

Jewel Special Production Presents Thrilling 1,400-Foot Review of German Capitulation.

Reviewed by Robert C. McElravy.

THIS special news film, which arrived in New York Thursday afternoon of last week, is a splendid photographic record of the most ignominious naval surrender in the history of the world. One by one, sailing majestically between a line of British and American battleships thirty miles in length, the great German fighting vessels are seen at close range as they gave themselves up. The vessels, led by the Seydlitz, are identified by name, and the student of current history will be amply repaid for his view of this great film.

It is like painting the lily to attempt expressing what a screen version of these tremendous events mean. It is something that should and no doubt will be seen by every live citizen of the world. As a matter of permanent historical record it is only another of those films that are destined to become of inestimable value to the world as time passes, and copies of it should accordingly be preserved by public institutions.

Not only are the great battleships shown in the act of surrendering, but many submarines are also pictured being turned over to British sailors. An interesting picture is shown of King George on the U. S. S. New York, in company with Admirals Sims and Rodman and the Prince of Wales.

"CAUGHT IN THE ACT"

Fox Film Corporation Presents Peggy Hyland in Strong Farce-Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel Fox feature, "Caught in the Act," is a good example of screen farce-comedy. It should appeal to observers everywhere who have a leading toward a bright and whimsical plot, with complicated humorous situations as the dominant feature. It was adapted by Raymond Schrock from a story by Fred Jackson and has been capably directed by Harry Millarde.

This moves off like a comedy, but later reaches and maintains farce tempo. Much of the credit for the finished performance goes to Peggy Hyland as the heroine, Priscilla Kane, and Leslie Austen as the hero, Langdon Trevor, but we think perhaps an equal amount also belongs to Wally McKeown, who plays Trevor's valet. The sub-titles are cleverly modern and tend to keep up the brisk speed of the performance.

Priscilla Kane is a well-bred girl who surrenders to a natural longing for a little romantic adventure. One day while she is in a mending shop having her hat repaired a young man enters and asks to have a rip in his trousers mended. The proprietress of the place is in the rear of the shop and Priscilla obligingly helps him mend the torn place. He, thinking she is employed in the shop, and being at once attracted to her, gives Priscilla his card and asks her to go to his apartments and mend a lot of clothes for him. The girl acts on this impulse and her visits to the place on this errand result in even more adventure than she had expected. The situations, while broad, have been handled with delicacy and much excellent humor, and there is an abundance of plot interest in this story.

Others in the cast are George Bunny, Mrs. Carlotta Coer, Elizabeth Garrison, Ellen Cassidy, Mr. Martin and Henry Hallam.

"THE ETERNAL CITY"

Five-Part Reissue of the Hall Caine Story Featuring Pauline Frederick on Paramount Program.

Reviewed by Edward Weitzel.

THE latest reissue on the Paramount Success Series is a five-part version of the Hall Caine story of Rome and London, "The Eternal City," featuring Pauline Frederick. In several ways this picture of three years ago stands revival with considerable credit to itself. First of all is the fact that the outdoor scenes in Rome and London were taken in these famous cities themselves. In Rome, the views of the outside of the Vatican and of St. Peter's and the scenes at the Coliseum should give the picture unique interest. It is also thoroughly well acted by the star and a supporting cast whose leading members consist of Thomas Holding, Frank Losee, Fuller Melish, George Majeroni, Lottie Alter and George Stillwell.

The story is one of those high pressure romances that Hall Caine delights in writing. The plot is complicated, but it has been condensed into five parts without losing the thread of events. A fictitious Pope is one of the characters. The love story concerns David Rossa and Donna Roma, one an abandoned infant who becomes a power in Italian politics; the other a beautiful girl, a foster sister of David's, who is known as the mistress of Baron Bonelli, but is reunited to the man she had known and loved as a child.

"CROWN JEWELS"

Triangle Picture Featuring Claire Anderson Is a Criminal Story with Fair Plot.

Reviewed by Edward Weitzel.

INTERNATIONAL criminals and a few honest folk figure in "Crown Jewels," a five-part Triangle picture written by Robert Hill and directed by Roy Clements. Claire Anderson heads the cast. The interest is fairly well sustained, and the author has contrived to keep away from the usual course of events employed in this grade of fiction. The production has merit, the acting of the star and Lillian Langdon being particularly effective.

The ruler of a European kingdom which is not on the map, realizing that crowns are a dangerous sort of headgear at the present time, determines to send his jewels to America and have them put in the safe deposit vaults of one of our solidly built banks. Baron Strickland is the official chosen by the monarch to put the matter through. Madame Levine, head of a band of international crooks, finds out the jewels are to cross the seas. She immediately starts for this country, and puts into motion a plan to secure the treasure.

Passing herself off as a woman of title, madame calls upon the banker, Maxwell Grey, who is to receive the jewels, and makes the first move in her game. A young French refugee, Diana DeLille, is introduced to Madame Levine, and the woman crook arranges for the girl to aid her without letting her know the nature of her task.

There is quite a bit of plot and counterplot of the melodramatic sort, and a love interest that attracts. When matters are brought to a climax and the thieves apprehended, Diana is found to be the daughter of the baron, and has been employed by her father to assist in getting the jewels into the hands of the banker. The male members of the cast consist of Joe Bennett, Frank Leigh, George Pearce, Billy Musgrave and H. D. Dudgeon.

"ARIZONA"

Douglas Fairbanks Projects Himself Through New Version of Stage and Screen Success.

Reviewed by Edward Weitzel.

AUGUSTUS THOMAS in his wildest dreams could never have imagined the hero of his play, "Arizona," flying through space like a human cannonball and projecting himself over high walls and into open windows with almost superhuman power. But this is the kind of a fellow Lieutenant Denton is, as acted by Douglas Fairbanks in the new screen version of the Thomas stage success produced by Artcraft. The original play was celebrated for the strength of its story and the excellence of its cast, and the first screen version, which followed the original closely, was also finely acted.

In preparing a second version for the screen, Douglas Fairbanks' idea was to use the plot of "Arizona" as a foundation for a scenario built along the lines of his latest releases. His performance of Lieutenant Denton is not a characterization. The athletic star has, as usual, put his own personality into the picture, and acts Douglas Fairbanks with his customary life-like perfection. A new brand of United States army officer is the result. He is not at all dignified, and shows very little military training, but he beats the cowboys at their own games and keeps everything on the jump all through the plot. "Doug" is still the biggest thing in a Fairbanks picture.

The main theme of the story has been preserved, and the young lieutenant, who is in love with Bonita Canby, works as desperately as ever to save his colonel from disgrace and prevent his wife from running away with a blackguard. Denton, it will be recalled, shields the woman by allowing himself to be thought a thief, and is forced to resign from the army. In the present version he organizes a company of cowboys to help the Allies win the war.

The production is correct as to detail, and brings the atmosphere of Arizona before the eye most vividly. The cast is a fine one. It comprises Theodore Roberts as Candy, Kate Price as Mrs. Canby, Frederick Burton as Colonel Benham, Harry Northrup as Captain Hodgeman, Frank Campeau as Keller, Kathleen Kirkham as Estrella, Marjorie Daw as Bonita, Marguerite de la Motte as Lena, Raymond Hatton as Tony, Robert Boulder as the doctor and Albert McQuarrie as Lieutenant Hatton.

"QUICKSAND"

A Paramount Picture, with Dorothy Dalton, Below the Standard of Ince Productions.

Reviewed by Louis Reeves Harrison.

A STORY of the innocent young husband, unjustly accused of a crime he never committed, and railroaded to jail by a villainous district leader who is scheming for the ruin of the young wife, is "Quicksand," produced by Thomas H. Ince for Paramount release. "It is grave defect in logic," says a great critic, "to state, or hint at, a problem and then illustrate it in such terms of character that it is solved in advance." This is exactly what "Quicksand" does. The falsely accused story has been told so often that only logical development and careful handling awakens audience interest. In this case the falsely accused young man is of clean character and record. Not a fragment of evidence is produced in the story to justify the accusation, none revealed to the audience at the trial why he should be pronounced guilty. No such issues as the arrest and conviction of an innocent man can convince an audience unless they are shown—at least faintly indicated. There exists no doubt that his innocence will be proved at the end, an end foreseen, and therefore a play without suspense.

In addition to this defect, the story depends on those outworn devices of overheard conversation, the villains discussing their guilt near an open door without looking to see if they are overheard, and the heroine is of course near by to hear their self-incrimination. Then is added the device of the heroine going in evening clothes to a private room in order to get the guilty man drunk, while she throws wine over her shoulder. Finally that standby, the villain's repentant confession, concludes what is easily foreseen from the beginning. The only defense that can be offered for such improbable and unacceptable stuff is that plays by men who not only know how to write for the screen, but who have some idea of the meaning of "drama," are not easy to get. Still a release falling so far below the producer's high standard is to be deplored, because it is well acted and directed, and therefore the more misleading. Poor authorship is entirely to blame. "Quicksand" features Dorothy Dalton.

"THE WILD CAT OF PARIS"

Priscilla Dean Featured in Six-Part Universal Special—Art Mingled with Thrills.

Reviewed by Robert C. McElravy.

TO say that this six-part Universal offering, "The Wild Cat of Paris," is interesting is to put the matter too mildly. It develops a story that contains many elements of human appeal, and for the most part has been splendidly presented. There are one or two lapses in continuity at bad places in the closing reel as shown at the Broadway Theatre, and this should by all means be remedied by further editing, as the number is worth every care.

Harvey Gates devised this engrossing narrative of the Paris Apaches, which is punctuated at times by excellent melodramatic detonations. On the whole, the action is in the line of straight drama, and Priscilla Dean, in enacting the role of Collette, the black-eyed wild cat, does some of her best work thus far. Only in the matter of continuity does the number fail to get a firm grip at times. But the effect of the whole is satisfying, and the number may be recommended for its novel and generally inspiring theme.

Collette is a girl of the Apache dives—handy with the knife and the garrote. She is the idol of the band, and beloved by its men. On a raid upon an artist's studio she is made prisoner, the artist keeping her several days. He teaches her to pose, and her soul is awakened by hearing the story of Joan of Arc. In the course of the story she emulates Joan, and leads the Apaches to the battle front.

The picture is notable for its fine settings and atmosphere. Some of the characterizations are slightly overdone, but all are acceptable. In the cast are Louis Darclay, Edward Cecil and Lucille Furness. Joseph DeGrasse directed.

"THE SEA FLOWER"

Juanita Hansen Featured in Strong Five-Reel Bluebird Number Written by George Hull.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Sea Flower," is one of the strongest of recent Bluebird releases. It is based upon a tale in Scribner's by George Hull, whose Western and Hawaiian stories may be recognized for their broad, sympathetic treatment of real life, and who has an unusual gift for atmosphere and characterization. The adaptation was made by H. Tipton Steck, and the production was in charge of Colin Campbell.

Juanita Hansen is cast in the part of

Lurline, a girl reared on the island of Moana by "Brandy" Cain, a dissolute beach comber and outcast, who has a native wife. Lurline believes herself to be the daughter of this oddly assorted couple, and it is not until later in the story that Cain reveals the fact that he stole her as a child to revenge himself upon another man.

The hero of the tale is a secret service man named Darnley, capably portrayed by Alfred Whitman. Darnley is thrown from a vessel where he had been shadowing some German conspirators, and is cast up on the beach of Moana in a half-drowned condition. Lurline discovers him, and conveys him to a cave, where she protects him for many days. Later, the girl is forced into a native marriage with a brutal German, and the rest of the story concerns the manner of her deliverance from this man.

The story as a whole is splendidly produced, and carries the interest well. It has little of the crudeness of many sea stories, and the plot and characters are unusual.

Others in the cast are Fred Huntley, Alfred Allen and George Pearce.

"FAIR ENOUGH"

Five-Reel American-Pathe Production Presents Amusing Farcical Mixture.

Reviewed by Robert C. McElravy.

PEOPLE who tire of the logical order of most plots and like a light, helter skelter yarn which rambles around in a mixture of comedy, burlesque and farce, will find considerable amusement in this. It features Marguerita Fisher as Ann Dickson, daughter of a newly rich family who are trying to break into high society. Jack Mower plays the role of Carey Phelan, a wealthy young man, who joins the police force in order to make himself useful.

The scenes are nearly all taken in the city streets, where Ann's auto knocks over a newsboy. The boy fortunately is not seriously hurt, and she afterward takes him and his friends on a picnic to the beach. Much space is given to these interesting events, showing Carey always on the job as cop, and picturing the way he learns to love Ann, who, of course, does not suspect him of being a man of wealth. Two other individuals who play important parts are Carey's valet, an ex-gunman, played realistically by Bull Montana, and Harry McCoy as "Freddie," the young society man Ann's parents have selected for her.

At the beach Ann is arrested for stealing an auto. Her parents, who came to the beach after her, are also arrested for a slight offense, and all hands arrive at the police station, where Carey adjusts matters after some fairly entertaining complications.

The number was written by J. Anthony Roche and directed by Edward Sloman. Others in the cast are Eugenia Forde, Alfred Hollingsworth, Alice Knowland, Harry McCoy and J. Farrell McDonald.

"HOARDED ASSETS"

Vitagraph Production with Harry Morey as Hero of Novel but Unconvincing Story.

Reviewed by Edward Weitzel.

RAYMOND B. SPEARS, author of the Vitagraph picture, "Hoarded Assets," gets a fine start for his story, and several of his situations are well out of the ordinary. In working out his plot, however, he often follows the line of least resistance. Jerry Rufus, the hero of "Hoarded Assets," is a river pirate who is big and strong enough to support himself by honest work. He is in love with an actress in a small stock company who has many wealthy admirers. Jerry thinks that the girl will never accept him unless he has money.

By a clumsily devised bit of construction he is able to steal a number of kegs containing two hundred thousand dollars worth of gold. Jerry sinks the treasure near the home up the Hudson he buys for his hoped-for bride, and then asks the lady to marry him. She agrees, and turns her back on her old admirers. Jerry and she are very happy. The newly-made wife thinks her husband has always been an honest man, and Jerry goes straight after he takes a partner for life.

The couple are not left to enjoy their bliss undisturbed. An old admirer of Mrs. Rufus visits her, and tells her that Jerry has been a thief and has stored away his gains. To test him, the wife pretends she is discontented from want of money. Jerry digs up one of the sunken kegs, intending to give her the funds she has asked for. He is watched by a detective who has long been on his trail. The keg contains sand. Jerry stole the wrong kegs. The detective is disappointed. Jerry is astonished; then, thankful that he fooled himself. The wife concludes to make the best of things, and Jerry promises to stick to the honest road.

Most of the characters have a curious moral vision, to say the least. Paul Scardon's direction is carelessly done at times. Harry Morey is just the build for Jerry, and acts with the necessary vigor and shading of character. Betty Blythe as Claire, George Majeroni as James Barr, Robert Gaillard as Detective Ryan and Jean Paige as Patsy are equal to all demands.

"DOLLY'S VACATION"

Five-Reel Diando-Pathe Pictures Two Juveniles on a Riot in the Country.

Reviewed by Robert C. McElravy.

SELDOM does a five-reel number contain as little plot as this Diando-Pathe release entitled "Dolly's Vacation." And perhaps after all more plot would have ruined some of the exuberant humor that crops out of the very natural, life-like scenes depicted here. It features Baby Marie Osborne and the little darky, Sambo, on a visit to a big farm, and most of the number is given up to the pranks they play and the mischief they get into. It might almost be called Sambo's picture, for the scenes in which he flees from his wrathful mammy, winding up by locking her in a chicken house, are certainly the funniest of all, and will convulse any audience.

Baby Marie appears as Dolly McKenzie, daughter of a factory owner and his wife. Her mother has artistic inclinations, and neglects both husband and daughter. The latter, having strike troubles at his place of business, sends Dolly to visit his brother in the country, accompanied by Sambo and his mammy. The brother, Howard McKenzie, finds his hands full with the two children, who are up to all sorts of mischief from the time they reach the farm.

After some varied and amusing exploits, the children finally wander off and get lost in the woods, and the final scenes have to do with the extended search for them and their final recovery. There is also a reunion between Dolly's parents at the close.

The number is amusing throughout, though slight in plot. It was written by Mrs. George Griffin Lee and directed by William Bertram. The cast also includes Jack Connolly, Bert Wilson and Bob Gray.

"LITTLE MISS HOOVER"

Marguerite Clark in Amusing Propaganda Picture Produced by Paramount.

Reviewed by Edward Weitzel.

FOR the first five minutes of "Little Miss Hoover" the laughs are as thick as plums in a Christmas pudding. Marguerite Clark as Nancy Craddock, a Washington society girl, goes into the chicken raising business, and her lack of information as to the domestic habits of her live stock makes her insist upon buying nothing but hens. This incident is very funny.

The picture is a screen version of Maria Thompson Davies' story, "The Golden Bird," and was directed by John S. Robertson. The scenario is the work of Adrian Gil-Spear. As the title indicates, food propaganda is the theme. Like all pictures that are written for the purpose of furthering some special phase of war activities or its consequence, "The Golden Bird" is rather choppy as to incident, but it points out the necessity for this country to produce all the food possible, and has a love romance that will please.

The chicken raising scenes are amusing, especially the one where the heroine takes a number of eggs to bed with her and wakes up in the morning to find the bed full of little chicks. While there may be some subtle connection between chickens and tar and feathers, the attempt to create dramatic interest by introducing a deep-laid plot to treat the hero to a suit of feathers and a ride on a rail is dragged in by the heels. It simply doesn't belong in the story. The hero is a United States Army officer, who has been appointed by the Commissioner of Agriculture to investigate conditions in the district where Nancy Craddock has her farm. He keeps his identity a secret, and everyone, including the heroine, thinks he is a slacker. When he comes back to town in full uniform everyone feels cheap, but the heroine accepts the officer just the same.

Marguerite Clark presents a style of farmerette that would make life in the rural districts very attractive. She is ably supported by Eugene O'Brien, Alfred Hickman, Forrest Robertson, Hal Reid, Frances Kaye, John Tansey, J. M. Mason and J. J. Williams.

"UNDER THE GREENWOOD TREE"

Elsie Ferguson in Artcraft Production of Romantic Comedy That Is Mildly Entertaining.

Reviewed by Edward Weitzel.

THE array of names connected with the Artcraft picture, "Under the Greenwood Tree," is an imposing one. Taken from H. V. Esmond's stage play, scenario by Adrian Gil-Spear, directed by Emile Chautard and the leading character acted by Elsie Ferguson, this five-part romantic comedy promises excellent entertainment. Many of its scenes and situations fulfill that promise. The reason it fails always to entertain is because the author has not kept close to the spirit of unreality that should serve to excuse some of the material of the plot.

A cultivated young woman who is overburdened with wealth and overrun with suitors may be excused for wanting to get away from it all and become "loose an' free," as the old darkey called it. But when she makes up her mind to buy a caravan and turn gypsy, there is no reason for not having her actions plausible or else giving them the airy treatment that the most irresponsible romance will allow.

There are a number of scenes in the forest where Mary Hamilton pitches her camp that are very beautiful, those by moonlight being among the best. Mary's meeting with Jack Hutton, the fortunate young man, who wooes her for herself alone, is novel, to say the least. Mary exchanges her gypsy costume for a well-fitting bathing suit, and goes down to the pond to bathe. Jack spies her in the water, throws off his coat and dives into the water himself. Mary pretends to need his help, and Jack is not at all slow in seizing her in his arms. Other romantic adventures take place, including an attack on the heroine by three male gypsies and a gallant rescue by the hero, who puts up a stiff fight, and is rewarded by the grateful Mary's consent when he asks her to marry him.

Elsie Ferguson looks and acts her part most agreeably. Eugene O'Brien as Jack Hutton is equally satisfying. The other members of the competent cast are Edward Burns, Mildred Havens, John Ardizoni, Robert Milach, Robert Vivian, Charles Craig, Henry Warwick and James Fury.

"THE SPENDER"

Bert Lytell Star of Cheerful Metro Picture Splendidly Cast and Acted.

Reviewed by Walter K. Hill.

HERE'S another Saturday Evening Post story worthy of a hearty welcome to the screen. Recalling "Skinner's Dress Suit" (and, yet, utterly unlike it), with a dash of "The Christmas Carol" (still entirely different), "The Spender" will bring a refreshing hour to the picture patron. Everyone who sees this newest Bert Lytell Metro will leave the theatre happy in the realization that they have been really entertained and refreshed by their adventure. (For it is an adventure these days to turn screenward.)

The plot is swift and sure, leading the observer through the rejuvenation of a millionaire who has become so immersed in moneymaking that he sees nothing save "gain" in any phase of life. His nephew, and heir presumptive, abandons his chances in his determination to open the old man's heart to the joy of living. In doing this we see the transition from a miserly condition to the opening of a kindly heart to the sunshine of existence.

There is a mild sort of a "villain" in the case who is spending the firm's money on a favored "vampire." In making good his peculations, or attempting to do so, there results an exciting robbery scene, with the downfall of villainy. There is a pretty little love theme to sustain "heart interest," and in the happiness of all hands at the finish the observer joins with fervent gratification.

Mr. Lytell and Mary Anderson play the principals, and do well indeed. But the honors of the presentation go to Thomas Jefferson, for a remarkably true and skillful performance, and to William Mong, who also vastly benefits the occasion through finished acting.

The moving picture business would reap golden benefits if there were more frequent offerings so wholesome, natural and human as "The Spender."

"ALL OF A SUDDEN NORMA"

Bessie Barriscale in Five-Part Comedy Act Its Breezy Heroine with Proper Spirit.

Reviewed by Edward Weitzel.

OPENING with a suicide, "All of a Sudden Norma," quickly shakes off this depressing atmosphere and goes after a more enlivening sort of entertainment. Produced by B. B. Features and directed by Howard Hickman, this Bessie Barriscale picture is released through Exhibitors' Mutual Distributing Corporation, the Robinson-Cole Company controlling all rights. Thomas Edgelow wrote the story, and Jack Cunningham supplied the scenario.

The comedy has a plot that will not stand very close examination. To admit that any young woman would act as Norma of the hasty actions behaves in the story is a concession on the part of the spectator which makes things much easier for the author. Once this point is granted, the line of adventure which follows is always amusing, even if it is not impressive. The fact that Bessie Barriscale works intelligently and with considerable personal charm and that the direction and support are further aids to the picture contribute largely to "All of a Sudden Norma's" good qualities.

Norma Brisbane imagines she will always have all the money she wants, until her father's suicide reveals the unpleasant truth that he is bankrupt. Whereupon his impulsive daughter determines to get hold of money in the quickest and easiest way. She makes Cuthbert Van Zelt pretend to be her husband, and hustles him off to a week-end party, where the pickings look good. The Duke of Duffield, one of the guests, is engaged to the daughter of the hostess. He exhibits some family jewels, and Norma steals into his room that night and nips the stones from under his pillow. She discovers they are paste, and puts them back. The duke wakes up and finds her in his room. Norma pretends to be a sleep-walker. Later on, the duke gets her to steal some papers from one of her father's creditors, who is trying to fleece the nobleman. A good looking young chap named Oliver Garret ousts the supposed husband, Cuthbert, and it is hoped Norma puts an end to her sleep-walking and her stealing after they are married.

Joseph Dowling, Albert Colby, R. Henry Grey, Frank Leigh and Belbourne McDowell are members of the cast.

"THE SEA WAIF"

Five-Reel World Picture Features Louise Huff in Simple Seacoast Story.

Reviewed by Robert C. McElravy.

IN this five-reel subject, "The Sea Waif," the author, Lieutenant Howard Irving Young, has devised a plot of great simplicity, which has been presented throughout with a tendency to melodrama. It cannot be said that any of the situations possess any great originality or dramatic strength, though the climax is a quite exciting one of its kind. The developments of the story have unfortunately been foreshadowed in such a way as to rob the plot of any great element of surprise; in other words, it is always quite obvious what the outcome will be.

At the same time this is a feature that we believe will have considerable general appeal despite its lack of dramatic effect. Its simplicity is in its favor, though marred by crude presentation in many instances. It has for its heroine Louise Huff, a dainty screen performer, who plays the role of Nancy Potter, and the hero is John Bowers, who appears as Harry Caton, a popular idol of the musical comedy stage.

Nancy has been reared by Cail Potter, a rough fisherman, and is beloved by Silas Jones. The girl does not love the latter, though he is her father's friend. But she does fall in love with Harry Caton, who has been ordered to the seacoast to rest his throat after a breakdown on the stage. The plot concerns the birth of Nancy, who is in reality the daughter of the wealthy Colonel Brett. She had been lost in a wreck when still a baby and taken home by Potter. In the course of the story, Caton wins her love, and helps establish her identity as Colonel Brett's daughter.

The production was adapted to the screen by Harry O. Hoyt and Hamilton Smith, and directed by Frank Reicher. Others in the cast are Henry Warwick, Anthony Merlo, Robert Broderick, Clay Clement, Jr., Florence Malone, Louise Reinhart, T. Tamamato, Charles Dewey and Helen Russell.

"A LADY'S NAME"

Constance Talmadge Has Sprightly Role in Select Production of Amusing Comedy.

Reviewed by Edward Weitzel.

CYRIL HARCOURT, who wrote "A Pair of Silk Stockings," is the author of "A Lady's Name," a Select picture, with Constance Talmadge in her favorite line of characters. As Mabel Vere, a writing young woman, who advertises for a husband in order to make first-hand studies of new types for her latest novel, the sprightliest of the Select stars is given a part that fits her to perfection.

The story is English, and the situations are the outcome of the class distinction of the British Isles. They are none-the-less amusing for that reason, although the picture does not have the lively action which has contributed so much to the fun of several of the Constance Talmadge releases. Directed by Walter Edwards, the scenario by Julia Crawford Ivers and the photography by James C. Van Trees, "A Lady's Name" is in every way an excellent production.

Mabel, the novelist, is already engaged to Gerald Wantage, when she decides to advertise for a husband. There are several applicants, who are kept in their places when they call by a strong-arm woman companion, one of the would-be husbands being thrown out bodily for not displaying the proper amount of polish.

Another of the applicants is a modest little man, who confesses that he is a butler. He invites Mabel to tea at his master's house while that gentleman is absent. She accepts. After arriving at the house she finds that its master is Noel Corcoran, another suitor who had called to offer himself. Noel and Gerald are members of the same club, and Noel had answered the advertisement on a bet. At the end of the story Gerald is given back his ring, and Noel places another one on Mabel's finger.

Harrison Ford as Noel Corcoran, Emory Johnson as Gerald Wantage, Vera Doria as Maud Bray and Fred Huntley as Adams are the principal members of the support.

"THE DRIFTERS"

Jesse D. Hampton Presents J. Warren Kerrigan in Five-Reel Alaskan Story.

Reviewed by Robert C. McElravy.

THERE is strong dramatic plot interest in this five-reel subject, "The Drifters," presented by Jesse D. Hampton and distributed by the W. W. Hodkinson Corporation. The presentation is not without faults, as there is considerable repetition, and the scenes do not always carry the Alaskan atmosphere, but the situations are sufficiently unique as to hold the interest.

The opening situation in particular is one to grasp the attention quickly. Three men are pictured occupying a cabin in the gold-digging region of the Yukon. Neither of them is well known to the other, and the observer scarcely suspects the dramatic possibilities until the story begins unfolding. The coming of the girl is also an unusual feature, her presence being amply accounted for later by the plot developments.

J. Warren Kerrigan has the role of Burke Marston, one of the three men in the cabin. He has come to the North country to forget, and is addicted to periodical drinking. He is looking for the man who robbed his mother and brought about her death. The mysterious girl is also searching for the man who sent her brother to prison unjustly. It is in line with good dramatic usage that one of the men in the cabin, Evan Mears, should prove to be the individual who committed both crimes, and later in the story justice is visited upon him. Not quite the amount of suspense is achieved that might have been expected, due no doubt to a certain stringing out of the story at times, but the story has holding strength.

The cast includes William Conklin, Casson Ferguson, Lois Wilson and Walter Perry. The story was written by Kenneth B. Clarke and directed by Jesse D. Hampton.

COMMENTS

Bluebird Photoplays, Inc.

THE SEA FLOWER (Bluebird).—A strong five-reel subject, adapted by H. Tipton Steck from a story by George Hull, and directed by Colin Campbell. Juanita Hansen and Alfred Whitman lead a good cast. The characterization and atmosphere are excellent and the plot an absorbing one. Reviewed at length elsewhere.

SHE HIRED A HUSBAND (Bluebird).—A five-reel number of the light, romantic type, written by Rex Taylor and directed by Jack Dillon. Priscilla Dean heads an agreeable cast. The plot is rather preposterous and does not carry conviction at all times, yet the number as a whole has an enjoyable quality. Reviewed at length in last week's issue.

Exclusive Features, Inc.

TWISTED TRAILS (Exclusive).—This two-reel re-issue, featuring Tom Mix, is an interesting offering, filled with action. It was reviewed at length in our last issue.

THE MAN WITHIN (Exclusive).—Another of the Tom Mix two-reel pictures made by Selig and now being re-issued by Exclusive Features, Inc. Like "Twisted Trails," the story is told in a direct manner, without any superfluous footage, and should prove entertaining in the majority of houses. Reviewed at length in our last issue.

Famous Players-Lasky Corporation.

UNDER THE GREENWOOD TREE (Artcraft).—Elsie Ferguson plays an heiress, who turns gypsy in order to escape the suitors who are after her money. The picture is excellently produced. It is given a longer review on another page of this issue.

ARIZONA (Artcraft).—This is an entirely new screen version of the Augustus Thomas play, with Douglas Fairbanks in the character of the hero and doing his usual remarkable athletic stunts. The picture is reviewed at length on another page of this issue.

THE ETERNAL CITY (Paramount).—A five-part screen version of Hall Caine's novel, with scenes taken in Rome and London. The picture is one of the Success Series now being released. Pauline Frederick is starred. The story is highly romantic. A longer review is printed on another page of this issue.

QUICKSANDS (Paramount-Ince).—Below the standard of Paramount-Ince productions, though Dorothy Dalton and a good cast do their best with a story lacking in suspense. The hero, falsely accused and convicted on no evidence, is rescued by the villain's confession.

THE VILLAGE CHESTNUT (Paramount-Sennett).—An attempt on the part of Chester Conklin and Louis Fazenda to extract fun from a stupid farce. They work hard enough, but the action is forced, lacking originality and not even humorous.

LITTLE MISS HOOVER (Paramount).—Marguerite Clark plays an attractive style of farmerette in this five-part picture, which was made from "The Golden Bird," a story by Maria Thompson Davies. Eugene O'Brien is the leading man. A longer review is printed elsewhere.

Fox Film Corporation.

CAUGHT IN THE ACT (Fox).—A strong example of farce-comedy, adapted by Raymond Schrock from a story by Fred Jackson and directed by Harry Millard. Peggy Hyland, Leslie Austen and Wally McKeown head an excellent cast. The situations are rather broad but delicately and humorously handled. Reviewed at length elsewhere.

THE SON OF A HUN (Sunshine Comedy).—A riotous two-reel comic, with Gertrude Selby, Dave Morris and Lloyd Hamilton in the cast. This begins with a wedding and winds up with a burlesque battle. There is a Ford car in this that is funnier than any Ford joke ever succeeded in being. The knockabout humor is rough but acceptable, and many laughable stunts are performed. The work of the tank, which completely demolishes a house, is a good feature.

Exhibitors-Mutual.

ALL OF A SUDDEN NORMA (B. B. Features).—Bessie Barriscale is the star of this five-part comedy which is well acted. The story is not convincing, but will serve to amuse. It is directed by Howard Hickman. A longer review is printed on another page of this issue.

Goldwyn Pictures Corporation.

A PERFECT 36 (Goldwyn).—A five-reel subject, by Tex Charwate, directed by Charles Giblyn. This is a successful offering of the humorous type, featuring Mabel Normand as a boarding house drudge, who becomes a shirt waist saleslady and has some amusing adventures on the road. It has rather a slight plot, but is very funny in spots. It gives the heroine also a chance to do some clever diving stunts. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

HOARDED ASSETS (Vitagraph).—Harry Morey plays a river pirate in this five-part story that has novelty of plot but is not well put together. The acting is satisfactory. A longer review is printed on another page of this issue.

THE MAN-EATER (Vitagraph).—Chapter 8 of the Vitagraph serial of circus life, "The Iron Test," featuring Antonio Moreno and Carol Holloway, finds the Red Mask still keeping up his attempts to kill both of the acrobats. After being thrown off the circus train while in his van, Bert is caught in a shack and bound to a table and a heavy charge of powder arranged to blow him to pieces. He is rescued just in time and the shack is sent flying in a thousand bits. At the end of the chapter Edith finds herself cornered in the tent by a lion, which the Red Mask has let out of its cage.

Jewel Productions, Inc.

SURRENDER OF THE GERMAN FLEET (Jewel Special).—An excellent screen review of about 1,400 feet, picturing the ignominious surrender of the great German fleet. The vessels are shown at close range and the whole is a worthy record of the tremendous event itself. King George is shown visiting Admirals Sims and Rodman on board the U. S. S. New York. Surrendered submarines are also shown.

Metro Pictures Corporation.

SYLVIA ON A SPREE (Metro), Dec. 16.—An excellent polite comedy subject, written by E. Forst and June Mathis, and directed by Harry L. Franklin. Emmy Wehlen has the leading role, that of a well-bred, sheltered girl, whose lover cures her of a desire to see bohemian life, in an amusing way. This is exceptionally clever and well presented. Reviewed at length elsewhere.

THE SPENDER (Metro).—Every screen in the country should welcome this happy creation of Bert Lytell and his supporting company, including Thomas Jefferson and William Mong. We particularly mention the two assisting principals because of their skilful representations. "The Spender" runs lightly and pleasingly through five reels of cleverness in entertainment. It leaves the spectator refreshed and rejoiced because there are no heavy "problems," very little of "villainy," and much of the good of life and joy of living in its psychology. Moving pictures, as a whole, would benefit immeasurably if pictures like "The Spender" could be shown more often. This Metro release will delight every class of patron and should reach wide distribution for the good of the picture business.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW (Pathe).—This issue, No. 23, opens with a graphic view of Italian flame-throwers in action, followed by a massed infantry attack. Other features concern the fighting in and about St. Quentin and Cambrai. A number of scenes from the German naval surrender close the installment.

DOLLY'S VACATION (Diando-Pathe).—A five-reel juvenile subject, featuring Baby Marie Osborne and the small colored boy, Sambo. This time they visit a big farm and get into all sorts of mischief. Sambo's exploits are particularly funny. There is not much plot to this, but it is extremely natural and amusing. Reviewed at length elsewhere.

BORNEO (Post Film-Pathe).—A new travel subject, picturing the island of Borneo, the third largest island in the world. This is the land of the Dyaks, a very interesting savage tribe, now quite highly civilized in certain respects. The glimpses of native life, animals, industries and customs are all instructive.

TOWER OF TEARS (Pathe).—Episode No. 12 of "Wolves of Kulter." One of the best installments yet shown from the standpoint of adventure. The stunts performed by Alice and Bob, in climbing down the trestle work of the high bridge and later in canoeing down the rapids, are full of intense interest.

SHE LOVES ME NOT (Rolin-Pathe).—Another very funny comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This takes them all on an excursion to Measle Hollow, the two former going in a box car filled with hoboes. The fun is of the knockabout sort and very laughable.

FAIR ENOUGH (American-Pathe).—A five-reel number, written by J. Anthony Roche and directed by Edward Sloman, which features Margarita Fisher and Jack Mowrer. The girl is a daughter of some social climbers, the hero a young millionaire who joins the police force. The situations are amusing in an absurd, farcical way and will no doubt have considerable appeal. The concoction as a whole is just pleasant nonsense. Reviewed at length elsewhere.

CHECK YOUR BAGGAGE (Rolin-Pathe).—A comic subject of fair strength, featuring Toto as baggage agent at a station. He tries to save the company funds and ropes the real inspector, letting the crook escape. The fun is of the knockabout sort and about of average quality.

BETWIXT HEAVEN AND EARTH (Pathe).—Episode No. 11 of "The Wolves of Kulter." This installment is devoted almost entirely to the struggles of Alice and Bob with Carter and his friend Walker. Alice escapes from an attic room and is pursued in the woods, where Bob joins her. They are driven onto a high bridge at the close, with the enemy at one end and an approaching train at the other.

THE FORTUNES OF CORINNE (Pathe).—A two-reel subject, featuring Baby Gloria Joy. She is adopted by some parsimonious relatives and has but little fun in life until she meets a tramp philosopher. She later starts out for the "open road" herself, accompanied by a dog and goose. This is quite a pleasing little subject, though not particularly strong in plot. The humor is delicate and enjoyable.

CELEBES (Post Film-Pathe).—A travel subject of interest, picturing scenes on an island in the Dutch Malaysia group, with a population of some 1,250,000. The natives resemble the Javanese to a great extent and this shows their various activities in the way of work and play.

Harry Rapf.

WANTED FOR MURDER (Harry Rapf).—A five-reel story of the great war, written by S. Jay Kaufman and directed by Frank H. Crane. Elaine Hammerstein and Charles Raven have the leading roles—a French girl and an American soldier behind the German lines. The story is full of realism and contains many human incidents. Reviewed at length in last week's issue.

Select Pictures Corporation.

A LADY'S NAME (Select).—Founded on a stage play by Cyril Harcourt, this five-part picture gives Constance Talmadge one of those bright and attractive young girl parts which she plays so well. It is about a story-writing young woman who advertises for a husband. It is reviewed at length on another page of this issue.

Triangle Pictures Corporation.

CROWN JEWELS (Triangle).—Featuring Claire Anderson, this five-part picture is a story of international crooks and their efforts to steal some crown jewels that are sent to this country. The story is interesting. A longer review is printed on another page of this issue.

Universal Film Company.

THE WILD CAT OF PARIS (Universal Special).—A six-part feature, written by Harvey Gates and directed by Joseph De Grasse. This features Priscilla Dean as a girl of the Apache dives in Paris. She hears the story of Joan of Arc and leads the Apaches into battle. The number is both dramatic and melodramatic and artistically presented. It contains one or two bad breaks in continuity, but is splendidly entertaining. Reviewed at length elsewhere.

THE LURE OF THE CIRCUS, NO. 6 (Universal).—In this number Eddie crosses over a cable between two mountains with Dynamite Dan on his back, both falling to the water when the cable is shot in two. Another big stunt is that performed by Eileen Sedgwick as Alice Page in the "balloon horse" act. Eddie's enemies at the close lock him in a leopard's cage.

THE LURE OF THE CIRCUS, NO. 7 (Universal).—This installment opens with Eddie struggling hand-to-hand with a leopard in its cage. Some interesting circus acts follow, and later Eddie rides into a crowd of fighting gamblers on the back of an elephant, the latter dispersing the men with a club. The final scenes picture Eddie leading a half-dozen men to help his father at the derrick.

IT'S GREAT TO BE CRAZY (Nestor).—A two-reel comic, featuring Stanley Laurel as a young man who gets a job as attendant at an insane asylum. This is full of knockabout situations, but there is no very definite trend to the various happenings, and much of the action is lacking in point. The number is only fairly interesting.

WOLVES OF THE RANGE (Western).—A two-reel number with Helen Gibson and Lee Hall in the cast. This is a story of the Western range and abounds in fast riding and picturesque scenic effect. The plot, which deals with a band of outlaws, is rather conventional and contains considerable melodrama that is not entirely convincing. Its chief strength is in its picturesque atmosphere.

STRAIGHT CROOKS (Star).—A comedy subject, featuring Eddie Lyons and Lee Moran as two young men just out of the penitentiary. They get jobs in a bank and the re-appearance of their former pal gives them much trouble. In protecting the bank funds they lock the president and the new bank examiner in the safe. This is well handled and gets over in good shape.

World Pictures Corporation.

THE SEA WAIF (World-Picture).—A five-reel subject, written by Lieut. Howard Irving Young and directed by Frank Reicher. Louise Huff and John Bowers play the principal roles, the plot being a simple story of the seacoast, with a melodramatic finish. The situations are not particularly strong in this, but it tells a rather pleasant little story of a quite obvious type. Reviewed at length elsewhere.

THE LOVE NET (World-Picture).—A strong five-reel story of the seacoast, written by Bertha A. Backus and directed by Tefft Johnson. Madge Evans, Jack Drumier, Charles Sutton, W. T. Carleton and Kate Lester have the leading roles. The yarn is unusually good, has a genuine heart interest and some excellent humor. Reviewed at length in last week's issue.

Dentists See "Crusaders."

"Pershing's Crusaders," distributed by First National Exhibitors' Circuit for the Committee on Public Information, was the stellar attraction in the entertainment provided at the recent convention in Providence of the Northeastern Dental Association, composed of dentists from practically every city and town in New York State and New England.

Unique Scene in Alice Brady Picture.

There is in the forthcoming Alice Brady feature to be released by Select during December a scene which is unique in dramatic literature. The genius of George Barr McCutcheon—author of the novel, "In the Hollow of Her Hand," from which the photoplay which bears the same name has been made—is responsible for this distinctly novel treatment of an intensely dramatic plot.

Several times in recent years substantial sums have been paid for dramatic rights to "In the Hollow of Her Hand."

Alice Brady has the role of a young English girl who comes to America to seek work. An excellent cast supports her, including Myrtle Stedman, A. J. Herbert, Percy Marmont, Harold Entwistle and Mrs. Louise Clark.

This is the second of Alice Brady's pictures in which Charles Maigne both directed and prepared the scenario. He will direct Miss Brady in a number of subjects released by Select.

"The Captain's Captain" (Vitagraph).

A surprise is promised the film public in viewing a forthcoming Vitagraph Blue Ribbon feature, "The Captain's Captain," which is the second offering in the Alice Joyce star series. Miss Joyce reveals herself as an excellent comedienne, according to reports emanating from the Vitagraph's Brooklyn studio, where the picture was completed under Tom Terriss' direction. It is scheduled for release on December 30. An unusual supporting cast has been provided for Miss Joyce, comprising Arthur Donaldson, Percy Standing, Julia Swayne Gordon, Eulalie Jensen and Maurice Costello.

"The Captain's Captain" is adapted from the novel, "Cap'n Abe—Storekeeper," by James A. Cooper. It deals with life in a fishing village, affording singular pictorial opportunities. Types characteristic to such localities are pictured with exact verity, and the romance of life in the quaint Cape Cod town is eloquently impressed in every reel.

Barriscale Picture Released January 5.

Bessie Barriscale's first production, "All of a Sudden, Norma," made by her own company, the B. B. Features, Inc., for distribution through the Exhibitors' Mutual, will be released on January 5. This is the first of eight pictures in which Miss Barriscale will be presented during the coming year.

The picture was directed by Howard Hickman. Included in the cast are Joseph Dowling, Albert Colby, R. Henry Grey, Frank Leigh and Melbourne McDowell.

Exhibitors Complete Deposit Plans.

The Exhibitors' Mutual Film Corporation has completed its banking arrangements for handling advance deposits made by exhibitors. As the Robertson-Cole Company has arranged with the Exhibitors' Mutual organization to distribute all of its film purchases, it also becomes the banker for the exhibitors. Accounts have been opened in each city containing an Exhibitors' Mutual Exchange, and as soon as the advance money is received it is deposited to the credit of the Robertson-Cole Company, who become guarantors that service will be rendered or money refunded.

Robertson-Cole Buys Selig Library.

Four hundred books, plays and stories have been purchased by the Robertson-Cole Company from William Selig. This collection is known as the Selig Library, and contains works by some of the biggest authors in this country and England. They were gathered by Mr. Selig during his many years in the motion picture business.

The scenario department of Robertson-Cole will scenarioize these works, and will turn them over to the producers who are making pictures for them. It is believed there is enough material in the library to supply plays for several years. This does not mean that stories will not be purchased. The Robertson-Cole Company will continue to be in the market for good material.

Bessie Love's Third Vitagraph Announced.

"The Wishing Ring Man" is to be Bessie Love's next picture in Vitagraph's star series. It will be Miss Love's third Vitagraph release. Her director, David Smith, has given his star countless opportunities for unique characterizations. The picture is to be released on February 24. It is based on a story by Margaret Widdemer.

The immediate interest of exhibitors, however, will centre on "The Enchanted Barn," which is about to be released. In Shirley Hollister, Bessie Love finds a role that fits her personality. She is a working girl, but not a drub. She has imagination, which is the godmother of realization.

The picture was made at Vitagraph's West Coast studios, and concerned with it besides Miss Love were J. Frank Glendon, Joseph Singleton, William T. Horne, Frank Butterworth, Della Wolbert, Garvey A. Walker and Jane Hathaway.

"The Married Virgin" (Maxwell).

Chosen for their peculiar adaptability to the roles which they have chosen to portray in "The Married Virgin," Maxwell productions announces three leading players in the feature offering who are already prime favorites with the motion picture public. Kathleen Kirkham, Vera Sisson and Rodolfe di Valentina are seen as principals in the story by Hayden Talbot.

General Film Company has "The Married Virgin" under distribution at its principal exchanges, and lively interest is being manifested in the feature.

"Stolen Orders" Going Over.

William A. Brady's "Stolen Orders" is proving a box office magnet of exceptional strength wherever shown. It was an opening attraction at Loew's new Metropolitan Theatre in Brooklyn, and its remarkable success there has been duplicated in the other theatres of the Loew Circuit. An exceptionally well executed melodrama, its story is one that thrills and holds. While in no sense a war picture, "Stolen Orders" is a production of interest that is not only timely, but lasting. The substantial success it has achieved in this country is being duplicated all over the world, for the Brady production is an international success, and is now being shown all the way from Pekin to Paris.

Author and Director Collaborate.

Co-operation between author and director is an important element in the intelligent production of films. Recognizing this fact, James Vincent, who is picturizing James Mott Hallowell's book, "The Spirit of Lafayette," suggested to Mr. Hallowell, whose home is in Boston, that he come to New York to view the taking of some of the big scenes.

Mr. Hallowell immediately fell in with the idea, and this week at the Ideal studios, Cliffside, N. J., Director Vincent handled the megaphone in some of the first scenes of the play. The author expressed his complete satisfaction with the progress being made on the picture.

Work Progressing on Bushman-Bayne Picture.

Tidings seeping into the Vitagraph offices from "somewhere on Long Island" tell of consistent progress in the filming of the Bushman-Bayne special. The play, which is the first of four big features announced for release by Vitagraph this year, springs from the pens of Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, the author. Henri Houry is the director.

Advertising Aids for Busy Managers

"THE MYSTERY GIRL"

Jesse L. Lasky Presents Ethel Clayton in a Dashing Story by George Barr McCutcheon of a Petty King Who Refused to Sell His Country to the Huns.

Cast.

Countess "Ted," Alias 477	Ethel Clayton
Capt. Thomas K. Barnes, U. S. A.,	Henry Woodward
Prince Ugo	Clarence Burton
Chester Naismith, a Thief	Charles West
Prince Sebastian	Winter Hall
Mercedes, an Actress	Maym Kelso
Ferdussi, Equerry to Sebastian,	Parks Jones

Directed by William C. De Mille.

The Story: Prince Sebastian, prince of Lurania, who has refused to sell his petty kingdom to the Germans, writes his niece to meet him at Spanish Falls, Maine, on a certain date, bringing with her the crown jewels. The Countess, otherwise known as "Driver 477," in the French Ambulance Service, crosses on a transport on which is Captain Barnes, an America officer, invalided home because of a tobacco heart. Chester Naismith, the cleverest jewel thief in Europe, plans to get possession of the jewels, bargaining with Prince Ugo, pretender to the throne, for his assistance, the thief to get the jewels and the pretender the girl. They all arrive in the Maine town, and plot and counterplot follow, but in the end Ugo is shot attempting to double cross his partner in crime. The jewels are saved, and the Captain and the Countess return to serve in France after a quiet marriage.

Feature Ethel Clayton as Countess "Ted" and Henry Woodward as Captain Barnes, U. S. A.

Program and Advertising Phrases: Ethel Clayton Brilliant Star of Delightful New Photodrama.

Splendid Picturization of Famous Novel "Fancy Free."

Ethel Clayton's Personal Note of Charm, Grace and Poise Predominates.

Mystery and Love Combined in Rare Photodrama of Adventure.

What Happened when a Nobleman Discovered a Thief in the Girl of His Heart.

Advertising Angles: Utilize Miss Clayton's popularity, and back this up by the fact that she is directed in a story by George Barr McCutcheon by William C. De Mille. This combination should appeal to anyone, so use it in all your advertising. Advertise it as "the war story that mostly happens to the Prince of Lurania in a Maine town." Work the same idea in telling fragments of the story to pique curiosity. This will also help in that it will take the play out of the usual war-story class. Try the lobby portrait stunt from the press book. It is simple and will work.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 22.

IN THIS ISSUE.

Arizona (Famous Players-Lasky).
And a Still, Small Voice (Exhibitors' Mutual).
Beyond the Law (Southern).
The Common Cause (Blackton).
The Challenge Accepted (Pathe-Hodkinson).
Danger—Go Slow! (Universal).
Good-Bye Bill (Famous Players-Lasky).
The Greatest Thing in Life (Famous Players-Lasky).
The Hope Chest (Famous Players-Lasky).
In the Hollow of Her Hand (Select).
The Key to Power (Educational).
A Lady's Name (Select).
The Mystery Girl (Paramount).
The Prodigal Wife (Screencraft).
The Sea Waif (World).
Too Many Millions (Famous Players-Lasky).
Two-Gun Betty (Hodkinson).
A Woman of Impulse (Famous Players-Lasky).

"THE PRODIGAL WIFE"

Screencraft Pictures Presents Mary Boland in a Stirring Picture Version of Edith Barnard Delano's "Flaming Ramparts."

Cast.

Marion Farnham	Mary Boland
Marna, her daughter	Lucy Cotton
Dr. Frederick Farnham	Raymond Bloomer
Thomas Byrne	Alfred Keppler
Dallas Harvey	Harris Gordon
Victor Middleton	Vincent Coleman
Mrs. Dovey	Mrs. Stuart Robson

Directed by Frank Reicher.

The Story: Marion Farnham, wife of a struggling physician, resents their semi-poverty and his engrossment in his profession. She elopes with a man who promises to get her daughter for her, but he reports that the child, Marna, has died in an epidemic. Meanwhile, the physician wins fame and fortune and removes to a smaller town, where he builds for his little daughter a fable of a beautiful mother who died. Marion sinks so low in the social scale that she comes to blackmail the successful physician, but she meets instead her daughter, and the girl's faith in her mother turns her from her purpose, unwilling to shatter that beautiful ideal, but later, to save the girl from the same false step, she bares her soul and finds moral rebirth in sacrifice.

Feature Mary Boland as Marion Farnham and Raymond Bloomer as Dr. Farnham.

Program and Advertising Phrases: Edith Barnard Delano's Popular Story, "Flaming Ramparts," Translated to the Screen.

Heart Rending Tribulations of a Weakling Mother.

Tense Drama of Great Human Interest Skilfully Revealed.

Greatest of Modern Problems Translated to the Screen.

The Depth of Mother Love Plus Embittered Repentance.

Advertising Angles: Play up the forceful story rather than the individual players, though use should be made of the leading members of the cast. Centre on the situation in which Marion finds herself and meet a possible criticism by calling it the new East Lynne. You can make a strong drive on this by working through the clergy, explaining to them the story and asking their co-operation in bringing the lesson home.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Herald plates, press book, one and two-column ad and scene cuts, slides, eight 8x10, eight 11x14 photos and two 22x28 photos of star.

"DANGER, GO SLOW"

Universal Presents Mae Murray in a Charming Story of a Girl Derelict Who Posed as a Boy but Was a Very Human Girl After All.

Cast.

Muggsy Mulane	Mae Murray
Jimmy, "The Eel"	Jack Mulhall
Aunt Sarah	Lydia Knott
Judge Cotton	Joseph Girard
Bud	Lon Chaney

Directed by Robert Leonard.

The Story: Muggsy Mulane is a girl of the slums who masquerades as a boy. She is one of the gang of crooks of which Jimmy, "The Eel," is a member. In a police raid the gang is scattered, Jimmy alone being arrested. Muggsy takes a freight out of town, and a couple of days later makes a small village, where she is befriended by Aunt Sarah, whom she finds to be Jimmy's mother. Muggsy resumes the garment of her own sex, saves Aunt Sarah from the foreclosure of a mortgage by blackmailing the holder of the deed, starts a rumor that sells half of the property for more money than Aunt Sarah can realize, and finally brings Jimmy back to his mother—and all because a railroad sign read "Danger—Go Slow."

Feature Mae Murray as Muggsy Mulane and Jack Mulhall as Jimmy, "The Eel."

Program and Advertising Phrases: Mae Murray in Dual Role Plays Boy and Girl Who Save a Benefactor's Fortune.

How a Reformed Crook Brought Happiness to His Aged Mother.

There's a Lot of Good in the Worst of Us and Bad in the Best of Us.

How a City Waif Brought Happiness to Her Village Benefactress.

Great Human Interest Story Revealed in Delightful Photoplay.

Advertising Angles: With very little work you can make some crossing signs with the lettering of the title. If you can make a proper cut-out, use one in the lobby with the figure of Muggsy looking at the sign. You can work the same idea in the newspapers with type and rule work, and it will work better than a straight cut. Hammer on the star, of course, and tell that she makes a very engaging boy.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released December 16.

“BEYOND THE LAW”

The Southern Feature Film Corporation Presents Emmett Dalton in His Own Powerful and Romantic Story, Originally Appearing in the Wide World Magazine.

Cast.

Emmett Dalton (in his youth),	Harris Gordon
Emmett Dalton	By Himself
Mother Dalton	Ida Pardee
Frank Dalton	Emmett Dalton
Bob Dalton	Emmett Dalton
Grat Dalton	William Dunn
Eugenia Moore	Mabel Bordine
William McElhanie	Jack O'Loughlin
Charles Bryant	Dick Clark
Ruth Lane	Virginia Lee

The Story: The story tells how the Dalton boys, originally United States deputy marshals, resign because of a dishonest superior. They go to New Mexico, and one night they hold up a gambling den because they have been robbed by a crooked roulette wheel. The act brands them as outlaws, and they scatter. Grat Dalton, because of this escapade, is supposed to be connected with a train robbery, and the persecution of the Wells-Fargo officials lead the boys to acts of reprisal, which end with the famous robbery of the bank at Coffeyville, Kansas, where all but Emmett Dalton are killed. He is convicted and sentenced to life imprisonment, but is released through the efforts of his mother and sweetheart.

Program and Advertising Phrases: Thrilling Details of Great Story of Bandit Adventures with Real Outlaw Star of the Occasion.
Realistic Representation of Bandit Raids and Outlaw Deeds.
Gripping Melodrama of Mother Love Triumphant Over All.
Here's the Real Story of the Notorious Dalton Gang in Screen Drama.
Wild Life on the Western Plains Recalled in Vivid Screen Drama.

Advertising Angles: Don't make the mistake of handling this like a dramatized dime novel. Work rather on the opposite angle. Tell that it is **not** a dime novel, but the life story of a little band of men who were driven to desperate deeds through oppression. Hook up with the stories in the Wide World and the Saturday Evening Post. The former is the more recent and the basis of this story, so work more upon this end. In all your advertising make it plain that this is a warning against crime and not an incentive to robbery.

Advertising Aids: Three one-sheets, two three-sheets, one six-sheet, one 24-sheet, 24 8x10 and 22x28 photos, one and two-column scene and ad cuts.

“THE HOPE CHEST”

Paramount Presents, Through Paramount, Dorothy Gish in the Story of a Poor Little Girl Who Married the Son of a Millionaire and Made a Man of Him.

Cast.

Sheila Moore	Dorothy Gish
Lew Moore	George Fawcett
Tom Ballantyne	Richard Barthelmess
Ballantyne, Sr	Sam de Grasse
Mrs. Ballantyne	Kate V. Toncray
Ethel Hoyt	Carol Dempster
Stoughton Lounsbury	Bertram Grassby

Directed by Elmer Clifton.

The Story: Sheila Moore, the daughter of a vaudeville actor, after failing on the stage, becomes a chocolate girl in a confectioner's. She marries the son of the proprietor, not realizing what a boy he is. There commences a series of troubles for the little bride which end when she tells them what she thinks of them and leaves the house. Then the boy realizes what he has lost and makes a man of himself to be worthy of the girl he married, and she comes into her own right royally.

Feature Dorothy Gish as Sheila Moore and Richard Barthelmess as Tom Ballantyne.

Program and Advertising Phrases: Dorothy Gish, Charming Paramount Star, Revealed Again in Brilliant Photoplay.
“The Little Disturber” in “Hearts of the World” Heroine in “The Hope Chest.”
The Screen's Greatest Comedienne Returns in New Comedy Medium.
How a Happy-Hearted Girl Packed All Her Troubles in a “Hope Chest.”
Brilliant Comedy-Drama Featuring the Screen's Greatest Comedienne.

Advertising Angles: Get all you can from the use of Miss Gish's name and portraits. The three-sheet should work well. Get some extra copies of this. Play up the other favorites in the cast in your newspaper work. Set up a “chocolate girl” in the lobby to sell chocolate for the benefit of a war or some local charity. You can get a lot of mention in the papers for a charity, and they will have to mention the play and your house in their explanations.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 29.

“GOOD-BYE, BILL”

Adolph Zukor Presents Shirley Mason and Ernest Truex in the Latest Scintillant Comedy by John Emerson and Anita Loos.

Cast.

Elsie Dresser	Shirley Mason
Teddy Swift	Ernest Truex
Kaiser William the Nut	Joseph Allen
Willie, his funny son	Carl de Planta
Herr Dresser	Joseph Burke
Herr Tonik	H. E. Koser
Count Von Born Effry-Minutt,	Herbert Frank

Directed by John Emerson and Anita Loos.

The Story: Samson's strength was in his hair, but the Kaiser trusted to his whiskers, and the bristling hairs, upturned like the headgear of a longhorn cow, was the secret of his power. And the secret of the whiskers was a “moustache fixer,” invented by a loyal Hun named Dresser, who lived in West Hoboken, N. J., which used to be regarded as a suburb of Berlin. Dresser had to go to Berlin to brace up the whiskers and the German morale, and he took his daughter, Elsie, with him. That made her sweetheart, Teddy Swift, so sore that he welcomed our entrance into the war and beat the rest of the American Army to Berlin by several weeks. There he found Elsie in prison for having smashed the whisker-fixing machinery, and in imminent danger of being married to a whisker-wearer, but they managed to stave off death until the rest of the American Army arrived, and they made Berlin a suburb of West Hoboken, N. J.

Feature Shirley Macon as Elsie Dresser and Ernest Truex as Teddy Swift.

Program and Advertising Phrases: Ernest Truax and Shirley Mason Have the Laugh on Bill Hunzollern, of Holland, Europe.
Yankee Soldier and American Girl Have Fun with the Hunzollerns.
Mirth and Laughter Skip Across the Screen Hand in Hand.
Love and Jollity Combine in Making Brilliant Photodrama.
An Original Idea in Photoplaying Expressed in Fascinating Picture.

Advertising Angles: This is a lively farce that will delight your patrons. Play it up as a farce, drawing upon the authors and stars for pull. If you can, get a picture of the Kaiser. Affix his moustache with cord and counterweights. Then put up a sign. Pull the Kaiser's whiskers off and see what a dub he looks. That's why it was Good-Bye, Bill, when—but come and see all about it (date).” Get the papers to give you a write-up on the idea, and it will be worth a lot more than the slight trouble and expense involved. Use the six-sheet in preference to the smaller sizes, and in your newspaper work hammer away on the whiskers idea.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

“THE GREATEST THING IN LIFE”

David W. Griffith Presents, Through Paramount, Lillian Gish and Robert Harron in the Story of a Man Made Human by an Inhuman War.

Cast.

Jeanette Peret	Lillian Gish
Leo Peret, her father	Adolphe Lestina
Edward Livington	Robert Harron
Mons. le Bebe	David Butler
American Soldier	Elmo Lincoln
German Officer	Edward Piel

Directed by David W. Griffith.

The Story: Edward Livingston is one of those unfortunate men who think themselves so far above the common clay that they cannot find fit associates. And to crown this he falls in love with Jeanette Peret, who sells cigars. Seeking to make her realize the magnitude of his condescension, he so angers her that she will have nothing to do with him. Secretly he befriends her father and enables him to return to France to seek to regain his health. Jeanette knows nothing of his action. In France she falls in love with Le Bebe, a grocer, who is far from being her ideal of a romantic lover, but who has his good points. Livingston follows, but again his consciousness of superiority repels the girl and she becomes engaged to Le Bebe. Then comes the war. Livingston joins the American forces and finds that there are real men in all walks of life. Even Le Bebe proves himself a man and meets a glorious death defending Jeanette from a brutal Prussian as the American dash to the rescue, and in the end Livingston proves himself worthy of the girl he once thought unworthy of himself.

Feature Lillian Gish as Jeanette Peret and Robert Harron as Edward Livingston.

Program and Advertising Phrases: David Wark Griffith, Wizard of Screen, Presents His Latest Masterwork.
Love and War Transfused in Vital Screen Drama by Master Craftsman.
Hands Across the Sea Clasp in Vital Drama of Love and War.
War Breaks Shell of Social Precedent and True Love Is Triumphant.
Lillian Gish and Robert Harron Featured Players in New Griffith Masterpiece.

Advertising Angles: Do not permit anyone to go uninformed that this is a Griffith play, but also capitalize the stars of “Hearts of the World.” At the same time in all your work make it plain that it is the undoubted artistry of Griffith which gives this play real value. Hammer on that fact, starting early, and keeping at it until the film is shipped back.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 8.

“IN THE HOLLOW OF HER HAND”

Select Pictures Presents Alice Brady in a Splendid Realization of George Barr McCutcheon's Great Novel.

Cast.

Hetty Castleton	Alice Brady
Sara Wrandall	Myrtle Stedman
Mrs. Wrandall	Mrs. Louise Clark
Leslie Wrandall	A. J. Herbert
Mr. Wrandall, Sr	Harold Entwistle
Brandon Booth	Percy Marmont

Directed by Charles Maigne.

The Story: Hetty Castleton, a young English girl, falls in love with Challis

Wrandall. At an inn she learns of his marriage, and kills him in self-defense. She is protected from the law by his wife, who tries to marry Hetty off to her brother-in-law, but Hetty is in love with an artist, and refuses to marry him. Detectives accuse Mrs. Wrandall of the murder of her husband. She denies the accusation, and Hetty confesses. Old Mr. Wrandall says that the law shall not touch her. Her lover takes her from the house to begin a new life with him.

Feature Alice Brady as Hetty Castleton and Percy Marmont as Brandon Booth.

Program and Advertising Phrases: Alice Brady, Beautiful Star of Stage and Screen, in Gripping Photodrama.

Hold Your Breath and Weep and Wonder at This Tense Drama.

Love and Loyalty Overpower Thirst for Revenge in Photoplay.

Alice Brady Star of Another Stirring and Absorbing Screen Drama.

Would You Protect the Woman Who Had Murdered Your Husband?

Advertising Angles: Announce the star in a famous novel by a well known author. For your newspaper campaign pick up individual situations and work them up—such as the killing of Wrandall, when the girl finds he is already married, the efforts of the wife to force her to marry the dead man's brother, and the wife's protection of her husband's slayer. Use each for a separate advertisement, working up on the theme.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in December.

"TWO-GUN BETTY"

Robert Brunton Presents Bessie Barriscale in the Lively Story of a Breezy Western Girl Who Thought She Could Fool a Ranch Gang Into Believing Her a Man.

Cast.

Betty Craig	Bessie Barriscale
Jack Kennedy	L. C. Shumway
Ethel Roberts	Catherine Van Buren
Florence Kennedy	Helen Hawley
Miss Ambrose	Laura Oakley
Mushy	Albert Cody
Irish Dave	Richard Wayne
Billy Yeaman	William Ellingford
Carlos	C. M. Carlos
Miguel	George Routh

Directed by Howard Hickman.

The Story: Betty Craig, learning of the shortage of range-riders, determines to pass herself off as a man and gets a job on the ranch of her chum's brother as Bob Craig. Jack Kennedy, the ranchman, penetrates her disguise, as do all of the riders, but they pretend to accept her masquerade and give her a very lively time, including a terrible ginger ale orgy in town following pay-day. They have to tell Betty the joke when she starts to shoot, too, and so the next day she brings in a notorious cattle rustler at the point of her gun, thinking that this is another joke. She faints when she finds it is not, and when she is revived she is quite ready to return to her own sex and in turn be captured by Kennedy.

Feature Bessie Barriscale as Betty Craig and L. C. Shumway as Jack Kennedy.

Program and Advertising Phrases: Bessie Barriscale, Dashing Star of Breezy Western Photoplay.

How a Venturesome Girl Tried to Fool a Bunch of Cowpunchers.

She Thought They'd Think She Wasn't What She Was.

You Can't Always Tell by the Cut of the Clothes Who's Who.

How a Daring Girl "Two-Gunned" a Bandit Into Jail.

Advertising Angles: Work this on the stunts Miss Barriscale does, such as "See Bessie Barriscale 'roll her own' with one hand at, etc," "See Bessie Barriscale capture a bandit single-handed in 'Two-Gun Betty'," and similar suggestions. For a preliminary teaser try, "She makes a beautiful boy," and run the line for several days before telling who the boy is.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released December 16.

"A WOMAN OF IMPULSE"

Adolph Zukor Presents Lina Cavalieri in a Smart Screen Version of Louis K. Anspacher's Vivid Play of the Same Name.

Cast.

"La Vecci," a prima donna	Lina Cavalieri
Nina, her sister	Gertrude Robinson
Count Nerval	Raymond Bloomer
Phillip	Robert Cain
Mme. Gardiner	Ida Waterman
Dr. Paul Spencer	Leslie Austern
Mr. Stuart	J. Clarence Handysides
Mrs. Stuart	Mrs. Matilda Brundage
Cleo	Corinne Uzzell

Directed by Edward Jose.

The Story: Leonora, a prima donna, is loved by Count Nerval, a jealous Spaniard. She doubts the wisdom of marrying so jealous a man, but he sweeps her off her feet, fearful lest Philip, an American, win her. Later Philip turns up again and pays marked attention to Nina, Leonora's sister. Nina sends Leonora to tell Philip that the must cease his attentions, and Philip tries to kiss her. Leonora stabs him, then faints in his arms. Philip is again stabbed by a jealous creole, but Leonora is held for the murder until freed by the professional skill of her sister's fiance, and she and Nerval arrive at a new understanding.

Feature Lina Cavalieri as La Vecci, a prima donna, and Raymond Bloomer as Count Nerval.

Program and Advertising Phrases: Lina Cavalieri Greatest of Operatic Queens Star of Brilliant Photoplay.

Famous Stage Success Brought to the Screen by Operatic Celebrity.

Intense Dramatic Interest in Gripping Photoplay.

Domestic Drama of Intense Interest Screened with Beautiful Star.

Problem Play of Gripping Interest Filled with Tense Emotions.

Advertising Angles: Play up the star heavily, and also make capital of the fact that the play is a well known stage success. In your newspaper work play up the jealousy angle, advising all wives with jealous husbands to bring them to the theatre.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

"ARIZONA"

Here's Douglas Fairbanks in One of the Best Plays Augustus Thomas Ever Wrote, and He's Written a Lot of Good Ones.

Cast.

Lieutenant Denton	Douglas Fairbanks
Canby	Theodore Roberts
Mrs. Canby	Kate Price
Colonel Benham	Frederick Burtos
Captain Hodgeman	Harry Northrup
Kellar	Frank Campeau
Estrella	Kathleen Kirkham
Bonita	Marjorie Daw
Lena	Marguerite de la Motte
Tony	Raymond Hatton
Doctor	Robert Boulder
Lieutenant Hatton	Albert McQuarrie

The Story: Colonel Benham, of the Eleventh Cavalry, stops with a detachment at the Canby ranch. He has married Estrella, elder daughter of the rich ranchman. Her sister, Bonita, decides to accompany her back to the post. Estrella

National Electric
Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC
TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Notice

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY
MANNERS

David Gerber, Attorney
32 Broadway, New York City

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

has a love affair with Captain Hodgeman, who has an eye to the money that eventually will be hers. Lieutenant Denton prevents an elopement, but is himself brought under suspicion, and is forced to resign from the service, since he will not betray Estrella. He gets a position as foreman on the Canby ranch, but Hodgeman's hatred pursues him even here, and things look black when Hodgeman is shot by the man whose daughter he has ruined and Hodgeman accused Denton of the crime, but Estrella at last confesses and all ends well.

Feature Douglas Fairbanks as Lieutenant Denton and Marjorie Daw as Bonita.

Program and Advertising Phrases: Doug. Fairbanks Here Again in Some New Stunts, Jumps and Sensations.

Famous Stage Play Revived with Some New Twists in Screen Drama.

Famous Play by Augustus Thomas Screen-Revived by Famous Player.

Screen Visions Sensational Episodes in Famous Stage Success.

Leaping, Smiling, Jumping, Cavorting Doug. Fairbanks in Great Photoplay.

Advertising Angles: Plaster the billboards and take extra newspaper space. Tell that the part of Denton might have been specially written for Fairbanks. Recall the lasting success that this play enjoyed and add that Theodore Roberts plays his original role of Canby.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 8.

"THE SEA WAIF"

World Pictures Present Louise Huff, with John Bowers, in a Swift Moving Story of Life and Love on the Beautiful Maine Coast.

Cast.

Nancy Potter	Louise Huff
Harry Caton	John Bowers
Phil Warren	Anthony Merlo
Colonel Brett	Henry Warwick
Cail Potter	Robert Broderick
Silas Jones	Clay Clement
Mrs. Chester	Florence Malone
Rankin	Louis Reinhart
Japanese servant	T. Tamamato
Town Marshal	Charles Dewey
Chaperone	Helen Russell

Directed by Frank Reicher.

The Story: Nancy Potter is the daughter of a fisherman on the coast of Maine. Her father and his shipmate are also thieves when opportunity offers. To the little fishing village comes Harry Caton, a light opera star who has lost his voice through alcoholic excesses, and is persuaded by his friend, Colonel Brett, to go to Gramaton, where he has a cottage. Jones, Potter's pal, seeks to force Nancy to marry him, and Caton saves her from the drunken brute's advances. Potter and Jones rob the home of Colonel Brett, discovering a picture of Brett's wife that is singularly like Nancy. Potter tells that Nancy is a waif, and Jones persuades him to force the girl to marry him and they will share the money she will get from her real father. But Caton again interferes, and in the end exposes their villainy, restores Nancy to her father and finds that he has won her love.

Feature Louise Huff as Nancy Potter and John Bowers as Harry Caton.

Program and Advertising Phrases: Beautiful Louise Huff Star of World Pictures Newest Screen Creation.

Charm of the Sea and Spell of the Shore Combined in New Photoplay.

What Happened When a Musical Comedy Star Lost Her Heart and Voice.

Pretty Girl Shields Foster-Father, Head of a Band of Thieves.

Love, Romance and Sensation Combine in Exciting Photodrama.

Advertising Angles: Boom the players, of course, but for an interesting side angle tell that this story was written by Lieut. Howard Irving Young, who was a photoplay writer before he went into the service and who still is writing. You can gain some interest through allusion to the beautiful scenery, and can also dwell upon the fact that some of the scenes are laid in the theatrical world.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released December 30.

"THE COMMON CAUSE"

J. Stuart Blackton's Superb Spectacle, a Massive War Production with Human Heart-Throbs and a Truly Notable Cast.

Cast.

Orrin Palmer	Herbert Rawlinson
Helene Palmer	Sylvia Breamer
Edward Wadsworth	Huntley Gordon
Tommy Atkins	Lawrence Grossmith
Two Little Refugees	Charles Blackton Violet Blackton
The Poilu	Philip Van Lorn
A French Girl	Mlle. Marcel
German General	Louis Dean
Characters in the Prologue and Epilogue.	
Belgium	Effie Shannon
France	Irene Castle
Britannia	Violet Heming
Italy	Julia Arthur
Columbia	Marjorie Rambeau

Directed by J. Stuart Blackton.

The Story: Orrin Palmer is a successful consulting engineer. His wife, Helene, is infatuated with Edward Wadsworth, a young bachelor. The war breaks out and Helene throws herself into the relief work, forcing Wadsworth to enlist, telling him that this is a thing far greater than their petty love. Unknown to Helene, Palmer also enlists and goes to France with his company. They meet at Chateau Thierry, where Helene is now in charge of the Red Cross station. Wadsworth volunteers for dangerous scout duty, and, when wounded, is brought back by Palmer at the risk of his own life. During the night the Huns attack and Helene is captured by a Prussian captain, but holds him off with his own gun. She is rescued in the morning, just as her strength gives way and the German is about to overpower her. The event is the turning point in the lives of the three, for Wadsworth tells her that the great fire of patriotism has burned the dross from their lives, and she turns to her husband with a new and greater love. Then comes the armistice and the promise of long days of peace.

Feature Herbert Rawlinson as Orrin Palmer and Sylvia Breamer as Helene Palmer.

Program and Advertising Phrases: The Dawn of a New Era in Photoplay Production and Presentation.

Fourteen Famous Photoplayers and Stage Celebrities in the Cast.

Commodore J. Stuart Blackton's Successor to "The Battle Cry of Peace."

Tensely Interesting Photodrama Produced by Master Craftsman.

First of Great Photoplays to Picture Post-War Opportunities.

Advertising Angles: Start well in advance and advertise every selling point this story affords, the remarkable cast, the wonderful battle scenes and the intimate side of life at the front produced with unusual realism. Tell that it is not a picture of war, but a photographic reproduction vivid in its realism. Get plenty of the six and 24-sheets and put them where no one can overlook them. Use plenty of paper and go well outside your regular territory with the pictorial display. Without advertising it will not make more money than a cheaper release, but by using circus methods you will make a large profit. Begin early and keep at it until the last day of the run. You can work street parades, boy scouts, returning soldiers, street wagons and sandwich men to advantage. Use some, if not all of these aids.

Advertising Aids: One 24-sheet, two

"NEWMAN" Brass Frames and Rails
Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work. Yours very truly,
JOSIAH PEARCE & SONS.
J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.
The Newman Mfg. Co.
ESTABLISHED 1882
Write for our Latest Catalogue.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. [illegible], Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ...., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME..
ADDRESS......................................

three-sheets, one six-sheet, two one-sheets, one window card, one special lobby display, one extra star lobby display, two advance slides, one special cut-out herald, six styles of newspaper ads, five styles of scene cuts, six styles of star cuts.

"TOO MANY MILLIONS"

Jesse L. Lasky Presents Wallace Reid in the Story of a Man Who Was Happy When He Lost Forty Million Dollars.

Cast.

Walsingham Van Dorn, a book agent,	Wallace Reid
Desiree Lane, a cashier	Ora Carewe
Wilkins, a rogue	Tully Marshall
Garage Keeper	Charles Ogle
Mr. Lane, Desiree's father	James Neill
Waitress	Winnifred Greenwood
Bass Brothers,	Noah Beery, Percy Williams
Beverwyck	E. Pasque
Second Friend	Richard Wayne

Directed by James Cruze.

The Story: Walsingham Van Dorn, a book agent, falls heir to $40,000,000 by the death of two uncles, who ran a swindling stock concern. He is appalled by the responsibility and finds that so huge a sum is no joke. Desiree Lane, daughter of one of the men his uncle swindled, demands that he pay back her father's two millions. He is willing to do so, but Wilkins, his confidential manager, has decamped with the money. Desiree accompanies him on his escape from his infuriated creditors. The country hotel in which they put up is burned to the ground and they escape in their night clothes. A kindly minister supplies them with clothes and marries them, and Van Dorn gets a job in a garage. Two years later Wilkins returns to make restitution. The money is too much for him, and the audience is left to guess whether or not Van Dorn takes it back.

Feature Wallace Reid as Walsingham Van Dorn and Ora Carewe as Desiree Lane.

Program and Advertising Phrases: Wallace Reid Star of Charming Screen Story Filled with Sensations.

Delightful Screen Drama Starring Wallace Reid Filled with Excitement.

Delightful Humor and Dramatic Thrills in Interest-Winning Photoplay.

Love, Romance and Adventure in Exciting Photoplay Starring Wallace Reid.

Trials and Tribulations of a Man Who Tries to Spend His Millions.

Advertising Angles: Play up Wallace Reid and work on the title. Ask if forty million dollars would be too much for the reader. Fasten a dollar bill to a card and letter it, "Just imagine forty millions of these! Would it be too much for you? It was Too Many Millions for Walsingham Van Dorn, as you'll see at (house and date)." Use these for window cards, with stills. Offer ten dollars to any couple who will be married on the stage of your theatre in their night clothes, as were Van Dorn and Desiree. It's a safe offer, but it will make talk.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 8.

"AND A STILL, SMALL VOICE"

The Exhibitors Mutual Distributing Corporation Presents the Distinguished Star, Henry B. Walthall, in a Story of the South.

Cast.

Col. Robert Singleton	Joseph Dowling
Mary Singleton	Fritzi Brunette
Clay Randolph	Henry B. Walthall
Richard Dunlap	George Fisher

Directed by Bertram Bracken.

The Story: In a Southern town, Clay Randolph holds a responsible position in the bank. He is tempted to speculate by Richard Dunlap, and, when the gamble fails, he takes the blame to shield Mary Singleton, who both men love, and who has eloped with Dunlap. He is compelled by the disgrace to leave town, and goes to New York, where he turns gentleman crook. There he again meets Dunlap and Mary. The former has lost his money, and seeks to gain loans through the personality of his wife. Randolph saves her from disgrace, and through an odd combination of circumstances Dunlap is killed while about to commit the crime Randolph planned, and the latter enlists to find regeneration in the great war.

Feature Henry B. Walthall as Clay Randolph and Fritzi Brunette as Mary Singleton.

Program and Advertising Phrases: Henry Walthall Star of Sensational Drama of Modern Social Life.

Gentlemanly Raffles Steals Hearts and Treasures.

Man's Weakness and Its Sinful Consequences Set Forth in Photoplay.

Sensational Photoplay Fills with Thrills and Excitement.

Gambling in Hearts and Happiness Leads to Moral Bankruptcy.

Advertising Angles: There is only one angle to this—Walthall. Tell them enough of the story to let it be seen that he has a congenial role, and for the rest just keep hammering on his name. That should be all you need to do.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"THE CHALLENGE ACCEPTED"

Pathe Presents the Arden Production of the Story of the Making of a Patriot with Zena Keefe and a Capital Cast.

Cast.

Sally Haston	Zena Keefe
John Haston	Charles Eldridge
Uncle Zeke Sawyer	Russell Simpson
Steve Carey	Chester Barnett
Tom Carey	Joel Day
Billy Murphy	Sidney D'Albrook
James Grogan	John Hopkins
Capt. Roderick Brooke	Warren Cook

Directed by Edwin L. Hollywood.

The Story: Steve Carey comes from Sparhook, N. C., to the training camp, not knowing what the war is about and caring less. He is resentful of discipline, and takes a particular dislike for Bill Murphy, who makes him the butt of his jokes. He gets tired of camp monotony, and makes his way back to Sparhook, where Sally Haston makes him go back and take his medicine, and a sympathetic commandant makes Steve see the war in a new light. He goes to Sparhook once more on leave, a hundred per cent. American and a better man.

Feature Zena Keefe as Sally Haston and Chester Barnett as Steve Carey.

Program and Advertising Phrases: Dainty Zena Keefe Star of Sensational Photodrama of Patriotism and Pluck.

What Happened When the Blue Ridge Mountaineers Went to War.

The Soul of a Patriot Revealed in Defiance of His Country's Laws.

Gripping Story of Strife and Adventures in Tennessee Mountains.

Dramatic Story of Great Appeal Told in Thrilling Episodes.

Advertising Angles: Miss Keefe has not been to the front much of late, and may require some reintroduction, but she can easily be identified to your patrons, and her name will pull. For newspaper work use the remaking of Carey for your talking point, but switch it to Miss Keefe, who held him to his duty. Offer it as a sidelight from the training camps rather than as a war story.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

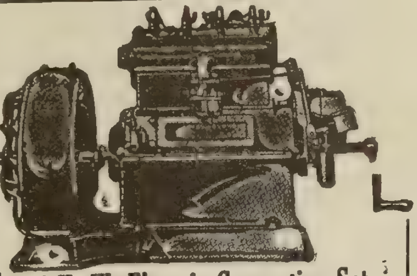
Released December 23 through Hodkinson.

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES
Five Thousand..............$1.50
Ten Thousand................ 3.00
Fifteen Thousand............ 4.00
Twenty-five Thousand........ 6.00
Fifty Thousand.............. 8.00
One Hundred Thousand......12.00

National Ticket Co., Shamokin, Pa.

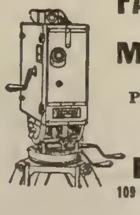


4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF
GREAT BRITAIN & IRELAND, LTD.

"A LADY'S NAME"

Lewis J. Selznick Presents Constance Talmadge in Another Story by Cyril Harcourt, Author of "A Pair of Silk Stockings."

Cast.

Mabel Vere	Constance Talmadge
Noel Corcoran	Harrison Ford
Gerald Wantage	Emory Johnson
Maud Bray	Vera Doria
Flood	James Farley
Adams	Fred Huntley
Bird	John Steppling

Directed by Walter Edwards.

The Story: A succession of amusing and exciting events showing the adventures of an enterprising and whimsical young woman who advertises for a husband is the theme of the story. She is Mabel Vere, a writer, whose reason for the advertisement is to secure material for a new novel. She is engaged to a somewhat priggish young man who naturally objects to her methods. After breaking her engagement with her fiance, being blackmailed by a butler, and changing her role from writer to cook, she becomes engaged to Noel Corcoran, the third and last applicant to her ad.

Feature Constance Talmadge as Mabel Vere and Harrison Ford as Noel Corcoran.

Program and Advertising Phrases: Constance Talmadge, Star of Vital Drama, Screened in Brilliant Photography.

See Constance Talmadge as a Cook, a Butler's Sweetheart and as a Reigning Society Belle.

What Happened When Girl Novelist Advertised for a Husband.

Another Light and Lilting Comedy-Drama Featuring Beautiful Star.

She Advertised for a Husband in the "Want" Columns—and Got One.

Advertising Angles: If you had "A Pair of Silk Stockings," play up the fact that this story is by the same author, and gives the same delightful glimpses into English high society. You might insert an advertisement for a husband in your local paper, using your street number instead of the name of your house, and signing the name of Mabel Vere. Get the editor to write it up. Then have a special lobby card ready on which the advertisement and its explanation is offered. Work this for the opening day. Give a hint of the story in your advertisements, but do not tell too much.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in December by Select.

"THE KEY TO POWER"

The Educational Films Corporation Presents a Thrilling Story of a Coal Profiteer and the Fate Which Overtook Him.

Cast.

Ann Blair	Claire Adams
Captain Bruce Wendell	Hugh Thompson
General Blair	J. H. Gilmour
Bobby Blair	Frazier Nounnan
President Parris, of the B. & W. Railroad Company	Tom Burrough
Lieutenant Parris, U. S. A., his son,	Fred Radcliffe
Count Von Bernstorff	George Pauncefort
Mayer, the Kaiser's agent	Stephen Grattan
Gross, a hireling of Meyer's	L. F. Kennedy
James Wendell, father of Bruce Wendell	J. J. Dunn

Directed by William Parke.

The Story: Meyer, an agent of Prussia, conspired with Parrish, the president of a railroad company to first cripple the coal mines in his district and then buy the mines cheaply. Parrish has in mind merely a profiteering scheme, but Meyer plans to keep the coal from the Allies. The determined stand of James Wendell, the head of the mining company, results in his "removal" by an automobile accident, but his son, at his urging, carries on his dead father's work. His refusal to enlist loses him the love of Ann Blair, who promises herself to Parrish's son, but Ann is largely responsible for the unmasking of the gigantic plot, and learns that they also serve who fight in the army of commerce, and turns again from Parrish to Wendell.

Feature Claire Adams as Ann Blair and Hugh Thompson as Captain Bruce Wendell.

Program and Advertising Phrases: How Government Control Saved a Great Railroad System from Enemy Control.

Dramatic Photoplay Based on Socialistic Labor Problems.

How a Beautiful Girl Saved America from the Threat of the Hun.

Love and Patriotism Mingled in Gripping Photoplay Revelations.

Great Drama of Modern Social Problems Filled with Thrills.

Advertising Angles: Work this for a timely profiteering story, dwelling upon the fact that it shows vivid scenes in Washington and in the coal mining district of West Virginia, from which much of the coal used by steamers is obtained. For a secondary angle work on the lines of see how coal helped win the war. Work these two angles rather than the spy feature.

Advertising Aids: One, three, six and twenty-four sheets. Seven 11x14 scene cuts. Two 22x28 scene cuts. Heralds. Squeegees. One, two and three column cuts. Two scene mats. Page and one-half page mats for newspapers. Plan book.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States $3.50 Per M.
1,500 film exchanges................ 5.00
313 manufacturers and studios...... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines National Carbons. Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

240 East Ontario Street, CHICAGO
225 Fifth Avenue, NEW YORK
In the Service of Uncle Sam
Uncle Sam needs all the UNIVERSALS we can make. You will have to wait a while; but a Universal Motion Picture Camera is worth waiting for. Get acquainted now. Write for catalog.
BURKE & JAMES, Inc.
240 East Ontario Street, CHICAGO
225 Fifth Avenue, NEW YORK

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Picture Theatres Projected

ST. LOUIS, MO.—Charles H. Thimmig, 1662 South Jefferson avenue, and George Tompras have leased Grand Avenue Church property on west side Grand avenue at rental of $15,000 per year. Will convert edifice into modern theatre, and operate it as New Grand Duchess Theatre. House will have seating capacity for about 1,000 people.

PLATTSMOUTH, NEB.—Roy Smith has disposed of his moving picture business to Christ & Christ.

LITTLE FALLS, N. Y.—City Theatre has been leased by W. M. Linton, of Utica. Extensive improvements are planned.

MALONE, N. Y.—Fred S. and F. Roykirk have purchased controlling interest in Grand Theatre.

OSWEGO, N. Y.—Gilmore Amusement Company has plans by Leon H. Lemport & Son, Cutler Building, Rochester, N. Y., for $50,000 moving picture theatre.

AKRON, OHIO.—Martin Lobinger, 435 Werner street, has contract to erect $150,000 theatre and lodge building at 225 Bardman street for Loyal Order of Moose, No. 79.

OKMULGEE, OKLA.—E. L. Winn Construction Company, Railway Exchange Building, Kansas City, Mo., has contract to remodel interior theatre for Cozy Theatre, to cost $2,500.

PHILADELPHIA, PA.—Moving picture theatre at 3625-29 North Broad street has been taken over by J. F. Brown, Jr. It cost $36,500, which includes moving picture equipment and electric fans.

SAN ANTONIO, TEXAS.—Princess Theatre has been purchased by J. M. Dobie for $350,000. Change of owners will not affect the lessee, it is reported.

TransVerteR
Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

Oct. 16—The Tale of a Hat.
Oct. 23—Are Brunettes False?
Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 11—Beans for Two.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.

OUTDOOR SUBJECTS.

Oct. 6—A Tropic Melting Pot—15-0-1.
Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Dec. 15—Vacation Land.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 24.

Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 15—"The Celestial Messenger"—Two Parts—Drama—Astra).
Post Travel Series (No. 20—"Sumatra").
Official War Review No. 22 (Topical).
Hearst-Pathe News No. 96 (Topical).
Hearst-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 8—Every Mother's Son.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Jan. 12—The Light (Theda Bara).
Feb. 23—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.
Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.

Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.
Dec. 22—The Draft Board.
Dec. 29—Throwing the Bull.
Jan. 5—The Lion Tamer.
Jan. 12—Here and There.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

List of Current Film Release Dates

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).

Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).

Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

Jan. 6—The Spender (Bert Lytell—Five Parts—Drama).

Jan. 13—Oh! Oh! Annice (Viola Dana—Five Parts).

Jan. 20—Lady Frederick or The Divorcee (Ethel Barrymore—Five Parts).

Jan. 27—In for Thirty Days (May Allison—Five Parts).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Pals First (Harold Lockwood—Six Parts—Dr.)

Wilson or the Kaiser?

The Fall of the Hohenzollerns.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).

Toys of Fate (Seven Parts—Drama).

Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).

Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).

Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).

Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).

Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).

Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).

Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).

Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).

Nov. 18—Everybody's Girl (Alice Joyce—Five Parts—Drama).

Nov. 25—Miss Ambition (Corinne Griffith—Five Parts—Drama).

Dec. 2—The Dawn of Understanding (Bessie Love—Five Parts—Drama).

Dec. 9—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).

Dec. 16—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).

Dec. 23—Hoarded Assets (Harry T. Morey—Five Parts—Drama).

Dec. 30—The Captain's Captain (Alice Joyce—Five Parts—Drama).

Jan. 6—The Adventure Shop (Corinne Griffith—Five Parts—Drama).

Jan. 13—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Sept. 30—Hula Hulas and Hocus Pocus.

Sept. 30—Roofs and Riots (Two Parts).

Oct. 7—Bears and Bad Men (Two Parts).

Nov. 18—Frauds and Frenzies (Lawrence Semon—Two Parts).

Nov. 25—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).

Oct. 14—Chumps and Cops (Two Parts).

Dec. 2—Humbugs and Husbands (Two Parts).

Dec. 9—Daring and Dynamite (Two Parts).

Dec. 16—Farms and Fumbles (Two Parts).

Dec. 23—Pluck and Plotters (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama)

Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).

Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).

Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."

Oct. 28—No. 2, "The Van of Disaster."

Nov. 4—The Blade of Hate.

Nov. 11—The Noose.

Nov. 18—The Tide of Death.

Nov. 25—Fiery Fate.

Dec. 2—The Whirling Trap.

Dec. 9—The Man Eater.

Dec. 16—The Pit of Lost Hope.

Dec. 23—In the Coils.

Dec. 30—The Red Mask's Party.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 27—No. 52 (Topical)—03263.

Dec. 4—No. 53 (Topical)—03277.

Dec. 11—No. 54 (Topical)—03290.

Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

Dec. 24—No. 1 (Topical)—03443.

Dec. 31—No. 2 (Topical)—03454.

L-KO.

Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy)—03262.

Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.

Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.

Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.

Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.

NESTOR.

Nov. 18—The Love Craze (Florence Lawrence—Comedy).

Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).

Dec. 2—There and Back—03275.

Dec. 9—Let's Fight (Ben Wilson)—03288.

Dec. 16—The Beautiful Liar (Ben Wilson)—03298.

Dec. 23—No release this week.

Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.

UNIVERSAL SPECIAL ATTRACTION.

Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.

Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.

Oct.—Around the Clock with the Sailor—(Two Parts)—03245.

Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.

Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.

Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.

Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).

Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).

Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.

UNIVERSAL SCREEN MAGAZINE.

Nov. 28—Issue No. 94 (Educational)—03264.

Dec. 7—Issue No. 95 (Educational)—03278.

Dec. 14—Issue No. 96 (Educational)—03291.

Dec. 21—Issue No. 97 (Educational)—03435.

Dec. 28—Issue No. 98 (Educational)—03446.

Jan. 4—Issue No. 99 (Educational)—03456.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.

Jan. 2—No. 77 (Topical)—03456.

UNIVERSAL SPECIAL FEATURE.

Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.

Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward"—Two Parts—Drama)—03241.

Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.

Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.

Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.

Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.

Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.

Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.

Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No, 1, "The Big Tent"—03274.

Nov. 25—No. 2, "The Giant's Leap"—03282.

Dec. 2—No. 3, "Beaten Back"—03287.

Dec. 9—No. 4, "The Message on the Cuff"—03294.

Dec. 16—No. 5, "The Lip Reader—03438.

Dec. 23—No. 6, "The Aerial Disaster"—03449.

Dec. 30—No. 7, "The Charge of the Elephant"—03460.

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 80 (Topical)—03254.

Nov. 30—Issue No. 81 (Topical)—03263.

Dec. 7—Issue No. 82 (Topical)—03279.

Dec. 14—Issue No. 83 (Topical)—03292.

Dec. 21—Issue No. 84 (Topical)—03436.

Dec. 28—Issue No. 85 (Topical)—03448.

Jan. 5—Issue No. 86 (Topical)—03459.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Nov. 23—Why Worry?—03260.

Nov. 30—Maid Wanted—03269.

Dec. 7—Guilty—03285.

Dec. 14—Don't Weaken—03296.

Dec. 21—Camping Out—03441.

Dec. 28—Swat the Flirt—03451.

Jan. 5—Straight Crooks—03463.

WESTERN AND RAILROAD DRAMAS.

Nov. 23—The Husband Hunter (Neal Hart—Two Parts)—03255.

Nov. 30—The Dead Shot (Helen Gibson—Two Parts)—03266.

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.

Dec. 14—Captured Alive (Helen Gibson)—03293.

Dec. 21—The Robber (Helen Gibson)—03437.

Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.

Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.

MASTER COMEDY.

Dec. 21—A Kaiser There Was—03442.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

UNION OPERATOR desires position. Experienced, reliable man. Address P. O. Box 468, Central Station, Toledo, Ohio.

EXPERIENCED ORGANIST—Splendid library, good picture player and first class organist. Pipe organ and good salary essential. Will go anywhere. Organist, Box 472, Hagerstown, Maryland.

HARRY KEEPERS at liberty to receive offer for 1919. Known as the globe-trotting cameraman. Many years experience in all branches of cinematography, having one of the best and most complete outfits for A-1 work of any kind. Specialize in artistic lighting and back-lighting effects. Will work East or West Coast. 611 West 142d St., N. Y. City.

MANAGER, 8 years' experience, at present engaged, desires to make a change. Best references. Write M. S., c/o M. P. World, N. Y. City.

MANAGING DIRECTOR wishes connection with large theatre; thoroughly familiar with music, settings, and publicity. Have many new and novel ideas. Expert judge of film and prices. Would prefer theatre that is not now paying to manage on salary and percentage. Can furnish best of references. Address Managing Director, c/o M. P. World, N. Y. City.

HELP WANTED.

PIANIST WANTED—Must have good library. One who is competent to cue pictures intelligently. Write with full particulars, to Victoria Theatre, Greenfield, Mass.

WANTED—Film salesmen to furnish leads as side line. Liberal remuneration; no samples to carry; no selling to do. R. M., c/o M. P. World, New York City.

CAMERAS, ETC., FOR SALE.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027R Madison St., Chicago, U. S. A.

BASS offers a wonderfully fine camera; description: Lubin-Prevost Cinematograph Camera, case made of aluminum, wonderful shutter dissolve, diaphragm dissolve, adjustable film rail, perfect intermittent, scene meter, footage meter, speed indicator, 50 M.M. Carl Zeiss Tessar F:3.5 lens, five beautiful aluminum magazines, two leather carrying cases. Superior to any camera on the market, our price $900.00. Our Bargain List No. 11 is full of other good values. Bass Camera Co., Charles Bass, Pres., 109 N. Dearborn St., Chicago. P. S.—Bargains in Suitcase Model Projectors.

THEATRES FOR SALE OR RENT.

NEW THEATRE in Manchester, New Hampshire. 80,000 population, center of mill district; modern, seats 750. Good proposition for a hustler. Address Joseph I. Zing, Modern Theatre, Manchester, N. H.

FILMS FOR SALE OR RENT.

FOR SALE—Three-reel negative for United States and Europe: "The Evils of Divorce," with a full line of paper, ones, threes and sixes. Photographs. Schiller Film Co., Schiller Bldg., Chicago, Ill.

FOR SALE—"The Battle of Waterloo" (5) reels in absolutely perfect condition. Plenty of advertising. X. X., c/o M. P. World, N. Y. City.

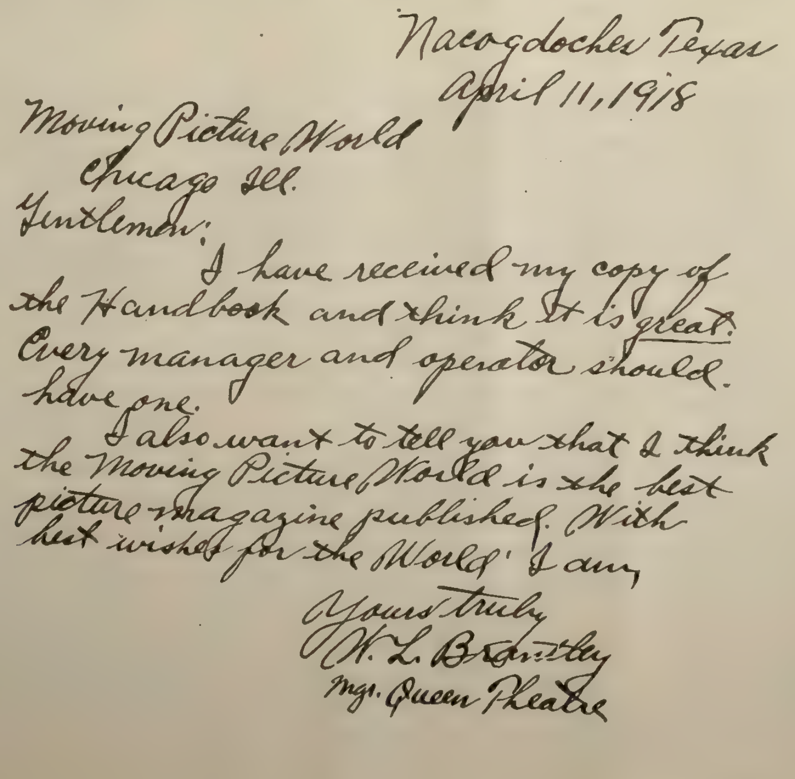
FEATURES FOR SALE.—"Crimson Stain Mystery," 32 reels; "Jaffery"; "Dante's Inferno"; "Texas Steer"; "Sweet Alyssum"; "Cycle of Fate"; "Black Sheep"; "Millionaire Baby"; "Circular Staircase"; "At Piney Ridge"; "Thou Shalt Not Covet"; "Princess of Patches"; "The Rosary"; "No Greater Love"; "Into the Primitive"; "Unto Those Who Sin"; "Carpet From Bagdad"; "Lights of London"; "Kangaroo"; "Cloister on the Hearth"; "The Thundering Herd," Tom Mix; "Woman in Black"; "Traffic Cop"; "Overalls"; "Lord Loveland Discovers America"; "Charley's Preparedness"; "The Wages of Sin"; "Hansel and Gretel"; "Lord of the Jungle"; "Ups and Downs,"; Max Linder; "Mysteries of Myra," 31 reels. Federal Feature Exchange, Inc., 145 West 45th street, New York City.

EQUIPMENT FOR SALE.

FOR SALE—A $3,850 Wurlitzer organ, style H, complete. One spotlight complete, brand new. One set of scenery, also picture screen. If you are in the market to save $2,000 act at once. Write to Paul Seglie, 461 Spring St., West Hoboken, N. J. 'Phone Union 1160

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union Ave., Memphis, Tenn.



Nacogdoches Texas
April 11, 1918

Moving Picture World
Chicago Ill.

Gentlemen:

I have received my copy of the Handbook and think it is great. Every manager and operator should have one.

I also want to tell you that I think the Moving Picture World is the best picture magazine published. With best wishes for the World I am,

Yours truly
W. L. Brantley
Mgr. Queen Theatre

List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).
Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy Drama).
Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 29—The Village Chestnut.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Dec. 1—Fuss and Feathers (Enid Bennett—Five Parts—Drama).
Dec. 8—Too Many Millions (Wallace Reid—Five Parts—Drama).
Dec. 15—Good-Bye, Bill (Shirley Mason and Ernest Truex—Five Parts).
Dec. 22—String Beans (Charles Ray—Five Pts.).
Dec. 22—The Mystery Girl (Ethel Clayton—Five Parts).
Dec. 22—Quicksand (Dorothy Dalton—Five Pts.).
Dec. 29—Little Miss Hoover (Marguerite Clark—Five Parts).
Dec. 29—The Hope Chest (Dorothy Gish—Five Parts).
Dec. 29—The Way of a Man with a Maid (Bryant Washburn—Five Parts).

Artcraft Pictures.

Dec. 1—Under the Greenwood Tree (Elsie Ferguson—Five Parts).
Dec. 8—Arizona (Douglas Fairbanks—Five Parts).
Dec. 8—The Greatest Thing in the World (Five Parts—D. W. Griffith film).
Dec. 15—Branding Broadway (William S. Hart—Five Parts).
Dec. 15—The Squaw Man (Five Parts—C. B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Dec. 1—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.
Dec. 8—Independence B'Gosh (Two Parts).
Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).

SUCCESS SERIES (REISSUES).

Dec. 1—Caprice (Mary Pickford).
Dec. 8—The Goose Girl (Marguerite Clark—Five Parts).
Dec. 15—The Eternal City (Pauline Frederick—Five Parts).
Dec. 22—The Old Homestead (Five Parts).
Dec. 29—The Virginian (Dustin Farnum—Five Parts).

PARAMOUNT-BURTON HOLMES.

Dec. 1—The Belgian Sisters of Luzon.
Dec. 8—The Ends of the Rope.
Dec. 15—Turbaned Tommies.
Dec. 22—The Gorge of Pagansan.
Dec. 29—Two Cities of Old Cathay.

PARAMOUNT-BRAY PICTOGRAPH.

Dec. 1—Industries of Our New Possessions; Goodrich Dirt cartoon.
Dec. 8—Faithfulness of the Four-Footers, New York's War Service Centers, Cartoon of a German Trick that Failed.
Dec. 15—How Museum Groups are Made; New York in War-time; Cartoon.
Dec. 22—The Silent Gun of the Future; Czecho-slovaks; Bobby Bumps Cartoon.
Dec. 29—The Vanishing Skirt; Beans; Cartoon, Uncle Sam's Coming Problem.

World Pictures Corp.

Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).
Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—The Allies (Carlyle Blackwell and Evelyn Greeley—Five Parts—Dr.).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.

0, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Nov. 30—All Night (Carmel Myers—Five Parts Drama).
Dec. 2—Tongues of Flame (Marie Walcamp—Five Parts—Drama)—03283).
Dec. 9—Set Free (Edith Roberts—Five Parts—Drama)—03295.
Dec. 23—The Sea Flower (Juanita Hansen—Five Parts—Drama)—03450.
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Dec. 16—She Hired a Husband (Five Parts—Drama)—03305.

CHRISTIE FILM COMPANY.

Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Dec. 3—All Mixed Up.
Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.
Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

FROHMAN AMUSEMENT CO.

Times Building, N. Y.

Once to Everyman.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Greiver Distributing Corporation, 51 East 42d Street, New York City.

No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.

The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.
(Released Through Pathe)

Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).

HOPP HADLEY.

130 West 46th Street, New York.

The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory.

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

1510 South 22d Street, Lincoln, Neb.

What Does a Woman Need Most (Six Parts).

SELECT PICTURES.

Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Boots (Constance Talmadge).
Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Nov.—The Midnight Patrol (Special).
Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady).
Dec.—Code of the Yukon (Mitchell Lewis).
Dec.—The Midnight Patrol (Special).

Moving Picture Machine Patents My Specialty

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The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
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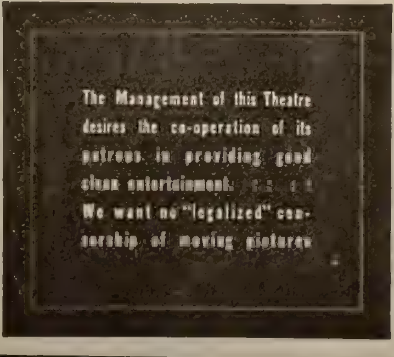

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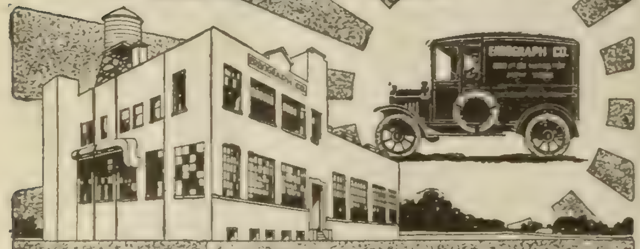
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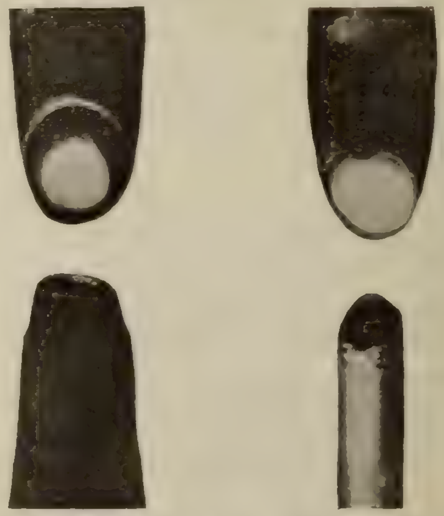

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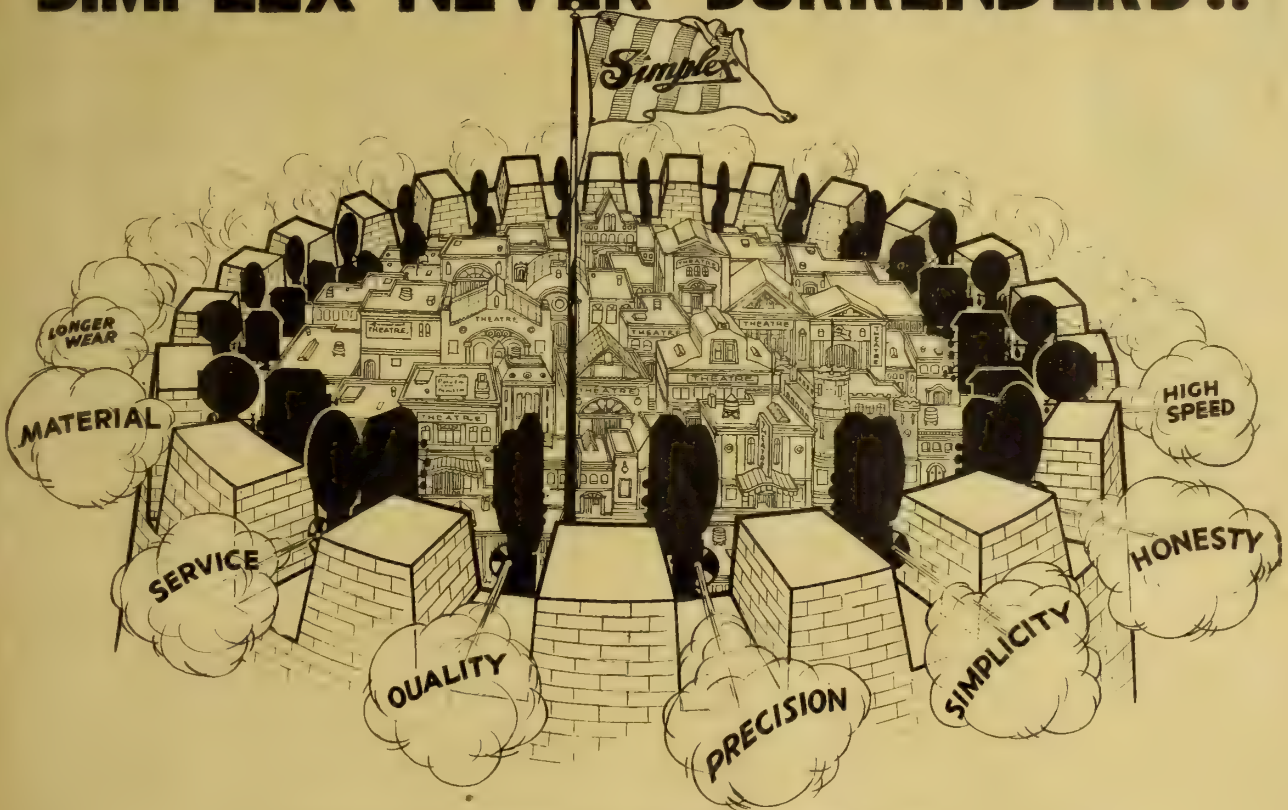

—NOTE—

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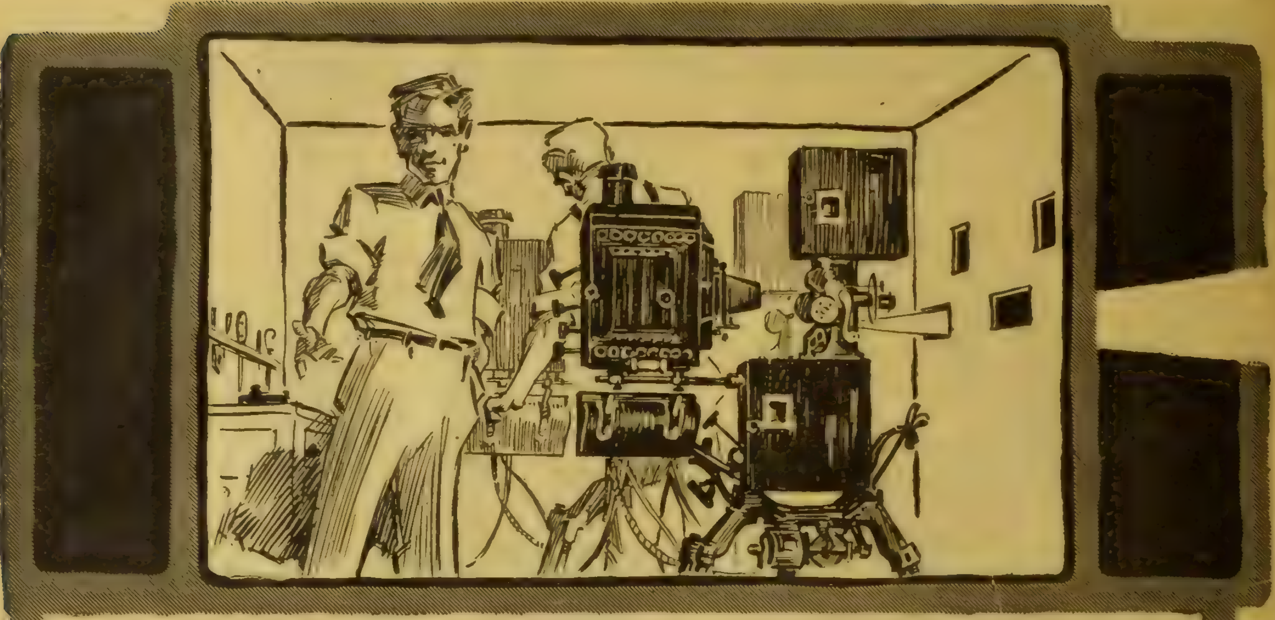

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